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**Literary criticism and culture: Content analysis of selected
Japanese and American scholarly criticism of modern American
poetry**

Eguchi, Motoko, Ph.D.

New York University, 1993

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**LITERARY CRITICISM AND CULTURE: CONTENT ANALYSIS
OF SELECTED JAPANESE AND AMERICAN SCHOLARLY
CRITICISM OF MODERN AMERICAN POETRY**

Motoko Eguchi

**Submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in the
School of Education, Nursing, and Arts Professions
New York University
1993**

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**In memory of
my parents**

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CHAPTER I

INTRODUCTION

The focus of literary education has shifted from formalist criticism to reader-response criticism, the nature of students' experiences of and responses to literature. In line with this trend, much scholarly attention has been given to broadening the scope of literary criticism, from one that uses strictly Western aesthetics and conventions to one that recognizes the import of other cultures. This trend particularly affects English teachers, as literature from other cultures increasingly is included in their curriculum.

Criticism is a product of a reader's individual intellectual and emotional experience with a literary work, and culture, as a mode of perception and cognition, plays a significant role in this experience. A critic, as an individual reader, brings his culturally trained perspective to a literary work, which is then reflected in his critical discourse, a complex cognitive activity that synthesizes both the intellectual and emotional components of literary inquiry. Yet few researchers have looked into the nature of literary criticism in relation to how culture affects a critic's approach to works from his own culture, as well as those from cultures other than his own.

This researcher provides a framework of critical inquiry for analyzing critics' complex and diverse responses to literature in an attempt to help teachers understand their students' experiences of literary works from similar and varied cultures and guide their students systematically to understand their own responses, as well as those of others.

The specific problems investigated in this study are:

1. To describe the critical strategies employed by selected Japanese and American critics as they respond to modern American poetry;
2. To describe the aesthetic conventions (American and Japanese) evidenced in selected Japanese and American critical approaches to modern American poetry;
3. To compare selected Japanese criticism and selected American criticism of modern American poetry.

Various scholars have noted the need for studies of literary criticism in which researchers focus on the critic not as an intellectual connoisseur of theory or textual analysis, but as a reader whose critical inquiry is influenced by his culturally acquired mode of literary experience. I. A. Richards, for example, investigated how the critic's (the reader's) past experience of a literary work as an aesthetic object influences the perception and communication of literary experience. He suggested that culture influences a critic's approach to critical inquiry.

Louise M. Rosenblatt investigated the "roots" of the cognitive elements of criticism, emphasizing that criticism works, consciously or

unconsciously, within a reader's response to a literary work. Here, criticism is considered as a mode of cognition that works as a filter through which a reader organizes the intellectual and emotional components of his literary experience. Rosenblatt refers to criticism as "the second stream of response," which works as "a kind of embryonic critical testing of tentative organization against the text itself" (The Reader, The Text, The Poem 137). As he reads, a reader develops a framework that guides him in selecting and revising his response from alternative responses. Rosenblatt also emphasizes the significant relationship between criticism and culture. Criticism, as a culturally acquired framework of cognition of literary experience, establishes unique "sets of expectations or bases of judgment" (Literature as Exploration 282) and thus influences a reader's understanding and appreciation of literary works, as well as his literary communication.

Criticism's connection to the culturally and socially established mode of cognition has enabled scholars such as David Bleich and Norman Holland, in their psychological approaches to a reader's literary experience, to attempt to resolve the controversy over "subjectivity" and "objectivity" by focusing on the reader's critical inquiry as an inter-subjective re-creation of the text as a literary work. Bleich maintains that the "subjectivity" of criticism is a culturally, socially, or communally acquired paradigm, which he terms "collective subjectivity," produced, over a period of time, from mutual agreement among individuals belonging to a cultural, societal, or

communal group sharing a set of beliefs, a worldview, or a value cognition. This "collective subjectivity" affects the mode of aesthetic awareness and evaluation in critical activity. Holland also views culture as the "total behavior" of a group, a society, or a nation, which creates a mode of cognition of a "style" or a "theme" and provides an individual with an identity.

Stylists and structuralists like Stanley Fish and Jonathan Culler have also been concerned with how "collective subjectivity" is a convention shared within the community or the institution to which one belongs. They are especially concerned with how it structures a reader's expectations, projections, and interpretations. Fish maintains that the text alone does not control criticism, as Beardsley and Wimsatt suggest, but rather the reader's mind plays a large role in transforming the text. Fish stresses that criticism is an institutional, communal, and conventional act--a product of collective minds. The reader is just one critic who belongs to "Interpretive Communities," part of his cultural, social, and intellectual environment. Culler also discusses the role of conventions in a reader's critical activity. Though he maintains that the structure of conventions is embedded in the text itself, he suggests that a reader's knowledge of the conventions from his past experience of reading produces the text as a literary work.

Other scholars, concerned with the relationship between culture and literary education, have researched how a reader's cultural background influences his transaction with texts. After examining the pattern of

response to literature across cultures, Alan C. Purves posited the close relationship between the cultural context of literary education and a reader's critical approaches to literature; he suggests that teachers, in attempting to help students acquire meaningful and communicable literary experiences, need a systematic and objective framework, especially when teaching works from other cultures or teaching students of varied cultural backgrounds.

Specifically, the role of criticism as a culturally or socially established mode of cognition is significant for literary education, but, as Purves notes, a systematic approach is needed when exploring the complex elements of a critic's intellectual and emotional experience. The importance of teaching criticism has been suggested by scholars such as I. A. Richards and Northrop Frye. Based on his investigation of problems one confronts in understanding and appreciating poetry, Richards determined that such problems generally result either from a person's having minimal experience with poetry or from having been taught to approach a text from one single perspective. He concludes that literary education should aim at improving communication between text and critic (reader), and he stresses that using a systematic and objective schema to analyze the nature of the critical act will lead to "the attainment of finer, more precise, more discriminating communication" (Practical Criticism 10).

Similarly, Frye repudiates the traditional view that literature is a distinct subject to be taught: "Literature is not a subject of study, but an

object of study" (Anatomy 11). Frye stresses that we cannot teach the experience of literature, for it is the result of students' perceptions and intellect; however, we can teach about it. In other words, we can teach criticism:

Art, like nature, has to be distinguished from the systematic study of it, which is criticism. It is therefore impossible to "learn literature": One learns about it in a certain way, but what one learns, transitively, is the criticism of literature. . . . [The] difficulty often felt in "teaching literature" arises from the fact that it cannot be done: the criticism of literature is all that can be directly taught (Anatomy 11).

The mutual influence the East and the West have had on each other's literature has been investigated, and the importance of cross-cultural criticism is increasingly being recognized. Researchers examining poetry, in particular, have introduced the unique qualities of Japanese aesthetic conventions to the West. Japanese scholars have discovered that the Western schema of criticism produces new methods of critical inquiry into their own literature, and they have recognized that Japanese literary education lacks a systematic study of traditional Japanese literary criticism. Similarly, Western scholars are gaining new insights into their own literature by examining it from a different cultural perspective. Earl Miner, in his introduction to English Criticism in Japan: Essay of Younger Japanese Scholars on English and American Literature, indicates that Japanese scholarly criticism has unique qualities, and he cites a need for a comparative study of Japanese and Western criticism:

One question that will arise in the minds of readers will be whether or not there is something distinctive about Japanese studies

of English and American literature Japan has its own literary traditions extending over the centuries. The first major critical essay on Japanese literature, the preface to the first of the imperial anthologies, the Kokinshu, dates from ca. A.D. 905. If that date seems impressive, let it also be said that the standard edition of The Great Compendium of Japanese Poetic Treatises (Nihon Kagaku Taikei) consists of eleven unannotated volumes of critical works on Japanese poetry. Japanese professors of English literature are, after all, Japanese. They possess a perspective on literature, English included, that no other nation can lay claim to. (xxxix)

Both Eastern and Western scholars have emphasized the need for a systematic and objective method to study criticism. Metacritics point out the limitation of conventional classification, which uses terms such as "levels of critical activity," "description," "interpretation," and "evaluation" (Ecker & Kaelin 277; Wellek, Discriminations 339; Fish 163-64). Such traditional classifications focus upon the mode of verbal constructs or response of critical inquiry, rather than the cognitive synthesis of the elements of a critical perspective and strategy and their relationship to the larger aim of critical inquiry. Thus, the study of criticism needs a system of content analysis that considers criticism as a complex cognitive maneuver produced out of the critic's intellectual and emotional experience with a literary work and classifies the cognitive elements of critical understanding and communication.

In light of the new perspective of criticism, its role in cross-cultural literary education, and the demand for improved methods of its analysis, the researcher of this study has analyzed the content of selected American and Japanese scholarly criticism of modern American poetry to describe

and compare the schema of the critic's approach to critical inquiry. Her study is educationally significant, for she has inquired into the pattern of critical transformations of literary works from various cultures and has attempted to establish a systematic and objective method in which to approach the differences and similarities of critical responses within different cultures.

CHAPTER II

RELATED LITERATURE

This chapter briefly discusses literature that helped provide and develop the theoretical background, assumptions, and method for the present study. The chapter aims to demonstrate how the reader can be a functional agent in the study of literary response and criticism, especially in the study of the relationship between culture and criticism, and that theory functions in a reader's recreating a literary work. In this connection, the chapter focuses on how the related literature supports the assumption that the reader's aesthetic and cognitive function involves his theoretical conception of a literary work, which becomes a cultural indicator of his response to and recreation of a work as a particular aesthetic object.

In the sections on Japanese and American literary history and theory, the researcher attempts to reveal how the critics and scholars view works of art as cultural products as they pertain to literary conventions and reception, suggesting their relationship with the poet's creative act and reader response.

Literary Response Theory--Reader-Response Criticism

Literary response theorists have examined the influence of psychological, social, cultural, and educational factors on students' responses to and understanding of literature. Likewise, they are also concerned with the cultural and social context of literary criticism. They significantly generate a method of analysis by focusing on what is involved in the reader's response to and re-creation of the text. They also suggest that criticism is a cognitive act of synthesizing the intellectual and emotional factors of the reader's critical inquiry. Scholars thus suggest that criticism functions within the reader's mind when he approaches a literary work and influences his mode of understanding, appreciation, and communication.

When approaching reader-response theory and criticism, scholars often support the concept of reader subjectivity with psychological theories of response. What is at issue is just what is involved in this subjectivity. I.A. Richards is one scholar who investigated the intellectual and emotional problems students encounter when attempting to understand and appreciate a literary work. In Practical Criticism, he suggests that social and institutional factors are involved in understanding and appreciating poetry, especially visible in students' stock responses and general critical preconceptions (223-40, 275-87).

Stressing socio-cultural factors involved in students' responses to literary works, in Literature as Exploration Louise M. Rosenblatt constructs the "transaction" theory, in which she examines the dynamics of the act of re-creation performed between reader and text that produces the literary and aesthetic quality of the text. Further, she suggests that the role of literary criticism is to clarify "the criteria, framework of the ideas or knowledge, or the standards of evaluation" that will help teachers observe and analyze the internal structure of the students' literary re-creation and encourage flexibility of responses (282). She stresses that criticism, as a culturally acquired framework of cognition of literary experiences, establishes unique "sets of expectations or bases of judgment" (282) and influences a reader's understanding and appreciation of a literary work, as well as his literary communication.

This concept of criticism is further examined by Rosenblatt in The Reader, the Text, the Poem, where Rosenblatt elaborates that the theory of transactional criticism is to illuminate the complex texture of the critical act of "the total personal impact and human import of the literary transaction" (173). She emphasizes the importance of the reader-critic involved in creating the historical, social, and cultural framework of literary experience. Thus, critical activities and communication will be influenced by both "personal attitude" and "social and literary expectations" or "a set of culturally acquired assumptions, values and ideas" (165, 170).

Norman N. Holland makes an even more attentive psychological investigation into the response mechanism. In The Dynamics of Literary Response, Holland concentrates on the transaction between reader and text and develops a psychoanalytic model of literary response. Investigating the reader's act of transforming a text, he stresses that meaning, form, or language become a defense mechanism against the reader's unconscious wishes. In his further investigations on the actual responses of readers, he raises the issue of reader subjectivity (Poems in Persons and Five Readers Reading). Supporting Bleich's theory of "collective subjectivity," the communally, institutionally, or culturally acquired mode of understanding and appreciation, he defines the nature of the reader's subjectivity in the mode of literary identification that he assumes members of his culture share.

Holland focuses on the issue of reader subjectivity as a mode of literary identification in his more recent study of literary cognition, The Brain of Robert Frost: A Cognitive Approach to Literature. Examining the theories of brain science, cognitive psychology, and psychoanalysis, he attempts to establish one model, "a personal identity governing a hierarchy of feedbacks that use shared codes, canons, and physical realities to make experience, literature among them" (179). He stresses that brain physiologists, cognitive scientists, and psycholinguistics can offer a method of investigating the nature of literary cognition and how both individual

and cultural feedback patterns illuminate "what is going on in our brains as we create and respond to literature" (13).

Holland approaches the brain's mechanism in terms of how the acquisition and inhibition that occur during human cognitive development structure a hierarchy of feedback, where a person sets goals, abstracts experiences, and finally constructs "fictional worlds" that makes literature enjoyable. The brain operates in the same way it governs one's senses, in the same way it allows one to recognize letters, read and value poems, and even to perceive the world (179). Repudiating the behaviorism of traditional twentieth-century psychology, whose proponents focus only on simple stimulus response units for constructing behavior patterns, and pointing out that psychoanalysis "offers least in the way of proof but most in the way of detailed explanations of some individual's behavior" (179), Holland introduces a cognitive approach to literary response, suggesting a method in which to approach both individual and cultural patterns of critical inquiry.

The domain of criticism, in general, has been markedly influenced by the development of such reader-response theories, resulting in investigations of the subjectivity of criticism itself. Most influential among reader-response critics are David Bleich, Wolfgang Iser, Stanley E. Fish, and Jonathan Culler. Bleich is concerned with the problem of subjectivity of criticism; Iser with the "inter-subjective" nature of the relationship between the reader and the text; Fish with the communal and institutional

nature of critical act; and Culler with the role of convention in the reader's critical activity. In Reading and Feeling, "The Subjective Character of Interpretation," "The Subjective Paradigm in Science, Psychology, and Criticism," and Subjective Criticism, David Bleich discusses his theory of collective subjectivity, which controls critical inquiry into a literary work. This subjectivity is a culturally acquired "paradigm," resulting in a cultural form of aesthetic awareness, evaluation, and communication. Here, criticism acquires a communal basis which serves as the framework of communicating one's literary experience.

In The Act of Reading, Wolfgang Iser discusses a phenomenological theory about the act of reading. He studies the interaction between the reader and the text and signifies the "inter-subjective" nature. Though Iser maintains that the textual structure controls the reader's critical stance in the act of assembling meaning and signification (150-151), he stresses that the gap in the structure of a text or the contradiction between two or more structures in a text causes a reader to re-create the literary value or meaning of the text. Iser significantly suggests that the reader's re-creation is related to the social or cultural code or the conventions he employs.

In Is There A Text in This Class?, Stanley E. Fish is concerned with criticism as an institutional, communal, and conventional activity employed to solve subjectivity of the reading act in the terms which are persuasive or seemingly "objective." For Fish, the "interpretive community" is "at once objective, in the sense that it is the result of an agreement, and subjective,

in the sense that only those who are party to that agreement (and who therefore constitute it) will be able to recognize it" (178-179). Here Bleich's theory of collective subjectivity is taken a step further as Fish centers upon the intersubjectivity of the interaction between reader and text, also studied by Iser. Fish thus suggests that the critical strategies of interpretive communities control and illuminate the nature of interpretation, making it an "act of constructing." He says:

Interpretive communities are made up of those who share interpretive strategies not for reading (in the conventional sense) but for writing texts, for constituting their properties and assigning their intentions. In other words, these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than as is usually assumed, the other way around. (171)

Accordingly, Fish implies the functionality of the communal convention of the text in the reading act.

Thus, these reader response critics are basically concerned with how the personal, cultural, institutional, and conventional influences affect the reader's re-creation of a text. Yet, scholars argue that these reader response critics fail to clarify what the text is and what specifically is involved when a reader re-creates the text. For example, Robert Sholes, in Textual Power, disputes Fish's totalitarian view of "interpretive communities," asserting that a written text is not a "Rorschach blot" but is itself a "primary system" of language codes: "A written text is the record of a transaction between a writer and the language in which the text is composed" (165).

Culler expands on this notion of the power of the text, relating it to the reader's role in literary communication. He suggests that the text itself reflects the various conventions brought by the writer. These, in turn, influence the reader, becoming "conventions of reading." Thus, Culler sees the entire process of literary communication as a cyclical one between writer, text, and reader.

In his theory of structuralist poetics and criticism, Jonathan Culler is also concerned with the role conventions play in the reader's interpretative act. He significantly suggests a methodological solution for the analysis of the poetics of literature in relation to the operations, theory, or conventions employed by the reader in the reading process:

The conventions of poetry, the logic of symbols, the operations for the production of poetic effects, are not simply the property of readers but the basis of literary forms. However, for a variety of reasons it is easier to study them as the operations performed by readers than as the institutional context taken for granted by authors. The statements authors make about the process of composition are notoriously problematic, and there are few ways of determining what they are taking for granted. Whereas the meanings readers give to literary works and the effects they experience are much more open to observation. Hypotheses about the conventions and operations which produce these effects can therefore be tested not only by their ability to account for the effects in question but by their ability, when applied to other poems, to account for the effects experienced in those cases. Moreover, when one is investigating the process of reading one can make alterations in the language of a text so as to see how this changes literary effects, whereas that kind of experimentation is not possible if one is investigating the conventions assumed by authors, who are not available to give their reactions to the effects of proposed alterations in their texts. (Structuralist 117)

Furthermore, in his more recent The Pursuit of Signs, Culler points out the significant role of literary theory or poetics, which makes "explicit the procedures and conventions of reading, to offer a comprehensive theory of the ways in which we go about making sense of various texts" (125).

In Interpretive Conventions, Steven Mailloux agrees with Culler's implication of how the functionality of convention in the text affects the reader, but he shifts the function of convention onto the reader. He criticizes five influential reader response critics (Fish, Holland, Bleich, Iser, and even Culler) for not illuminating what specific elements the reader brings with him when he re-creates the text. Although he agrees with their emphasis on the transactional relationship between reader and text, he criticizes the little attention given to a practical method for the study of criticism. He states that an intersubjective model of reading and criticism is needed, one that takes the best from the "Affective Stylistics" of Fish, Structuralist Poetics of Culler, and the phenomenological criticism of Iser rather than from the psychological subjectivism of Holland and Bleich.

Mailloux asserts that a social "model of reading" is needed and a practical approach based on such a model. He indicates that such social reading models are based upon sociological categories, such as "communities" and "conventions," rather than psychological categories, such as "individual selves" and "unique identities." Similar to Fish, Mailloux develops a model of "interpretive conventions," shared ways of making sense of a text. In his practical criticism based on this model, he

demonstrates how the American and British critics' traditional conventions produced different evaluations of Melville's Moby Dick. For instance, the Americans were less concerned with Melville's violations of narrative rules.

A recent surge of reader-response theory and criticism has drawn much scholarly attention to the examinations of readers' verbal and written responses to literary and art works. In addition, the recent growth of the multi-cultural classroom has created scholarly attention to how students' cultural backgrounds influence them intellectually and emotionally.

Lillian Noda explored the nature and extent of the impact culture has upon the reading transaction in her study, Literature and Culture: Japanese and American Reader Responses to Modern Japanese Short Stories.

Using the Modes of Inquiry Descriptors (see pp. 39-40) and the selected Japanese aesthetic features, she explored the nature and extent of the impact culture has upon the reading transaction. Noda found that culture affects reader response, both in the work itself and the backgrounds of the readers. The reader who had the cultural background (Japanese) relevant to the work he read had a number of cultural resources he could employ to enrich his response and also used a variety of modes of inquiry; the reader who had no cultural familiarity had a limited response due to cultural obstacles and also responded in fewer modes. Similarly, the Japanese reader responded to all fourteen selected Japanese cultural and aesthetic features, whereas the American reader responded to only six. Noda

concluded that further research is needed in the study of the extent to which culture influences reader response.

More recently, Huanian Ye also used the Modes of Inquiries Descriptors in his study, Literary Criticism and Culture: Comparison of American and Chinese Scholarly Criticism of American Literature. The study found that there is more difference than similarity between American and Chinese critics, primarily due to culture. The study found that Chinese criticism is basically "nation-oriented," whereas American criticism is "individual-oriented."

In the above two studies of literary response and criticism, the authors focus on the reader as an agent of a particular socio-cultural background and reveal the particular cultural patterns of cognitive and aesthetic perspectives of the responder. They suggest the need for further studies that focus on the role culture plays on those specific theoretical and aesthetic assumptions or conventions which the reader brings to a literary work.

Literary Criticism, Literary Theory, and Literary History

The problem of subjectivity in criticism and the role of cultural, communal, or institutional conventions of critical communication have also concerned other scholars of literary criticism, literary theory, and literary history. Their concerns have produced a theory of criticism that is based

on a reader's act of interpretation, in direct opposition to the theory of criticism that is based on textual elements in the literary works themselves.

The nature of critical acts has been examined by the phenomenologists and psychoanalysts alike. In The Personality of the Critic, Joseph P. Strelka points out that realization of the significant relationship between the personal quality of criticism and the critic's personality has been the "common denominator" among the psychological, philosophical, and phenomenological modes of literary criticism of such scholars as Wilhelm Dilthey, F. L. Lucas, I. A. Richards, Immanuel Kant, Roman Ingarden, Renè Welleck, Morton Bloomfield, Philip Wheelwright, and George Poulet (vii-xii). These scholars emphasize the "subjectivity" of both critic's personality and the personality intended in the text. They also introduce the problem of the critic's subjectivity in relation to the theoretical and historical contexts of literary experience.

The communal nature of criticism has also concerned scholars such as Thomas J. Roberts and Stein H. Olsen. Roberts, in "The Network of Literary Identification: A Sociological Preface," and Olsen, in "Defining a Literary Work," emphasize the community's role in the identification of literature and in literary communication. Roberts constructs a theory of the social network of literary identification and asserts that the identification of literature can be approached through the study of a "psychic interlock" of the literary community (85). The community, in general, molds a conception of literature in "the human consciousness" and

forms "the way of communication of the conception of literature to the rest of the human community" (70). Olsen believes that a community of authors and readers shares "a set of concepts and conventions" through which they identify a literary work's artistic significance, artistic unity, artistic value, and cognitive status of literary discourse (138).

The relationship between a community and the manner in which a critic's understanding and appreciation of a literary work are communicated produces the problem of "conventions" in critical inquiry. Conventions are established in the historical development of art and literature and preserved and modified by stylistic changes over time. Notably, Northrop Frye, in Anatomy of Criticism, maintains that the conventional archetypes of literature are communicable symbols that help to "unify and integrate" one's literary experience. They create a mode of communication between the text and the reader and affect the "systematic mental training of the reading of literature" (99-100).

In Art and Illusion, E.H. Gombrich presents a psychological approach to the "schema," asserting that the historically or culturally established schema of art functions as filters for both artist and audience to collect and relate the elements of works in production, representation, reception, and re-creation.

Leonard B. Meyer, in Music, the Arts, and Ideas, maintains that "style" as convention exists as "psychological processes ingrained as habits in the perceptions, dispositions, and responses of those who have learned through

practice and experience to understand a particular style" (7). Conventions of a particular culture provide a framework from which the mind selects and organizes stimuli.

The problem of perception and its relation to cultural conventions, which condition aesthetic experience, is also considered by I.A. Richards and Leonard B. Meyer. In Principles of Literary Criticism, Richards studies the effect of aesthetic experience upon the human nervous system and indicates that past experience with a literary work molds the "organized system of possible impulses," conditioning the perception and communication of literary experience (103-33, 175-79). Meyer, in Music, the Arts, and Ideas, adds to this theory information about how habits of perception actually "prevent us from seeing and hearing what is really there to be perceived" (74). He further maintains that cultural beliefs, which underlie our "aesthetic criteria," control "the questions we ask of the work and the answers we discover in it," making creation and communication possible (58, 67).

The influence of cultural conventions upon critical inquiry has been the concern of scholars such as Northrop Frye, George Boas, Eugene H. Falk, Murray Krieger, and Nostrand H. Lee. They stress the personality of the critic as the psychological organism that both illuminates the cultural or social conventions of aesthetic assumption and criteria and also conditions the framework of the critical inquiry. Moreover, the subjectivity of response and the impact of cultural conditioning and communal

conventions on criticism have also been the focus of researchers studying the critic as literary scholar. In The Scholar-Critic, F. W. Bateson presents the "Diagram of the Literary Cycle" and indicates the extent to which the critic's personality structures the full nature of literary production, particularly in the later phases of reception and interpretation. The literary work's "pre-linguistic" and "post-linguistic" origin, genre, and total aesthetic significance are determined by the critic's culturally determined and habitually reinforced aesthetic attitudes.

Scholarly concerns of literary theory, criticism, and history have thus changed from a presentational approach to a receptional/behavioral one that focuses upon how a reader's receptional and re-creational activities identify and evaluate a literary work. However, an analysis of such critical inquiry is problematic.

I.A. Richards finds that the emotive function of poetic language produces a complex emotional reaction in the reader's nervous system (Principles, 1925). He approaches the analysis of reaction as a psychological "stream" of impulses, which moves from the mere visual stimuli to the referential organization of perception. In Feeling and Form, Susanne K. Langer emphasizes the cognitive activity involved in the creation of form. Though neither Richards nor Langer is successful in explaining the nature of the reader's literary practice, they do suggest two important features of aesthetic response: 1) The "organized system of possible impulses" or the perceptual framework of mind molded by the

reader's past experience of literature (Richards); 2) The cognitive-mental factors involved in aesthetic reception or re-creation in relation to the form and content of works of art (Langer).

In general, twentieth-century scholars have increasingly believed that each critic understands and appreciates a literary work based upon his own conceptual schema. George Saintsbury defines the nature of critical inquiry as "reasoned exercise of Literary Taste" (A History 4); Edmund Wilson believes that literary criticism is a history of man's ideas and imaginings, which have been shaped within a particular conditioning set ("Dedication," Axel's Castle); Karl Shapiro defines criticism as "an attitude of mind" (In Defense of Ignorance); Renè Wellek and Austin Warren maintain that the critic "must translate his experience of literature into intellectual terms, assimilating it to a coherent scheme which must be rational if it is to be knowledge" (15). Northrop Frye approaches criticism as a culturally formed system of critical communication. For Frye, myth, "a structural organizing principle of literary form," plays a vital role in criticism (Anatomy 341). Myth resides within the text and consequently formulates the system of critical communication.

In Literary Criticism: A Short History, William K. Wimsatt and Cleanth Brook describe the history of Western literary criticism from Aristotle to modern criticism as "one kind of thinking about values" or "a history of ideas about verbal art" (vii, ix), which maintains the continuity and community of human experience and creates a critical heritage of

vision and perspective throughout the development and change of human mental activity. Renè Wellek, in Concepts of Criticism, approaches criticism in historically developed Western critical terms and ideologies that result from a social and cultural mental climate.

Scholars such as Wellek and Warren propose that the value of a work of art potentially exists in its structure, but it only possesses actual value when it is realized and contemplated by the readers. The emotional and intellectual activity involved in understanding a work implies judgment of value in itself (Theory 249). Thus, Wellek, in Discriminations, postulates the inseparability of literary description and evaluation, asserting that evaluation is "presupposed and implied in the very act of cognition itself" (339). In "Evaluation as Knowledge," E. D. Hirsch, Jr., supports this when he states that the "interpretation (description) of a literary work is necessarily correlative to the particular subjective stances which constitute its meanings" and that value judgments "necessarily subsist in the relationship between meanings and these correlative subjective stances" (The Aims 108).

Numerous theorists, exploring the cognitive synthesis of a reader's subjective experience, maintain that literary theory, criticism, and history are interrelated. In Theory of Literature, Wellek and Warren stress this interrelationship as a means of providing "some set of questions, some system of concepts, some points of reference, some generalizations" (39). The latency of literary theory in poetic experience is discussed by Murray

Krieger in Theory of Criticism and Poetic Presence and Illusion. He asserts that one's previous experiences of poems act as "a priori guide to his expectation, his interpretations, and his judgments, conscious or unconscious, informed or uninformed" (Poetic Presence 321). Taking a psychological approach, he also believes poetry to be a "special manifestation" of a culturally established vision of literary form (321).

Various scholars approaching literary theory have attempted to develop an analytical scheme to clarify differences and similarities in critical concepts of different historical periods or cultural backgrounds. M. H. Abrams devised a schema (Universe, Artist, Work, and Audience) based upon the similar mental and physical worlds of audience, artist, and work in order to define, classify, analyze, and judge the total situation of a work of art. His schema helps explain those principal categories a critic uses in critical inquiry, as well as "the major criteria by which he judges its value" (6).

James J. Liu modifies Abrams's scheme into a more flexible framework. In Chinese Theories of Literature, he evolves the cyclic relationship between the presentational and receptional aspects of a work of art. Liu's framework explains the functional relationship between the writer's creative process and the reader's aesthetic experience, as well as "what precedes the former and what follows the latter" (10). The reversibility of this cycle of interaction stresses the aspect of communal activity in literary theory.

Reception theorists have been concerned with literary history's pertinence to literary identification and evaluation. Hans Robert Jauss (whose "Literary History as a Challenge to Literary Theory" is considered as "one of the central documents of reception theory" [Holub, Reception 178]) and Manfred Naumann maintain that a culture's literary history develops a psychic scheme for that culture that creates a uniquely directed sense of perception and consequently develops the "circular aesthetic system of production and representation and reception" (Jauss, 8).

The problem of identification and evaluation in relation to re-creation of the text has also received scholarly attention, most notably by Jens P. Ihve. In "The Philosophy of Literary Criticism Reconsidered: On the 'Logic' of Interpretation," Ihve proposes that social and cultural norms and values play a fundamental role in critical statements.

A conceptual framework for the analysis of literary response as "a network of concepts" was developed by Frank Brady, John Palmer, and Martin Price, who maintain that the nature of a reader's re-creation is describable as a hierarchy of interpretative descriptions: the shared knowledge of non-literary phenomena in the society of reader; the author's intentional concept; and the shared knowledge of literary practice and convention (95-117).

Frye realized a need for a scientific method of criticism with a coordinating principle, which explained the phenomena as "parts of a whole" (Anatomy 16). He approaches a science of criticism as a system of

poetics and affirms that "criticism cannot be a systematic study unless there is a quality in literature which enables it to be so" (Anatomy 17).

However, Frye's approach is more of an "object theory" of criticism, for it does not deal with the nature of aesthetic experience in the reader's reception.

More recently, in The Theory of Literary Criticism: A Logical Analysis, John M. Ellis actually investigated a science of criticism, arguing that knowledge is a theory "that organizes as best we can all the experiences we have accounted for" (193). He sees the attainment of knowledge as circular, not linear. It is a "process of continual refinement in which an interpretation is held up to scrutiny in the light of observations, and observations are scrutinized in the light of an interpretation" (194). Accordingly, Ellis, in his approach to criticism, produces an "act theory" of criticism about the relationship between literary production and reception. Ellis further asserts the close relationship between the knowledge of literature and the social/cultural conceptual framework of literary perspectives.

Aesthetics

Since literary response is considered an aesthetic response, the issue of aesthetic attitude should be included in the study of the structure of literary response and criticism. An eminent investigation into this area of aesthetics is Monroe C. Beardsley's Aesthetics: Problems in the Philosophy

of Criticism. He develops the instrumental theory of aesthetics, explaining the causal relationship between aesthetic object and aesthetic experience. From this theory, Beardsley constructs the theory of critical reasoning and postulates the three principles of aesthetic objects and experiences: Intensity, Unity, and Complexity (454-489).

William Empson, in Seven Types of Ambiguity, expands the emotive theory of I. A. Richards and constructs an aesthetic scheme of poetic production and reception based on the concept of ambiguity, an indecisiveness of meaning produced by the structure of poetic language. He stresses that psychic distance in poetry is due to the highly subjective nature of reaction to and resolution of ambiguities. He indicates that the reader's mental habits, produced by his past experience and his structure of critical opinions, influence his approach to poetry.

In "Aesthetic Ambiguity," Ernst Kris elaborates upon Empson's concept of ambiguity, inquiring into the relationship between shifting psychic distance or level and the nature of aesthetic response. Kris classifies ambiguity as disjunctive, additive, conjunctive, integrative, and projective, and sees ambiguity as the instrument by which "a content is made poetic through the process of re-creation" (259). He further elaborates upon interpretation's relation to the "stringencies" of poetic language. He classifies them as: standards of correspondence; the stringencies of subject matter; standards of intent; the genesis of the art work; and standards of coherence, the interrelation of the elements of the

interpretation (259-63). Re-creation is seen in relation to the completeness and the synthesis created by the standard of interpretation. Moreover, he significantly suggests a methodology to analyze aesthetic response. Since the symbolic character of words produces multiple contexts, the response evoked by them creates a range of responses and clusters of grouping. Thus, Kris maintains that the meaning of the symbolic space created by the language of poetry can be described by this range of clustering responses.

Scholars do not view the nature of "aesthetic attitude" simply as a subjective sensation aroused by the object, but rather as a complex cognitive and imaginative re-creation of the object. In Aesthetics: An Introduction, George Dickie discusses modern aesthetics' concern with the interrelatedness of the philosophies of aesthetics, art, and criticism. Inquiring into the nature of aesthetic evaluation, he focuses upon the relationship between critical reasoning and concept formulation. He points out the limitation of Morris Weiz's open concept theory that states "there is no necessary condition in order for something to be an instance" of an aesthetic concept (84-95). Dickie maintains the importance of artifactuality, the nonexhibited properties of an aesthetic object. This idea is also emphasized by Arthur Danto in "The Art World" and Maurice Mandelbaum in "Family Resemblance and Generalization Concerning the Arts." They stress that a certain social institution is required in aesthetic evaluation.

Japanese Literary Theory and History

Reception and convention theorists stress how literary history pertains to literary identification and evaluation, for it develops the cultural scheme of literary production and reception. Thus, a review of how literary theory has developed within a specific culture's literary history helps reveal a shared knowledge of literary practice and communication, a cultural norm of literary experience and values.

Japanese literature has been a concern of Western scholars for almost a century, ever since the late nineteenth-century scholarly works The Classical Poetry of the Japanese by B.H. Chamberlain and A History of Japanese Literature by W.S. Aston. Early twentieth-century works, such as The Spirit of Japanese Poetry by Yone Noguchi, Japanese Poetry by Arthur Waley, Japanese Poetry--A Historical Essay by Curtis Hidden Page, and The Bamboo Broom by H.G. Henderson, added to the enthusiasm of exploring the uniqueness of Japanese literature, helping value it in the realm of world literature.

The unique aesthetic qualities of Japanese literature, especially poetry, have been a major concern among Western scholars, especially since the mid-twentieth century. They see these unique qualities rooted in the poetic practices in Japanese traditional poetry, waka, linked poetry (renga), and Haiku. These scholars would agree that the history of Japanese traditional poetry in theory and criticism illuminates the unique nature and realm of

aesthetic awareness, which has created Japanese aesthetic ideals or principles of art and literature.

Donald Keene, in Japanese Literature--An Introduction for Western Readers, briefly discusses how the appropriate critical attitude toward the structure and content of Japanese traditional poetry is different from that demanded by Western poetry. He points out that the influence of Zen Buddhism on the spirit of Japanese poetry is essential in the response mechanism inherent in the poetic structure and content.

Earl Miner, in his Introduction to Japanese Court Poetry, discusses the unique "fixed" form of Japanese poetry, such as a waka, a five-line form consisting of a total of 31 syllables, arranged per line as five, seven, five, seven, and seven, respectively. He attributes this unique short form to the Japanese critical emphasis on simplicity and sincerity in form and expression, and he introduces the traditional Japanese critical canon of kokoro (heart) and kotoba (word), which stresses the expression of genuine poetic experience in the limited space of poetic form.

Miner also discusses the theme of Japanese poetry, focusing on how nature and time are the most important elements of the poetic experience. He stresses Shintoism's and Buddhism's influence on the Japanese attachment to natural elements and their views of the transient, mutable, and impermanent condition of man and nature. He especially stresses how the Japanese emphasis on moments in a transient flow or casual sequence of the poetic experience relates to the brief form of poetic expression,

pointing out how this has made poets conscious of time, leading them to emphasize the momentary experience of poetic truth and beauty within a limited form and structure. Moreover, he points out the Japanese pleasure principle, which tends to stress one's appreciation of the intermingled state of negative and positive elements of emotional experience, such as desolation and colorfulness.

This unique nature of structure and content of waka is further explored by Robert H. Brower and Earl Miner in Japanese Court Poetry. They analyze the structural imagination inherent in the poetic form and point out the difference between the critical attitudes demanded by Japanese and English poetic form. They stress how the Japanese approach to "structural imagination" differs from the structural intellect pertinent to Western poetic creation, dealing less with any intrinsic or extrinsic logical organization of poetic elements or how they relate to each other and to some "over-all thematic idea or related ideas" aiming at a unity "arrived at through the exercise of intellectual processes" (437). Rather, the Japanese approach focuses on the form "enveloping" the work "around focal points of feeling which pass one to the next in waves or rhythmical advances" (438).

This difference in the Japanese approach to structural organization of the poetic elements results in a different attitude toward the reading of poetry. Whereas Western poetry demands a logical or lineal, cumulative experience of each part of the poetic structure to reach a "meaningful" total experience, traditional Japanese poetry demands a kind of spiral experi-

ence of the parts to totally experience the poetry itself, signifying that each point where parts are linked or merged suggests the essence of the poetic experience.

In attempting to view Japanese literature and art in light of the universal definition of art, Makoto Ueda, in Literary and Art Theories in Japan, reveals the unique nature of Japanese art theory and criticism. He classifies eight basic issues of aesthetics to help illuminate the general conception of art in the Japanese tradition: 1) Nature versus art, 2) the creative process, 3) beauty, or the sensuous effect of the work of art, 4) internal structure and unity, 5) interrelationship of the arts, 6) literary and art criticism, 7) the "mode of existence" of the work of art (whether the work of art lies in the artist's mind or in the audience's mind, or in the work itself), and 8) the use of art (214).

Ueda suggests the primary influence Buddhism had on Japanese aesthetic theories, especially the medieval theories, determining the relationship between nature and art, the nature of the creative process, the concept of beauty, the nature of form and structure, and the function of art. Buddhists believe that "the reality that the senses perceive is superficial and illusory; higher reality lies somewhere beyond the reach of men's eyes and ears" (216). This Buddhist concept of reality and truth implies the relationship between nature and art and the nature of the creative process, producing conventions of yugen, mono no aware, sabi, and wabi. (For definitions of these terms, see pp. 91-103.) Art functions "to

bring this intangible world momentarily to the sphere of the senses by such means as images, metaphors, and symbols" (216). Thus, in the Japanese view of the creative act, art imitates "not the shape and color of an object, but its inner spirit, its hidden meaning, its true intent" (216).

Inspiration during the creative act is another unique feature of Japanese art and literary theories. As Haiku theory stresses, inspiration is "a flash of insight." The artist or the poet is expected to reach a calming state of mind through which the real essence of objects emerges. During this momentary experience, the poet obtains keen insights into beauty and truth in reality.

Ueda stresses the unique way the Japanese view "catharsis," more concerned with the artist's creative act than with the audience response. Catharsis is not simply emotional release, but is rather the "qualitative transformation" during the creative act. Thus, the Japanese stress impersonality of poetic expression, often emphasizing how it evokes various atmospheres or moods. Similarly, the Japanese concept of structural unity shuns logic as a principle of unity, but rather recommends a unity by suggestion of the essence of poetic experience. Unity becomes an asymmetrical pattern through a "structure" of images, metaphors, and symbols.

Armando Martin Jeneira, in Japanese and Western Literature, presents a comparative study of Japanese and Western literature based upon the common ground of human experience and man's attitudes toward

life and death, and he approaches literature as a part of culture. He maintains that the fundamental ideas of literature from different cultures can be approached in terms of the philosophical and religious foundations of man's experience which consequently produce different perspectives taken toward structures and contents of each literature.

More recently, through his study of Japanese Linked Poetry (Renga), Miner illuminates the internal structure and function of linked poetry as a peculiar cultural form. Miner maintains that the unique canons of response and sequence of the structure of linked poetry produces unique critical principles of Japanese poetry, particularly in their stress on the expressive and affective elements.

American Literary Theory

Research on scholarly approaches toward American literary theory or history has yielded two distinct trends. The scholarly approach up to the 1920's was characteristically based upon the historical, biographical, or regional accounts of literary works. Though scholars indicated attempts to approach American literature as a peculiar cultural product, their results did not produce an organized study of the aesthetic or literary quality of American literature with any coherent relationship between the works themselves and their cultural context. Since 1940, scholars have attempted to pursue the literary or artistic quality of American literature in terms of its peculiar cultural background. Scholars such as F. O. Matthiessen,

Henry W. Wells, Robert E. Spiller, Vivian C. Hopkins, Charles Feidelson, Jr., Bernard Duffey, and Agnieszka Salska have attempted to reveal the characteristic aesthetic feelings and ideas of American literature. These scholars reveal major enduring factors of the artistic or literary quality of American literature.

Henry W. Wells, in The American Ways of Poetry, approaches the nationalistic phenomenon of American poetry in terms of the author's sense of native identity. He stresses that the artistic quality of its common language presents a powerful medium for expressing the social and cultural ideals of man's relation to the world.

F. O. Matthiessen, in American Renaissance, attempts to define the artistic quality of American literary works, based upon creative experiments of nineteenth-century writers, Emerson, Hawthorne, Thoreau, Whitman, and Melville. He focuses upon the symbolic quality of their language that creates a poetic vision unique to their cultural backgrounds. These writers' visions of democracy are apparent in their different approaches to form and content. Illuminating critical perspectives peculiar to American literature, developed out of the nineteenth-century American literary experiments, Matthiessen stresses a critical obligation to examine writers' resources of language and genre, that is, form.

Charles Feidelson, Jr., in Symbolism and American Literature, explores the nature of symbolism in American literature in the literary creations of Poe, Hawthorne, Melville, Whitman, Emerson, and Thoreau.

He traces the symbolic mode of perception as a uniquely American mentality back to the seventeenth- and eighteenth- century intellectual climate. He maintains that organic structure and form peculiar to American literature are based upon the principle of organic unity, which postulates the fusion of mentality and material object, ideals and experience, experience, and object or expression.

A large-scale attempt to approach the history of American literature is presented in Literary History of the United States, the compiled studies of R.E. Spiller, Willard Thorp, Thomas H. Johnson, and Henry Seidel Canby. These researchers see American literature as illuminating the American way of life and aiming at the national unity through common secular language because of the divergence and incongruities of the people and their experiences of the New World. In The Cycle of American Literature, Robert E. Spiller maintains that the common idea of most major American authors is "the belief that the life is organic" (xiii) and stresses that literature is a symbolic illumination of social and intellectual history.

Bernard Duffey, in Poetry in America, deals with the movement of American poetry from the early nineteenth- to the mid-twentieth- century. He focuses upon poetic composition in terms of "poetic fiction," "the context of feelings and ideas resorted to by the largest number of poets within an epoch" (xii). He divides the movement into three phases: the decades preceding the Civil War, the decade of "fiction of coherence"--the fiction of images of "the reconciliation and harmony of feeling;" the

decades after 1860, reflecting the phase of "incoherence" or "contradiction" of subject and form; the decades after 1920, reflecting the phase of "private sophistication of feeling and thought" (xii).

The study of American humor as an aspect of the national character of American culture and literary experience has been an issue of scholarly concern. In American Humor: A Study of the National Character, Constance Rourke, one of the most influential scholars, recognizes humor as a dominant American characteristic, a rhetorical force in literary pattern and intention. Scholars William Bedford Clark and W. Craig Turner also stress its importance in Critical Essays on American Humor. They recognize American humor as an expression of American experience, treated in a variety of scholarly approaches, and they observe how it has changed from the pre-war era through the present, from optimism to absurdity or humility.

How the American poetic experience pertains to the patterns of the poet's self-identity, reflecting the American vision of the world, has also drawn scholarly attention. Agnieszka Salska, in Walt Whitman and Emily Dickinson: Poetry of the Central Consciousness, examines the nature of American literary individualism. He recognizes three factors involved in the literary preoccupation with the self in American literature: ideology of individuality, which results in the national interest in the careers of single persons; a strong habit of religious self-examination, reflected in diaries or conversion narratives; and the influence of the Romantic movement on

self-consciousness. These three factors, says Salska, are seen in the emergence of American Transcendentalism, which is occupied with religious self-examination, Romantic self-consciousness, and democratic individualism. Symbolism and Organicism express the vision of democratic equality of all life forms in Whitman's poetry, which attempts to celebrate the "promises of the heroic, self-reliant man in harmony with his world" (101). Although for Whitman, poetry was a vehicle for a mystical union of his self and that of others, for Dickinson, it was a vehicle for a personal spiritual nourishment, searching its own form and structure of self-expression. However, for both, poetry functioned as a religion that is expected to rescue man from chaos. For both poets, language was an important tool for seeking self-identification--for Whitman, a common sense attachment to colloquialism, and for Dickinson, an experimentation with her own logic.

Overall, these scholars of American literature indicate the unique nature of how poetic experience reflects the American vision of the poetic world, a democratic vision of the relationship between the common man and the world (universe). Individualism is stressed in terms of how it pertains to the poet's self-reliance and his own search for identity, which involves his experiment with language and form. As a common man, the poet is also expected to seek identification with others, and thus his approach to colloquialism becomes important to mutually communicate with people from complex and diverse cultural backgrounds. Self-

identification is an essential aspect of poetic creation, which is viewed as a religious self-experimentation in the poetic experience with reality.

Therefore, Organic Unity of these diverse, complex, and even paradoxical elements of the poetic experience is stressed as a tool for poetic communication, as well as for the poet's self-identification process. Humor is another tool for poetic communication, for it brings an emotional solution to the tension often created among the incongruous elements of reality and this democratic world.

Content Analysis

The analysis of criticism as a cognitive pattern of communication needs an objective and systematic method to discriminate the specific cognitive elements involved in which elements of a literary work a critic focuses on and how he approaches them to resolve any ambiguities within the work. This section focuses on content analysis as an objective and systematic method to analyze critical discourse by reviewing recent approaches to the analysis of both written and oral literary response.

Generally defined, content analysis is a research technique by which inferences are made through objective and systematic analysis and identification of specific characteristics of communication content. More precise definitions vary among scholars. Bernard Berelson emphasizes overt meanings, rather than inferences that can be drawn from them, maintaining that quantitative and qualitative elements cannot be

dichotomized (Content Analysis 221). Since Berelson, many scholars have emphasized the problems of inferences, latent meanings, intent and behavior of the communicator, and causal environmental context of the communication and its effect upon the communicator. They emphasize that qualitative analysis is needed as a content indicator of inferential hypotheses.

In Content Analysis for the Social Sciences and Humanities, Ole R. Holsti offers detailed accounts of the system, the process, and the principles of content analysis. Stressing objectivity, system, and generality, he asserts that in content analysis both qualitative and quantitative methods should supplement each other. For Holsti, numerical analysis alone cannot satisfy the research purpose, especially in research dealing with values, attitudes, and related concerns, because of the failure to take intensity or depth into account.

Content analysis of critical inquiry raises a problem concerning a method of classification and discrimination of the categories. Formulations of categories have been made and examined to analyze the constituents of literary response. I. A. Richards postulates four factors of literary communication: Feeling, Tone, Sense, and Intention (Principles 173-75). Though Richards emphasizes the problems of the reader's response in literary communication, his classification of the elements focuses upon the text itself, not the posture the reader takes toward the text. Later scholars do focus upon the transaction between reader and text. Wellek and

Warren classify the reader's stance as Intrinsic or Extrinsic; R. S. Crane categorizes the reader's rhetorical approaches as Inductive or Reductive.

Recently, researchers inquiring into the nature of literary response and/or critical inquiry have constructed content analysis categories of literary response that focus upon intellectual and cognitive behavior. In A Handbook of Critical Approaches to Literature, Wilfred L. Guerin, Earle G. Labor, Lee Morgan, and John R. Willingham classify possible ways of interpreting literature, based upon neutral intellectual discipline: Textual-linguistic, Historical-biographical, Moral-philosophical, Formalistic, Psychological, Archetypal, and Exponential (Typological). In The Responses of Adolescents while Reading Four Short Stories, James Squire classifies response into "Literary Judgment," "Interpretation," "Self-Involvement," "Presentative Judgments," and "Miscellaneous."

More recently, Alan C. Purves, in Elements of Writing about a Literary Work, further systematizes Squire's categories to analyze written and oral response to a work of literature, comparing individual groups. The categories are classified under the posture of the person writing about literature: 1) Engagement-Involvement; 2) Perception; 3) Interpretation; 4) Evaluation. Under these four categories, twenty-three subcategories are classified in terms of the intent of the work, the formal elements, the contents, the genre, the context, the types of interpretation, and the types of evaluation.

Such classification of the categories of content analysis of literary response is based on the mode of verbal constructs or response behavior rather than the internal structure or pattern of critical cognition based upon the intellectual principles of understanding and reasoning of one's literary experience. The content analysis of criticism as such a complex cognitive maneuver needs a classification of universal intellectual disciplines based upon the conceptual scheme of understanding and communication, distinguishing the critical focus and mode of inquiry.

The Modes of Inquiry Discourse Descriptors (MIDD), developed by Carl P. Schmidt, is a system of content analysis used to describe systematically and objectively methods in which a work of art or literature can be approached (see pp. 48-50). The system includes nine categories of critical inquiry: Formal, Linguistic-Semantic, Historical, Mathematical, Philosophical, Psychological, Scientific, Socio-Cultural, and Technical. These categories reveal possible conceptual patterns of critical cognition in terms of the universal intellectual disciplines. The MIDD system also includes categories for the "contents" of critical inquiry, those elements of a work of art or literature that command the critic's interest. It includes twelve content categories: Specific Work, I-Responder, Audience, Fictive Universe, Literary and Artistic Universe, Poet, Myth, Performance, Reality as Agreed upon by Consensus, Reality as Experienced by the Responder, Intention, and Meaning. Use of this method of content analysis helps to screen the myriad ways of critical cognition, identifying the subject matter

of the critic's interest and the way he approaches the ambiguities of a work.

CHAPTER III

METHOD

The researcher conducted this study to describe the nature and extent of cultural influence on the transactions of Japanese and American critics with modern American poetry. The specific problems investigated were: 1) to describe the critical strategies employed by selected Japanese and American critics' approaches to modern American poetry; 2) to describe the aesthetic conventions evidenced in the selected Japanese and American criticisms of modern American poetry; and 3) to compare selected Japanese criticism with selected American criticism of modern American poetry.

Three techniques of analysis were employed. The Mode of Inquiry Discourse Descriptors (MIDD) enabled the researcher to define and describe the focus (content) of critical attention and the orientation (process) of critical strategies employed in the selected criticism. Forced Paired Comparison enabled the researcher to produce a rank order of the relative importance of the various processes and contents. A description of the nature of aesthetic conventions employed in the Japanese and American criticism helped describe the aesthetic principles or concepts of the selected Japanese and American criticisms. These three techniques

together helped the researcher attempt to identify significant differences between and among the American and Japanese criticism selected for analysis. The three steps are reported separately, however, since each was applied separately.

MIDD helped the researcher analyze the mode of critical cognition in terms of the intellectual principles each critic applied to his/her critical inquiry. The nature of critical inquiry was then described in terms of the manner in which the critic's understanding and appreciation of a literary work was conceptualized.

Forced Paired Comparison helped the researcher analyze and discriminate between the patterns of critical cognition in terms of the varied intensity of cognitive principles as described by the MIDD categories of process and content and as reflected in a critic's rhetorical method. This technique was useful for qualitatively analyzing the nature of critical cognition; focusing on the intensity or inference of cognitive elements of critical inquiry would have been missed had the frequency analysis of the MIDD categories been applied alone.

A description of the nature of aesthetic conventions helped the researcher describe the nature of critical cognition of aesthetic value of a literary work in terms of a critic's culturally acquired and inherited poetic principles or ideas. This analysis also helped reveal the nature of the unifying principles or ideas a critic brought to his criticism.

The Modes of Inquiry Discourse Descriptors (MIDD)

The Modes of Inquiry in the Arts Matrix (MIA) was initially developed by the CHIP¹ Committee at New York University, who wanted to construct a computer matrix that would help store and disseminate curricular and instructional units appropriate to different types of inquiry. Its primary objective was to build an "instructional system" that would integrate subjects, "which are generally kept separate in the schools," and that would lead student users "to manage inquiry themselves, to evaluate multiple solutions to the same problem rather than argue for only one" (Schmidt, CHIP 3-4). The CHIP notion of "an intellectual model" was based on several ideas expressed by Susan Langer who, in Philosophy in a New Key (15-16), provided the basic concept: "Knowledge equals questions" (Schmidt, CHIP 5). Thus, one notion of the committee was that

The real difference between the view of one critic or another or of one commentator or another could be ascertained in the questions they asked of phenomena. In this same sense, the determining difference between intellectual disciplines, between psychology and sociology, for example, rests in the different questions they raise (Schmidt, CHIP 8-9).

The Modes of Inquiry Discourse Descriptors (MIDD) is the system of content analysis subsequently developed by Schmidt to describe systematically and objectively the dimensions of spoken or written critical

¹ Computerized Humanities Inquiries Project

discourse by either professional critics or students. It is an exhaustive and systematic method for identifying the myriad of ways a work of art can be approached. The MIDD therefore is a method to identify and describe the nature of critical inquiry, the intellectual and emotional factors of understanding and appreciating art and literature. Recent researchers studying literary response and criticism have testified this method as a universally valid objective and systematic content analysis tool, uniquely suited to screen and examine the cultural or cross-cultural differences and similarities of those responses (DeZure, 1981; Noda, 1981; Valley, 1985; Weil, 1985; Ye, 1989).

The MIDD matrix includes the following nine inquiry categories which define the processes of critical inquiry employed to "resolve the ambiguities and complexities of works of literature and the fine arts" (Schmidt, CHIP, 8-9): Formal, Linguistic-Semantic, Historical, Mathematical, Philosophical, Psychological, Scientific, Socio-Cultural, and Technical. These nine process categories reveal possible critical strategies or stances through which a critic (reader) approaches the ambiguities of a work of art or literature. The "contents" of the critical inquiry are quite simply those aspects of the aesthetic experience the responder chooses to discuss, those elements of the work of art or literature which command the critic's interest. The MIDD matrix includes the following twelve content categories: Specific Work, I-Responder, Audience, Fictive Universe, Literary and Artistic Universe, Poet, Myth, Performance, Reality as Agreed upon by Consensus,

Reality as Experienced by Responder, Intention, and Meaning. The complete list of the components of MIDD with their definitions is provided in Appendix C, pp. 619-622.

Basic Unit of Analysis and Procedure for Data Analysis

The procedure of scoring the critical essays with MIDD generally follows that of Alan C. Purves in Elements of Writing about a Literary Work (68). Each grammatical sentence in the response was considered a statement, the basic scoring unit in the response. A statement could be a simple, compound, or complex sentence, fragment, or epithet which researcher was tempted to "second-guess" the statement by referring to conveyed "meanings, nuances, and relationships" (68). According to Purves, "To treat the statement as a discrete entity independent of its context helps the reader to avoid second-guessing the writer, that is, trying to divine his intention where it is not explicitly stated" (68). In the criticisms analyzed in this study, the critic was not always explicit in stating or indicating the process or the contents of his approach toward the literary work, and the context in which it occurred. To reduce the possibility of error, each statement was treated as a "discreet entity."

For this study, the researcher first numbered each paragraph of each essay, and then each statement (sentence) of the critical inquiry was set apart with a slash and numbered consecutively. Each sentence of each American and Japanese criticism was analyzed and categorized according

to MIDD. Any statement that did not contain a discernible MIDD process or content was scored as NIP (no identifiable process) and/or NIC (no identifiable content).

When more than one process or content was expressed in a statement, the relative importance of each was determined as follows:

In the case of a simple sentence, the major emphasis was indicated in the subject of the sentence. In the case of a complex sentence, the proposition given major emphasis was indicated in the independent clause of the sentence, and the propositions given minor emphasis were indicated in the dependent clauses or phrases which were directly subordinate to the independent clause of the sentence. In the case of a sentence with participial phrases or absolute constructions, whether complex, compound, or simple, the least important proposition was indicated in the participial phrases or the absolute constructions with or without participles, which were not directly subordinate to the independent clause of the sentence. In the case of a compound sentence, phrase or clause, if the coordinate conjunction such as but indicates a contrast of "positive-negative opposition" or a "partial contrast of concession," the proposition introduced by such a conjunction becomes a "result" statement that indicates the critic's emphasis; thus, such a proposition was considered more important than the proposition indicated in the introductory independent clause.

When there was no evidence of rhetorical emphasis in the compound sentence, phrase, or clause of the statement, the propositions were assumed

to be equally important. In such cases where the relative importance of the proposition could not be judged in isolation, the larger context was considered; in other words, its relative importance was determined according to the proposition indicated in the major idea (i.e., topic) of the paragraph and/or the theme of the critic's essay, as determined by the researcher.

In this analysis of the statements that contain more than one process, the researcher sought to determine the controlling process as well as the processes which support it. The controlling process was scored the "superordinate" process, and the supporting process(es) the "subordinate" process(es). Superordinate process denotes a mode of cognitive orientation within a statement of criticism that controls the critical proposition of that statement. Subordinate processes are minor cognitive principles or ideas within a statement that support the major proposition of that statement. The analysis of both the superordinate and subordinate process(es) within an essay aided the researcher in describing the nature of a critic's critical cognition in terms of the interaction between a critic's various processes and contents of critical inquiry.

Examples 1 and 2 represent statements which have more than one process or content expressed:

Example 1

Exalting "the emperor of ice-cream" as "an absolute good" (Letters, #384), he fabricates a goad [sic] poetry who imparts the practices of

poets down through time--the concocting of rhythmical conceits for the purpose of comforting deceits, the desserts of illusion. (Stein)

The proposition given major emphasis in Example 1 (a complex sentence) is indicated in the independent clause ("he fabricates a goad of poetry. . ."), and the process and content expressed in the proposition are Technical, as indicated in the word "fabricates," and Intention, as indicated in "he fabricates." The proposition given second emphasis in the statement is indicated in the dependent clause ("who imps the practices of poets down through time"). The process emphasized here again is Technical (as indicated in "the practices of poets down through time--the concocting of rhythmical conceits"), and the process given secondary emphasis is Linguistic-Semantic (as expressed in "rhythmical conceits"). The content emphasized here is Poet's Intention, as indicated in the first explanatory phrase within the dependent clause ("the concocting of rhythmical conceits"). The proposition given third emphasis is in the explanatory phrase within the dependent clause ("for the purpose of comforting deceits, the desserts of illusion"). The process and the content expressed in this third important proposition are Psychological and Intention. Finally, the proposition given least emphasis is indicated in the participial phrase which begins the statement: "Exalting 'the emperor of ice-cream' as 'an absolute good.'" The process and the content in this proposition are Philosophical and Intention.

The overall analysis of Example 1 results in the following rank order of importance for the MIDD categories of process and content:

<u>Process</u>	<u>Content</u>
1. Technical	1. Poet's Intention
2. Historical	2. Literary Universe
3. Linguistic-Semantic	
4. Psychological	
5. Philosophical	

Accordingly, the Technical process is the superordinate process, and the other processes are subordinate processes.

Example 2

That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible figure to be the ultimate reality. (Watanabe)

In this compound sentence, the proposition given major emphasis is in the second independent clause introduced by the coordinate conjunction but ("but the poet tells us to consider this visible figure to be the ultimate reality"). It indicates a partial contrast of concession and, thus, the critic's emphatic expression. The process is Philosophical ("to consider this visible figure to be the ultimate reality"). The content given major emphasis is Intention ("the poet tells us"); the content given secondary emphasis is Meaning, as expressed in the infinitive phrase within that independent clause ("to consider this visible figure to be the ultimate reality"); and the content given third emphasis is Fictive Universe, as expressed in the direct

object of the infinitive phrase ("to consider this visible figure"). The proposition given minor emphasis in the statement is in the first independent clause, "That is, this poem. . . ." The process is Psychological ("raises every dissatisfaction in the reader"); the content given major emphasis is Specific Work, as expressed in the critic's emphasis of the nature of the poem, and the content given secondary emphasis is Audience ("in the reader").

The analysis of this statement produces the following rank order of importance:

<u>Process</u>	<u>Content</u>
1. Psychological	1. Poet's Intention
	2. Meaning
	3. Specific Work
	4. Audience

In Example 2 above, only one process, Psychological, was identified and it was thus scored as the superordinate process of this statement.

This analysis of each statement within an essay provides information on how the contents and the subordinate processes interact with the superordinate processes within the essay. This information helps determine which processes control the critical stance employed by the critic and which processes help organize the framework of critical inquiry. It further helps determine which contents are focused on in the specific superordinate

processes that control the critical perspective. A more detailed discussion with samples of the MIDD analysis is provided below.

Sample of MIDD Analysis

Example 3

On this occasion it refers to the muse of inspiration that by way of Spenser and the classical epic, under numerous personifications, nurses the raptures of the nineteenth- and the twentieth-century Romantics. (Stein)

The processes expressed in this proposition are Philosophical, as evidenced in the "the muse of inspiration," and Historical, as indicated in "the nineteenth- and the twentieth-century." The contents are Poet's Intention, as revealed in "it refers" ("it" relates to the poet's own words cited in the previous statement) and Literary and Artistic Universe, as indicated in "Spenser and the classical epic" and "Romantics." The philosophical process is superordinate, for it is expressed in the independent clause, and the historical process is subordinate, for it is expressed in the dependent clause. Poet's Intention is the content, for it occurs in the independent clause, and the literary and artistic universe is given secondary emphasis, for it occurs in the dependent clause. The result of this analysis is as follows:

Process

Content

1. Philosophical

1. Poet's Intention

2. Historical

2. Literary/Artistic Universe

Example 4

The pervasive imperative mood and the repetition of "let" vapidly echo the Biblical accounts of creation. (Stein)

Here, the process is Linguistic-Semantic, manifested in "imperative mood and the repetition of 'let,'" and the content is Literary and Artistic Universe, as indicated in "biblical accounts of creation." The result of the analysis is:

ProcessContent

Linguistic-Semantic Literary & Artistic Universe

Example 5

At least something will be born in each reader's mind out of the synthesis of the imagery of those two stanzas. (Watanabe)

The processes in this example are Psychological, denoted in "something will be born in each reader's mind," and Formal, indicated in "the synthesis of the imagery and those two stanzas." The content is Audience, specified in "each reader's." The superordinate process is Psychological, and the subordinate process is Formal, as indicated in the explanatory phrase, "the synthesis of the imagery of those two stanzas."

The outcome of this analysis is:

ProcessContent

1. Psychological Audience

2. Formal

Example 6

This is a drawing of the life of the modern man as it is, which has been captured by the poet in the poem. (Watanabe)

The superordinate process here is Socio-Cultural, seen in "the life of the modern man." Historical, is the subordinate process, indicated in "the modern." The contents are Fictive Universe (as "This" refers to the fictive universe discussed in the preceding paragraph), Meaning, (indicated in "This is a drawing of the life of the modern man"), Reality as Agreed upon by Consensus, (shown in "the life of the modern as it is"), Poet's Intention (indicated in "which has been captured by the poet in the poem"), and Specific Work (denoted in "the poem"). Fictive Universe is given major emphasis, for it is evidenced in the subject of the independent clause; Meaning is given secondary emphasis, for it occurs in the subject complement in the independent clause; Reality as Agreed upon by Consensus is given third emphasis, for it is indicated in the explanatory phrase for the subject of the independent clause; fourth emphasis is placed on Poet's Intention, depicted in the dependent clause; and Specific Work is given least emphasis, for it is indicated in the explanatory phrase in the dependent clause.

The complete analysis of the statement is as follows:

<u>Process</u>	<u>Content</u>
1. Socio-Cultural	1. Fictive Universe
2. Historical	2. Meaning

3. Reality as Agreed by Consensus
4. Poet's Intention
5. Specific Work

The MIDD analysis helped the researcher to discriminate the nature of the processes and contents in the essays under study in their interactions within the critical inquiry. Additionally, the information obtained by the Forced Paired Comparison analysis of the statements within the essays enabled the researcher to identify the relative importance of the process and content categories of the major ideas of paragraphs within each essay and thus helped her identify the framework of each critic's critical perspective. Moreover, it provided the information of the relative importance of the process and content categories of the supporting ideas within each essay, helping the researcher to examine how the critics present evidence and defend their critical perspective. A detailed discussion and samples of Forced Paired Comparison are given below.

Forced Paired Comparison

The method of Forced Paired Comparison was derived from the method of "attitude measurement" (Thurstone, "Attitude" 3), developed and refined by L. L. Thurstone. Thurstone distinguishes between attitude and opinion. For him, "attitude" had a psychological basis: "the sum total of a man's inclinations and feeling, prejudices or bias, pre-conceived notions, ideas, fears, threats, and convictions about any specific topic" and opinion

is a "verbal expression of attitude" ("Attitude" 531-532). Hence, an opinion "symbolizes an attitude" and can be "the means for measuring attitude" ("Attitude" 531-532). The opinions are dealt with not mainly because of their cognitive content, but rather because "they serve as the carriers of symbols of the attitudes of the people who expresses or endorse these opinions" (Thurstone, "The Measurement" 259). Both attitudes and opinions can also be compared in degree with other attitudes and opinions in such categories as "strength of feeling" and "intelligence." The more homogeneous the attitudes, in the sense that they develop the opinions of a man or a group on a specific issue or a specific object, the higher the validity of the results. The frequency and intensity of attitudes or opinions measured in rank order are reliable indicators of a selected group's stance on an issue (Thurstone, "Attitude" 539). In "The Measurement of Social Attitude" and "The Method of Paired Comparisons for Social Values," Thurstone demonstrates a reliable, scientific method with which to measure emotion, aesthetics, and social phenomena, areas traditionally deemed "the direct antithesis of quantitative measurement" (Thurstone, "The Measurement" 398).

In the method of Forced Paired Comparison, attitude or opinion indicators are presented to the subject in pairs, and the subject has to decide which of the two is more appropriate for the categories of comparisons (e.g., more favorable or more intense). If words or statements are used as indicators, they must be sufficiently homogeneous in content

but different in degree in order to discriminate the nature of the attitude or opinion. Additionally, the subject must be responding to a psychological object or issue, which may include ideas, plans of action, forms of conduct, ideals, moral principles, slogans, or symbols (Russell and Wright 555-576).

Application of Forced Paired Comparisons to Qualitative Analysis
of the MIDD Processes and Contents

In light of Thurstone's theory of Forced Paired Comparison, a system to analyze the rhetorical structure of critical inquiry was developed as follows:

A statement is an expression of critical inquiry into a poem (a psychological object). Statements are homogeneous because they are produced by one critic's experience of a poem and also because they produce an attitude continuum. Statements differ in their importance to the theme of the essay, and they differ in degree on the attitude continuum. The organization of the statements develops the theme. The theme is the topic indicated by a critic, and it develops a framework for the attitude continuum. A paragraph constitutes a unit of thought to discuss one topic (Brooks and Warren 267-68) or one aspect of a topic. A paragraph is a unit of propositions or a set of sentences logically construed "equivalent" in terms of "association responses." (Kris 244). It was considered here to present concepts or principles that unify and describe the critics' responses to poetry.

The major idea is the topic of a paragraph. Each statement within a paragraph, other than the one which reflects the topic, supports the major idea in varying degrees of importance within that paragraph. In other words, these supporting statements express the supporting ideas of critical inquiry, each constituting a unit of thought in varying degrees of importance to the major idea of that paragraph, as well as to the theme of the essay.

Similarly, the major ideas organize the essay's propositions in varying degrees of importance to the theme. Thus, the relative importance of each paragraph is determined by its topic's relative importance to the theme of the essay. The relative importance of a supporting statement of the theme of the essay is determined by the relative importance of the paragraph it is presented in. The theme and the major ideas or topics of the essays were determined by this investigator,² and Forced Paired Comparison was applied in three steps.

First, the relative importance of the major ideas of each paragraph, as categorized by MIDD, was determined through Forced Paired Comparison. Each statement of a major idea was compared with those of all other paragraphs, and the rank order of importance of the process and content categories in each criticism was identified. Second, Forced Paired

² It should be understood that two or more statements together may be necessary to express the main idea of a paragraph. Themes were not identified as a specific statement(s) in this study; rather, the researcher paraphrased the theme of each essay.

Comparison was applied to compare the relative importance of each statement within a paragraph to the major idea of the paragraph. Each statement was then compared with every other statement within the paragraph, and the rank order of importance of process and content employed within the paragraph was determined. Third, the relative importance of each supporting idea of all the paragraphs in the essay, as categorized by MIDD, was also determined through the results of the Forced Paired Comparison analysis applied in the first two steps. The importance of each supporting idea was determined by the importance of the paragraph in which it was presented. The results of this analysis produced the rank order of importance for both processes and contents of all supporting ideas throughout the essay. Readers not interested in a step-by-step description of this component of the research method should turn to Page 89.

Samples of Forced Paired Comparison

The following are samples of Forced Paired Comparison applied to the MIDD categories for modern American poetry. Sample paragraphs are cited from Hisayoshi Watanabe's "Wallace Stevens: The Central Problem of His Poetry," a Japanese critical inquiry into "The Emperor of Ice Cream," translated by the researcher. The theme proposed in this critical inquiry was identified by this researcher as follows: The central problem of

Wallace Stevens, as a modern poet-philosopher, is the constant poetic exploration and creation of the "Structure of Reality."

Paragraph 7

To such an extent we may approach this poet through the perception trained through the readings of "The Waste Land."/36 But what does the line, "Let be be finale of seem" mean?/37 In fact, this line expresses what has been the core of Stevens' works throughout the whole period of his writing./38 If seem is the visible phenomena as it is seen, be could be the reality or substance behind it./39 In contrast to seem as the surface = the fictive figure = illusion, be may be called truth-within = the ultimate figure = the immovable entity./40 The basic impulse of the poet Stevens, which has been consistent from his early period until his later, can be seen in the solution of the antithesis of be and seem through their reconciliation./41 It takes various forms, and is expressed in numerous variations./42 But we may say that at the very decisive moment be and seem will be united under "the equal mark" to be the core of this poet./43

Paragraph 8

The prose description of the scenery of this poem, produced by fragmentary images, presents scenery which is nothing but unpleasant, and something that we would wish, if possible, not to see./44 The ambiguity of this poem itself is unpleasant to our reason./45 We demand, and also expect that this is seem, the fictive figure, and that there exists something sure behind it, in which we can live peacefully, relieved morally as well as emotionally./46 That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible figure to be the ultimate reality./47 He tells us to see nothing but the visible and to concentrate on it only ("Let the lamp affix its beam")./48 Would not the absolute beauty be born in there?/49 At this moment we can suddenly be put into the ambiguous and so disturbing line evokes: "The only emperor is the emperor of ice-cream."/50 That is, the only emperor, the only principle that disciplines our life is the "principle" of "ice-cream"./51 But this is is not merely is./52 It is is when seem suddenly turns into be./53 It is is when the negative suddenly turns into the affirmative./54 Our emperor is nothing but the emperor of ice-cream./55 Is it reality as it appears to be?/56 If so, then the emperor is what we have welcomed with our own will./57

The major ideas of the two paragraphs were identified and their MIDD processes and contents were rank-ordered by using the following forced paired procedure:

Paragraph 7: Statements 37 and 38 present the major idea of the paragraph, Statement 37 being an introductory statement for the topic sentence, Statement 38.

But what does the line, "Let be be finale of seem" mean?/37 In fact, this line expresses what has been the core of Stevens' works throughout the whole period of his writing./38

In summary, the major idea here states that the line "Let be be finale of seem" expresses the central issue of Stevens' works. The MIDD categories of process and content of these statements were identified as follows:

Statement 37: The process is Linguistic-Semantic because the statement questions the meaning of the specific language of the work. The contents are Meaning and Specific Work because the statement questions the meaning of a specific line of the work. Further, because Meaning is the primary concern in question within this sentence, it is more important than Specific Work. Consequently, the rank order of the processes and contents within this statement is as follows:

<u>Process</u>	<u>Content</u>
Linguistic-Semantic	1. Meaning
	2. Specific Work

Statement 38: The process is Linguistic-Semantic because the statement questions the meaning of the specific language of the work. The

contents are Poet's Intention, Meaning, and Specific Work because the statement questions the poet's intention involved in the poetic creation as it relates to the works and the meaning of the specific line of the poem. Further, Poet's Intention is more important to the statement than the other contents because the primary concern of this statement is what the poet expresses in the works. Meaning is more important than Specific Work because the main proposition the statement focuses upon is the meaning of the specific line. Consequently, the rank order of the processes and contents within this statement is as follows:

<u>Process</u>	<u>Content</u>
Linguistic-Semantic	1. Poet's Intention
	2. Meaning
	3. Specific Work

Because Statement 38, the topic sentence of the paragraph, is more important to the major idea than Statement 37, an introductory statement for Statement 38, the rank order of the MIDD categories of the major idea of Paragraph 7 is as follows:

<u>Process</u>	<u>Content</u>
Linguistic-Semantic	1. Poet's Intention
	2. Meaning
	3. Specific Work

Paragraph 8: Statements 44, 45, 46, and 47 together express the main idea of the paragraph. Statements 44, 45, and 46 are introductory

statements of the paragraph's major idea, which is then summarized in

Statement 47.

The prose description of the scenery of this poem, produced by fragmentary images, presents scenery which is nothing but unpleasant, and something that we would wish, if possible, not to see./44 The ambiguity of this poem itself is unpleasant to our reason./45 We demand, and also expect that this is seem, the fictive figure, and that there exists something sure behind it, in which we can live peacefully, relieved morally as well as emotionally./46 That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible figure to be the ultimate reality./47

The MIDD categories of process and content of these statements were identified and their rank order was determined as follows:

Statement 44: The processes in this statement were scored as Psychological and Formal because the statement questions a specific feeling and emotion produced in the reader's mind through the special structural relationship of the images of the poem ("fragmentary images"). Further, Formal process is more important to the statement than the Psychological because the subject of the independent clause gives the main proposition of the relationship of the poem's parts, whereas the dependent clause becomes an explanatory statement about the effect that relationship produces upon the reader.

The contents of Statement 44 are Meaning, Fictive Universe, Specific Work, and Audience. The statement's primary concern is with the meaning suggested by the fictive universe created in the poem, as it is expressed in the subject of the independent clause ("the prose description") and the main verb ("present"). The secondary concern is with the unique

fictive world created in the poem ("of the scenery of this poem"). The poem itself is the next focused-upon content, for it is expressed in the supplementary phrase, "of this poem," an explanatory phrase for "the scenery." Finally, the audience is the least important content because it is expressed in the dependent clause, which supplements the object of the independent clause.

Consequently, the rank order of the processes and contents within Statement 44 is as follows:

<u>Process</u>	<u>Content</u>
1. Formal	1. Meaning
2. Psychological	2. Fictive Universe
	3. Specific Work
	4. Audience

Statement 45: The process in this statement is Psychological because it inquires into how the poem's ambiguity arouses the reader's emotions. The contents are Specific Work and Audience because the nature of the poem itself and its affective quality on the audience are focused on. Further, Specific Work is more important to the major idea than Audience because it is the subject of the independent clause ("The ambiguity of this poem itself"). Consequently, the rank order of the process and contents within Statement 45 is as follows:

<u>Process</u>	<u>Content</u>
Psychological	1. Specific Work

2. Audience

Statement 46: "We demand, and also expect that this is seem, the fictive figure, and that there exists something sure behind it, in which we can live peacefully, relieved morally as well as emotionally."

The processes in this statement are Psychological and Philosophical because it indicates how the reader attempts to relate to the meaning of the poem and refers to the philosophical truth that it suggests. The psychological process is more important to the statement than the philosophical process because it occurs in the independent clause, which proposes the audience's psychological reaction to the poem's fictive universe in the poem, whereas the philosophical idea about the audience's psychological state occurs in the dependent clauses. The contents within this statement are Audience, Meaning, Fictive Universe, and Specific Work. The primary concern is with the audience because it is the subject of the independent clause. The first subordinate concern is with the meaning produced from the audience's reaction to the fictive universe, as indicated in the dependent clause "demand and expect that this is seem" The second subordinate content is Fictive Universe, as indicated in the subject of the dependent clause "this" (the scenery of this poem). The content given least emphasis (third subordinate) is Specific Work, indicated in the word seem cited in the dependent clause. Consequently, the rank order of the MIDD processes and contents of Statement 46 is as follows:

<u>Process</u>	<u>Content</u>
1. Psychological	1. Audience
2. Philosophical	2. Meaning
	3. Fictive Universe
	4. Specific Work

Statement 47: "That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible figure to be the ultimate reality."

The processes identified within this statement are Philosophical and Psychological because inquiry is made into the poet's belief expressed in the poem, as well as into the emotional effect the poem produces. The Philosophical process is more important because it occurs in the second independent clause which emphasizes the contrast.

The contents in the statement are Poet's Intention, Meaning, Specific Work, and Audience. Poet's Intention is indicated in "the poet tells us to" Meaning is indicated in the independent clause which begins with but, which questions what the scenery in the poem is supposed to communicate to the reader. Specific Work is indicated in the subject of the first independent clause ("this poem"). Audience is also indicated in this initial independent clause ("the reader"), as well as in the second independent clause ("us"). Poet's Intention is the superordinate content of this statement, as it is indicated in the subject of the more important independent clause. Meaning is the first subordinate content, for it also

occurs in that second independent clause, where the critic questions what the poem expresses in terms of the poet's intention. Specific Work is the second subordinate content, for it occurs as the subject of the first independent clause. Audience is given least emphasis, for it also occurs in the least important clause. Consequently, the rank order of the MIDD processes and contents within Statement 47 is as follows:

<u>Process</u>	<u>Content</u>
1. Philosophical	1. Poet's Intention
2. Psychological	2. Meaning
	3. Specific Work
	4. Audience

Finally, Statements 44, 45, and 46 were compared to decide the relative importance of each to Statement 47, the summary statement of the major idea, which inquires about the poet's philosophical belief about reality that is communicated through the scenery produced by the poetic images. First, Statements 44 and 45 were compared to determine their relative importance to the summary statement, Statement 47:

Statement 44: "The prose description of the scenery of this poem, produced by fragmentary images, presents a scenery which is nothing but unpleasant, and something that we would wish, if possible, not to see."

Statement 45: "The ambiguity of this poem itself is unpleasant to our reason."

Although Statement 44 describes an unpleasant experience for the critic, this unpleasantness is not presented as a critical concern. Statement 45 does indicate a critical perspective in terms of the ambiguity of the poem, and this is based upon the critic's unpleasant experience with the poem. This critical question concerning the reader's experience is ultimately solved in the summary statement through a philosophical approach to the poet's intention. Consequently, Statement 45 is more important to Statement 47 than is Statement 44.

Next, Statements 45 and 46 were compared to determine their relative importance to the summary statement of the major idea, Statement 47.

Statement 45: "The ambiguity of this poem itself is unpleasant to our reason."

Statement 46: "We demand, and also expect that this is seem, the fictive figure, and that there exists something sure behind it, in which we can live peacefully, relieved morally as well as emotionally."

Statement 46 expresses even further the reader's "dissatisfaction" raised by the poem's ambiguities that interfere with his expectation of being able to morally and emotionally understand the poem. This connection with the reader's experience of the poem raises a philosophical issue. Thus, Statement 46 is more concerned than is Statement 45 with the proposition given in Statement 47.

Finally, the relative importance of each introductory statement (Statements 44, 45, and 46) to the summary statement (Statement 47) is ranked as follows:

1. Statement 46
2. Statement 45
3. Statement 44

Consequently, the rank order of the MIDD categories of the major idea of Paragraph 8 is as follows:

<u>Process</u>	<u>Content</u>
1. Philosophical	1. Poet's Intention
2. Psychological	2. Meaning
3. Formal	3. Fictive Universe
	4. Specific Work
	5. Audience

The next step in the analysis was to compare the major ideas of both Paragraphs 7 and 8 to determine their relative importance to the essay's theme. The statements in Paragraph 7 suggest that "Let be be finale of seem" expresses the poet's central problem in his poetic creation, but the statements in Paragraph 8 express the further exploration of the theme, the poet's central concern to explore and present what the poet means by "reality." Consequently, the statements of the major idea of Paragraph 8 express more fully the exploration of the theme than do the statements of the major idea of Paragraph 7. Thus, the result of the Forced Paired

Comparison of the major ideas of Paragraph 7 and 8 produced the following rank order of importance of the MIDD categories:

<u>Process</u>	<u>Content</u>
1. Philosophical	1. Poet's Intention
2. Psychological	2. Meaning
3. Formal	3. Fictive Universe
4. Linguistic-Semantic	4. Specific Work
	5. Audience

Next, each statement within a paragraph was compared to the other statements of that paragraph to establish the relative importance of each to the major idea of the paragraph.

Paragraph 7: The main idea of this paragraph is stated in the following two sentences: "But what does the line, 'Let be be the finale of seem' mean?"/37 "In fact, this line expresses what has been the core of Stevens' work throughout the whole period of his writing."/38 Briefly stated, then, the main idea of this paragraph centers on how the core of Stevens' work is expressed in one specific line.

Statement 36 was compared to Statement 39:

"To such an extent we may approach this poem through the perception trained through the readings of the 'The Waste Land.'"/36

"If seem is the visible phenomena as it is seen, be could be the reality or substance behind it."/39

Statement 36 serves as a rhetorical device to draw the reader into the topic of the new paragraph. This device is then more clearly emphasized by this critic's use of the coordinate conjunction but in Statement 37. In contrast, Statement 39 interprets the line 'Let be be finale of seem,' indicating further exploration of the "core of Stevens' work. Consequently, Statement 39 is more important to the topic of the paragraph than is Statement 36.

Statement 39 was then compared to Statement 40:

"If seem is the visible phenomena as it is seen, be could be the reality or substance behind it."/39

"In contrast to seem as the surface = the fictive figure = illusion, be may be called truth-within = the ultimate figure = the immovable entity."/40

In terms of the philosophical context of the contrasting words, Statement 40 further explores the meaning of seem, "the visible phenomena as it is seen," as well as of be, "the reality or substance behind it." Thus, it is more important to the major idea than is Statement 39.

Statement 40 was compared to Statement 41:

"In contrast to seem as the surface = the fictive figure = illusion, be may be called truth-within = the ultimate figure = the immovable entity."/40

"The basic impulse of the poet Stevens, which has been consistent from his early period until his later, can be seen in the solution of the antithesis of be and seem through their reconciliation."/41

Statement 41 further relates the meaning of the line in question and Statement 40's interpretation of this line to the nature of Stevens's "basic impulse," which produces the "core" of the poet's works. This relationship is expressed in "the solution of the antithesis of be and seem through their reconciliation." Thus, Statement 41 is more important to the major idea of the paragraph.

Next, Statement 41 was compared to Statement 42:

"The basic impulse of the poet Stevens, which has been consistent from his early period until his later, can be seen in the solution of the antithesis of be and seem through their reconciliation."/41

"It takes various forms, and is expressed in numerous variations."/42
Statement 41 explores the critic's major concern, "the core of Stevens' works throughout the whole period of his writing" in terms of the poet's basic impulse. However, Statement 42 further explores the relationship between this major concern as expressed in the specific line in question and in the form of Stevens' poetic works as a whole. Consequently, Statement 42 is more important to the major idea than is Statement 41.

Statement 42 was then compared to Statement 43:

"It takes various forms, and is expressed in numerous variations."/42

"But we may say that at the very decisive moment be and seem will be united under 'the equal mark' to be the core of this poet."/43

The introductory coordinating conjunction but indicates the critic's emphasis of the nature of the poet's basic impulse in terms of how the

structure of his aesthetic experience produces the core of the poet's work.

Thus, Statement 43 is more important than Statement 42.

The Forced Paired Comparison of these statements in Paragraph 7 produces the following rank order:

1. Statement 43
2. Statement 42
3. Statement 41
4. Statement 40
5. Statement 39
6. Statement 36

The result of the MIDD analysis of these statements is as follows:

1. Statement 43
 - Process: 1) Psychological
 - 2) Philosophical
 - Content: 1) Poet's Intention
 - 2) Specific Work
2. Statement 42
 - Process: Technical
 - Content: Poet's Intention
3. Statement 41
 - Process: Philosophical
 - Content: 1) Poet's Intention
 - 2) Specific Work

4. Statement 40

Process: Philosophical

Content: 1) Meaning

2) Specific Work

5. Statement 39

Process: Philosophical

Content: 1) Meaning

2) Specific Work

6. Statement 36

Process: Psychological

Content: 1) Audience

2) Specific Work

3) Literary and Artistic Universe

Consequently, the rank order of the MIDD categories of these statements is as follows:

Process

Content

1. Psychological

1. Poet's Intention

2. Philosophical

2. Specific Work

3. Technical

3. Meaning

4. Audience

5. Literary and Artistic
Universe

Paragraph 8:

The main idea of this paragraph occurs in the following four statements: "The prose description of the scenery of this poem, produced by fragmentary images, presents a scenery which is nothing but unpleasant, and something that we would wish, if possible, not to see."/44 "The ambiguity of this poem itself is unpleasant to our reason."/45 "We demand, also expect that this is seem, the fictive figure, and that there exists something sure behind it, in which we can live peacefully, relieved morally as well as emotionally."/46 "That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible reader, but the poet tells us to consider this visible figure to be the ultimate reality."/47 Briefly stated, this paragraph centers on how the poet's aesthetic principle is reflected in the poem's ambiguity.

First, Statement 48 was compared to Statement 49:

"He tells us to see nothing but the visible and to concentrate on them only. ('Let the lamp affix its beam.')

"/48

"Would not the absolute beauty be born in there?"

"/49

In Statement 48, the critic interprets the poet's voice by citing one specific line from the poem which he feels reflects this voice. In Statement 49, he begins to develop his critical analysis of defending his concern with the poet's aesthetic principle, as indicated in the paragraph's major idea. Thus, Statement 49 is more important than Statement 48.

Next, Statement 49 was compared to Statement 50:

"Would not the absolute beauty be born in there?"/49

"At this moment we can suddenly be put into the state of the twisted and strange feeling which this ambiguous so disturbing line evokes: 'The only emperor is the emperor of ice cream.'"/50

Statement 49 introduces the critic's critical perspective that relates to his concern with Stevens' aesthetic principle. However, in Statement 50 the critic presents the nature of the affective quality this aesthetic principle produces in his own reading of a specific line. Thus, Statement 50 explores more fully the critic's concern with the poet's aesthetic principle and is, consequently, more important than Statement 49 to the main idea of the paragraph.

Statement 50 was then compared to Statement 51:

"At this moment we can suddenly be put into the state of the twisted and strange feeling which this ambiguous and so disturbing line evokes: 'The only emperor is the emperor of ice cream.'"/50

"That is, the only emperor, the only principle that disciplines our life is the 'principle' of 'ice cream.'"/51

In Statement 50, the critic indicates the affective quality this aesthetic experience produces by pointing out a specific line of the poem. In Statement 51, he refers to this same line and develops a critical perspective in terms of the ideological elements involved in the aesthetic principle. In this way, it is clear that Statement 51 is more important to the main idea of the paragraph than is Statement 50.

Statement 51 and Statement 52

"That is, the only emperor, the only principle that disciplines our life is the 'principle' of 'ice cream'."/51

"But this is not merely is."/52

In Statement 51, the critic indicates the philosophical elements involved in the poet's aesthetic principle. Now in Statement 52, he explores the nature of these philosophical elements in reference to the specific line first indicated in Statement 50. Thus, Statement 52 is more important than Statement 51 in its exploration of the poet's aesthetic principle.

Statement 52 was next compared to Statement 53:

"But this is not merely is."/52

"It is when seem suddenly turns into be."/53

Statement 52 indicates the critic's concern with the philosophical elements in the poet's aesthetic principle. In Statement 53, the critic psychologically inquires into these philosophical elements. Thus, Statement 53 is more important than Statement 52 to the paragraph's major idea.

Statement 53 was then compared to Statement 54:

"It is when seem suddenly turns into be."/53

"It is is when the negative suddenly turns into the affirmative."/54

In Statement 53, the critic relates the line mentioned in Statement 50 to another line within the poem. This relationship evidences the critic's exploration of nature of the psychological elements involved in the poet's

philosophical principle. In Statement 54, the critic looks into the nature of the philosophical elements involved in the poet's aesthetic principle in terms of the internal nature of these psychological elements explored in Statement 54. Thus, Statement 54 is more important to the main idea of the paragraph than is Statement 53.

Statement 54 was compared to Statement 55:

"It is is when the negative suddenly turns into the affirmative."/54

"Our emperor is nothing but the emperor of ice cream."/55

In the relationship between the symbolic structure of the poem's language and the poet's philosophy about the "ultimate reality" (as expressed in the main idea of the paragraph), Statement 55 explores more fully the poet's aesthetic principle than does Statement 54 and, thus, is more important.

Next, Statement 55 was compared to Statement 56:

"Our emperor is nothing but the emperor of ice cream."/55

"Is it reality as it appears to be?"/56

In Statement 55, the critic interprets the specific line indicated in Statement 50. In Statement 56, he philosophically questions the nature of reality reflected in this interpretation. Thus, Statement 56 is more important to the major idea of the paragraph than is Statement 55.

Statement 56 was then compared to Statement 57:

"Is it reality as it appears to be?"/56

"If so, then the emperor is what we have welcomed with our own will."/57

Statement 56 further relays his uncertainty about the nature of reality reflected in the specific line. In Statement 57, in terms of the meaning inherent in the symbolic structure of language in this same line, the critic explores the nature of the poet's philosophy of reality that becomes the core and, in turn, the major idea of the paragraph. Thus, Statement 57 is more important than Statement 56.

Forced Paired Comparison of these statements in Paragraph 8 produces the following rank order:

1. Statement 57
2. Statement 56
3. Statement 55
4. Statement 54
5. Statement 53
6. Statement 52
7. Statement 51
8. Statement 50
9. Statement 49
10. Statement 48.

The result of the MIDD analysis of these statements is as follows:

1. Statement 57

Process: Philosophical

Content: 1) Meaning

2) Specific Work

2. Statement 56

Process: Philosophical

Content: Meaning

3. Statement 55

Process: Philosophical

Content: Meaning

4. Statement 54

Process: Philosophical

Content: 1) Meaning

2) Specific Work

5. Statement 53

Process: Philosophical

Content: 1) Meaning

2) Specific Work

6. Statement 52

Process: Philosophical

Content: 1) Meaning

2) Specific Work

7. Statement 51

Process: Philosophical

Content: 1) Meaning

2) Specific Work

3) Reality

8. Statement 50**Process: 1) Psychological****2) Formal****Content: 1) Audience****9. Statement 49****Process: Philosophical****Content: 1) Meaning****2) Reality****10. Statement 48****Process: Philosophical****Content: 1) Meaning****2) Poet's Intention****3) Specific Work**

Consequently, the rank order of the MIDD categories of these supporting statements in Paragraph 8 is as follows:

<u>Process</u>	<u>Content</u>
1. Philosophical	1. Meaning
2. Psychological	2. Specific Work
3. Formal	3. Reality (as agreed upon by consensus)
	4. Audience
	5. Poet's Intention

The above Forced Paired Comparison steps established both the relative importance of the supporting ideas to the major ideas of Paragraphs 7 and 8 and also the major ideas of the two paragraphs to the theme of the essay. Thus, since Paragraph 8 is more important to the theme of the essay than is Paragraph 7, the statements in Paragraph 8 are then more important to the theme of the essay than those in Paragraph 7. Thus, the rank order of each MIDD process and content category of the supporting statements is as follows:

<u>Process</u>	<u>Contents</u>
1. Philosophical	1. Meaning
2. Psychological	2. Specific Work
3. Formal	3. Reality (as agreed upon by consensus)
4. Technical	4. Audience
	5. Poet's Intention
	6. Literary & Art. Universe

The above three steps of the Forced Paired Comparison Analysis produced the following rank orders of the MIDD process and content categories of the major and supporting ideas:

Major Ideas

<u>Process</u>	<u>Content</u>
1. Philosophical	1. Poet's Intention

- | | |
|----------------------------|-----------------------------|
| 2. Psychological | 2. Meaning |
| 3. Formal | 3. Fictive Universe |
| 4. Linguistic-
Semantic | 4. Specific Work |
| | 5. Audience |
| | 6. Poet's Intention |
| | 7. Lit. & Artistic Universe |

Supporting Ideas

<u>Process</u>	<u>Contents</u>
1. Philosophical	1. Meaning
2. Psychological	2. Specific Work
3. Formal	3. Reality (as agreed upon by consensus)
4. Technical	4. Audience
	5. Poet's Intention
	6. Lit. & Artistic Universe

The first step reveals the relative importance of the major ideas of both paragraphs and provides information about the nature of Watanabe's critical perspective in terms of the MIDD categories. This step also helps describe the interrelationship of the cognitive factors in Watanabe's critical inquiry. Together with the next two steps, it identifies the larger critical perspective employed by Watanabe. The first step indicates that Watanabe's critical goal is the philosophical inquiry into the poet's

intention by using psychological, formal, and linguistic-semantic inquiry into the contents of meaning, specific work, fictive universe, and audience; the next two steps indicate that, in order to achieve his critical goal, Watanabe applies psychological, formal, and technical processes to the contents, reality as agreed upon by consensus, audience, poet's intention, and literary/artistic universe. Thus, the critic's philosophical inquiry into the poet's intention is based upon his interest in the psychological insight into the nature of human experience, which he believes produces philosophical truth.

Overall, the nature of Watanabe's critical inquiry is characterized by his psychological approach to the work in terms of his interests in the affective quality of the poem and its relation to the audience and the literary/artistic universe (the works of other poets). More specifically, the critic explores the formal elements of the poem through psychologically inquiring into the relationship between audience and specific work. The analysis also indicated that, in addition to the psychological-formal approach, Watanabe employs linguistic/semantic and technical inquiry to explore the philosophical elements of the poet's intention.

Thus, the above sample analysis of the MIDD categories through Forced Paired Comparison illuminates some aspects of the nature and context of the cognitive factors within the critical framework of Watanabe's criticism of "The Emperor of Ice Cream." The first step helps the researcher avoid the error that might occur if the next two steps were

applied to the MIDD results without regard to the rhetoric employed by the critic. The next two steps help the researcher explore the nature of the interrelationship of the cognitive factors of the critical inquiry.

Description of the Nature of Aesthetic Conventions of Japanese and American Poetry

The term aesthetic convention is used to refer to the historically evolved, traditionally preserved, and habitually practiced technical aspects, motifs, styles, and forms of a work of art or literature within a given community or society that influences a reader's preconception and recognition of the work. As such, it affects a reader's aesthetic reception, re-creation, or signification of a text, giving aesthetic value to the work.

The term may be compared to the concept various scholars attempt to define in their sociocultural, psychological, phenomenological, and aesthetic approaches to the nature of a reader's response to and re-creation of a text during the critical act. Louise M. Rosenblatt introduced the concept of the sociocultural framework of literary experience, emphasizing the influence of "a set of culturally acquired assumptions, values and ideas" on the reader's critical act and communication (The Reader, the Text, the Poem 170).

Leonard B. Meyer refers to convention as "style," which exists as "psychological processes ingrained as habits in the perception, dispositions, and responses of those who have learned through practice and experience

to understand a particular style" (Music, the Arts, and Ideas 7). Meyer further maintains that the socioculturally established beliefs underlie a reader's "aesthetic criteria" (58) and control the "questions" a reader asks of a work and the "answers" the reader discovers in it, thus making "creation and communication" possible (67).

E.H. Gombrich approaches the psychological theory of "schema" of artistic production or representation in relation to aesthetic reception and re-creation (Art and Illusion). The term convention, in this concept, refers to the historically established "schema" of art, which functions as filters of collecting and relating the elements of works in reception and re-creation.

Wolfgang Iser's phenomenological theory of the reading act focuses on the synthesizing process of a reader's "wondering viewpoints" through the interaction of the reader's mind and the text (109). Iser maintains that this process, the act of signification, is inescapably related to a reader's mental scheme of "meaning assembly" that is related to the reader's intellectual and physical background, and he suggests that social and cultural codes and conventions influence the framework of a reader's reception of the text through which "the forms of significance" are produced, recreating the text as a literary work (151).

An exhaustive study of Japanese and American literary history and theory, published in both Japan and the United States, identified major aesthetic concepts of poetry that describe aesthetic conventions which may influence a reader's critical framework. (See Bibliography.)

Aesthetic Conventions of Japanese Poetry

The following conventions represent the unique and enduring aesthetic concepts of the Japanese traditional poetry, waka, renga (linked poetry) and Haiku³ that are often discussed by both Japanese and American scholars of Eastern literature. (See Related Literature.) A discussion of each convention follows.

Aware (Mono no Aware) is the ability to perceive and know, not intellectually but empathetically, the essential nature of phenomena. It signifies a feeling of anguish resulting from perceiving sadness and tranquility in the ephemeral beauty of the world. Aware, a representative aesthetic convention of Waka poetry, also signifies the beauty of ephemerality experienced by the poet especially in Nature. Etymologically, aware is a compound word composed of two exclamatory words, Ah and Hare. It expresses the emotion of one moved by events, things, or other human beings.

Aware is derived from mujo's vision of impermanence and transience. It is this view of the world that causes strong attachment to things or events in the flow of time, leading one to experience the real nature of things. Thus, empathy becomes a significant factor of the Japanese aesthetic

³ Waka consists of five lines, with 5, 7, 5, 7, and 7 syllables each. Haiku consists of three lines, with 5, 7, and 5 syllables each. Linked Poetry (Renga) joins three- and two-line halves of Waka together as a stanza series for any length, usually composed alternately by two or more poets.

convention of aware. Japanese scholars assert that since the ancient Jomon era, aware has been expressed, not only in literary works but also in the general aesthetic attitude toward Nature and man (Kusanagi 239). Especially since the Manyo era, this feeling, whether pleasant or sad, has been emphasized in poetry, as seen in the preface of the Kokinshu, the first of the imperial anthologies of Japanese poetry compiled by Ki no Tsurayuki in approximately 905 A.D.

Japanese poetry has its roots in the human heart and flourishes in countless thoughts. As people in the world are interested in so many kinds of things, it is in poetic words that they shape the meditations of their hearts on what they see and they hear. Who shall not be touched hearing the warbler sing among the blossoms and the frog in his water dwelling? It is poetry which moves heaven and earth, moves god and devils to pity, softens man and woman, consoles the hearts of fierce warriors . . . Pleasure livens the spirit of the poet; joy overflows his heart. He compares his love to the rising smoke of Mount Fuji; he remembers a friend when he hears an autumn insect chirp; he makes companions of the pine trees of Takasago and Suminoe; he is reminded of the old days of Otoko-yama, and consoles himself by composing verses even when dejected. He sees the blossoms scatter in a spring morning and hears the leaves fall in an autumn evening. He looks in the mirror and is sad he is growing old, and considers the inconstancy of life at the sight of dew in the grass and of foam on the water. He was prosperous yesterday, and today is poor; he feels abandoned in the world; his friends leave him. He pledges his love swearing to god, meets clandestinely, passes a sleepless night, and is peevish in the morning. Sometimes he will confide his grief and feel indignation; he hears smoke rises no more from Mount Fuji and that old Nagae bridge is newly spanned. Then he feels relieved by betaking himself to poetry. (trans. Jeneira 32)

Here Tsurayuki relates the concept of poetry to the genuine feeling of the poetic experience of the beauty of Nature. Feelings toward love, parting, death, and the passing of time simultaneously reveal the vision of

impermanence or transience which makes the poet constantly search for a sense of eternity within the poetic creation.

Later, especially at the time The Tale of Genji was written (1008 AD), aware was gradually tinged with a feeling of sorrow due to things being mutable, perishable or impermanent, thus, introducing a negative quality of beauty. It was emphasized in the Waka poetry of the Middle Ages, as evidenced in the early thirteenth century Shin-Kokin anthology. The famous Shin-Kokin poet and critic, Shunzei Fujiwara, clearly notes sadness and tranquility one experiences from transformation, especially from the impermanence of Nature.

Eighteenth-century critic Motoori Nobunaga (1730-1801) has established Monono aware as the aesthetic ideal of the world of Genji Monogatari (The World of Shining Prince). Mono implies some metaphysical essence of Nature or the universe; it does not indicate any visible, physical object, but rather something which transcends it. It does not describe aesthetic consciousness about a particular object, but rather what causes its existence in the flow of time. Consequently, Monono aware imports a strong feeling toward the essential nature of phenomena within both the worlds of Nature and man, such as the change of seasons, the natural beauty and human events experienced in the flow of time, and the transformation of all things in the world. This aesthetic ideal stresses the poetic experience of silence and empathy in becoming at one with things, events, or human beings.

Aware culminated in the basic aesthetic principle of Haiku, which, more than anything, insists upon the significance of one's being at one with the objects in Nature in order to grasp the real essence of the poetic experience. The aesthetic principle of "becoming" was established by Basho Matsuo (1644-1694):

Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo. And in doing so, you must leave your subjective preoccupation with yourself. Otherwise you impose yourself on the object and do not learn. Your poetry issues of its own accord when you and the object have become one--when you have plunged deep enough into the object to see something like a hidden glimmering there. However well phrased your poetry may be, if your feeling is not natural--if the object and yourself are separate--then your poetry is not true poetry but merely our subjective counterfeit.

(The Narrow Road, trans. Yuasa 33)

Here, "objectivity" results from one's "becoming" at one with the essence of the phenomena. It produces the naturalness as well as the impersonality of poetry.

Honi is the essence of an experience, evoked and conveyed by a poem's tone, atmosphere, diction, imagery, or theme. In critical attitude, it is closely related to yojo and sugata. Honi has become an important poetic principle for judging and appreciating poetry, and it emphasizes the essential nature of a topic. It leads a reader to expect that the poet will avoid excessive personalism and emotional display.

It originated in poetry sessions held during the ninth century through the eleventh century. In these poetry sessions, a topic was assigned to the poet participants. Traditional Waka topics were based upon seasonal or

traditional events. Once an event was chosen as a topic, it became a part of every future session, stabilizing the poetic treatment of the subject, the manner and form of poetic expression, including the development of the Waka metaphor (Konishi, A History 2: 194). Audience expectation demanded that the poet keep within the compositional sphere implied by the assigned topic. In group compositions, participants took the roles of both composer (poet) and recipient (reader). According to Makoto Ueda, the reader of one stanza became the poet of the stanza immediately following. To compose a stanza for linked verse, the poet first tried to become a perfect reader of all the stanzas preceding his; he put himself in the positions of all his fellow poets sitting around him (Ueda, Literary Theory 38). That is, the composer, as recipient, read the essential nature of his fellow poets' compositions and produced a similar reflection and mood in his own. This led to an expected atmospheric progression in tone and mood throughout the compositions.

In these group compositions, the personality of an individual poet could not enter in, for each composition had to deal with "human experiences and known truths in a wider perspective and on a firmer ground than an individual can," communicating "the broadness of scope and depth of feeling provided only by the wisdom of many" (Ueda, Literary Theory 51). From here developed the impersonalism of poetic composition and the "concept of reading or hearing by sequence and category rather than by individual works" (Konishi, A History 2: 199).

Mujo is the nature of impermanence and transience of the phenomenal world that has become a constant factor of the poetic vision of Japanese literature (Kobayashi). Since the Manyo Era (7th and 8th century), the nature of Japanese poetry has been characterized by this vision of the world, where neither man nor objects remain fixed.

Everything is transient and mutable; nothing is eternal or permanent. It implies both the nature of the poet's experience with impermanence and transience of the real world or such a world expressed in the work and experienced by the reader. This concept has been suggested through metaphors and imagery, such as "dew," "water bubbles," "colored leaves," "moon," "moon in water," and "morning glory." Notably, this vision of one's life and Nature is expressed in such statements as "Man's life is like a dew." For one who holds this vision of the world, Nature is the only assurance of eternity. Thus, Japanese poetry and poetic criticism reflect a strong desire to be at one with Nature. Because nothing remains permanent, one's consciousness of time becomes important in this vision. One's temporal existence produces only a momentary vision of truth and beauty. This is evidenced in the characteristics of the Japanese Waka and Haiku; brevity in the structure of the poem and length of its syllables signify the poet's momentary experience of truth and beauty in Nature.

Another characteristic of this vision of the world is a strong preoccupation with death. Death, the ultimate destination of one's life, always resides in life and life in death. Thus, death, departure, and

separation become the significant subjects of literary works. In addition, this vision produces a strong consciousness of the fictionality of the world. Because nothing is certain in the transient and temporal of life, the world becomes fictitious. Then, too, aesthetic feelings of "voidness," emptiness, desolation, and helplessness accompany this vision because of the ephemerality and transience of all things. The feeling of emptiness at the deepest level of one's consciousness can be described by the Zen experience of cosmic "unconsciousness," where one becomes at one with Nature.

Last, because one cannot help but wish for eternity, everything, no matter how minute or trivial, becomes significant, possessing special meaning and moving one's emotions with the flow of time. This significance given to all things becomes the motive of one's aesthetic activity, for it results in psychological insight into the essential meaning of life.

Ideologically, this view of the world produces Spiritualism and Epicurianism to solve one's agony or anxiety of existence which results. Spiritualism establishes learning as one way of resolving anxiety in this mutable world. Art, like life, becomes a religious commitment; in fact, art becomes life itself. Epicurianism sets forth the belief that since nothing is certain or permanent, enjoyment of every moment of life is the only way to escape the agony of impermanence or the pressure from worldly things.

Thus, this aesthetic experience's anti-worldly spirit enables one to transcend worldly things, the everyday business of living, and human contact and involvement, resulting in the impersonality of poetic expression. Technically, this impersonality corresponds to the naturalness and emptiness of the creative activity. With this vision of the world, creative activity signifies the truthfulness of poetic expression to communicate the essential nature of aesthetic experience (Ueda, Literary Theory 203). Thus, in technique, the aesthetic unconsciousness avoids the personal and individual emotion in poetic expression.

Sabi, an aesthetic ideal unique to Haiku, is the transpersonal feeling of loneliness latent in both man and nature. It is often related to one's feelings of sorrow and loneliness while seeing things in the state of desolation, decay, or aging. Thus, the concept of time is closely related to this aesthetic principle, for it stresses a feeling of sorrow that results from one's acceptance of the irresistible force of time both in man's life and in nature. Fundamentally, this concept is related to the principle of mujo, which stresses the impermanent, transient, and mutable world, where time is an inescapable harmonious rhythm, controlling man and nature with its cyclical repetition (Janeira 64). Whereas sorrow is a personal emotion, Sabi is the objective impersonal loneliness, an experience accompanied by dual tranquility in one's self and Nature. As a poetic aesthetic concept, Sabi refers to poetry's lonely and desolate scenery, as well as to the

contrast between the colorful and the withered. The famous Haiku poet, Basho, says:

Sabi is in the colour of a poem. It does not necessarily refer to the poem that describes a lonely scene. If a man goes to war wearing a stout armour or to a party dressed up in gay clothes, and if this man happens to be an old man, there is something lonely about him. Sabi is something like that. It is in the poem regardless of the scene it describes--whether it is lonely or gay. In the following poem, for example, I find a great deal of Sabi.

Under the cherry
Flower guards have assembled
To chatter--
Their hoary heads together.

(The Narrow Road, trans. Yuasa 42)

Sugata/Sama (Figure or style) is the total effect the poetic form has upon the reader or listener. It implies that the reader or listener attempts to attain the same psychological state as the poet, to feel the core of the poet's experience. It also implies an inseparable relationship between the poet's experience in the poem and the feeling which is produced by imagery, diction, rhythm, and tone. Style is produced from the single-minded concentration of the poet's creative act, which aims at clarity and refinement (En) of poetic expression and yet suggests profound beauty and elegance.

The original concept of sugata (sama) can be traced to the poetic criticism of Ki no Tsurayuki (883-946), who signified the elegant style of poetic expression and saw the poetic form as "a filter that refines crude emotion into an organism of clearly intelligible words" (Ueda, Literary

Theory 9), a form that avoids excessive images, metaphors, and ornate diction. Later, Fujiwara no Kinto (966-1041), who developed a theory and criticism of Waka poetry, fully described the concept of sugata in relation to the content of poetry:

"A Waka may in effect be deemed outstanding when it is strongly appealing, pleasing in form [sugata], and possesses something evocative in its design [Kokoro]. A clumsy poem appears as nothing but a string of metaphors. One should compose in a simple yet confident manner. If it proves difficult to express both concept [Kokoro] and form [sugata] in a harmonious way, then it is best to concentrate only on the concept for the time being. If the concept nevertheless remains shallow, one would do well to polish the form. The Waka will then take this configuration: it will sound pleasing to the ear, will be expressed tastefully and perceived as true poetry, and may employ fresh metaphors." (qtd. in Konishi A History 2: 204)

Here, sugata is concerned with the abstract form creating catharsis in the poet and an affective quality in the audience.

Wabi is a particular psychological mode of awareness of the momentary existence of essential beauty or truth in the negative quality of things in the phenomenal world, e.g., poverty, weakness, ephemerality, vulnerability, fragility, perishability, roughness, falsehood, immorality, impurity, or colorlessness. It also refers to the condition of "voidness" that frees one from worldly attachment to material exuberance or desires, limited moral consciousness of all worldly rules or manners, and social and political affairs in private and public life; it allows one total acceptance of things such as they are. It emphasizes the poet's constant pursuit of poetic truth amid the tension between art and life. The "negative value" of objects becomes the source of the positive value of aesthetic experience

(Izutsu 54). Moreover, wabi signifies the poet's experience with the unaccomplished state of enlightenment, where he constantly feels tension between the limited circumstance of the real world and the infinite value of freedom of self-existence. More simply, wabi is one's momentary awareness of self-existence, especially in oneness with Nature.

Wabi particularly describes the personality of the Haiku critic, poet, and reader and establishes a common ground between them (Izutsu 40). Traditionally, the Haiku poet is engaged in finding poetic truth. Wabi is the aesthetic ethical ideal of poetic experience in poetic creation and reception. It is a "peculiar state of mind" or a "mode of awareness" that leads one towards "the formation of a peculiar view of Nature" (Izutsu 41), a sudden awareness of self-existence which frees him from the world of material attachments. Thus it signifies the positive attitude toward the negative elements in the world, providing a peculiar psychological insight into the truth or value of the essential nature of self-existence.

Yojo is the suggestive, evocative, and enduring qualities of feelings expressed and suggested in poetry. The convention is traditionally related to the concept of "overflowing soul" (Teele 150), which emphasizes the suggestive quality of words and images and the enduring effects of tone which communicate the essential spirit of a poet's experience. Accordingly, this poetic ideal refers to the affective quality of poetry, and it concerns the catharsis the reader experiences.

This aesthetic ideal emphasizes the concept of the soul (Kokoro) in poetic creation and appreciation. Since its beginning, Japanese poetry and poetic criticism have been primarily concerned with whether or not the words in the poetic works effectively suggest the soul or essential spirit of poetic experience. Words are viewed as magical, evoking the essential spirit of poetic experience. This significant relationship between words and soul is suggested by eighth-century poets and critics. Ki no Tsurayuki, in his preface to the first imperial anthology of poetry, the Kokinshu, wrote: "Words are leaves which bloom from the seed of the soul" (Teele 150). Fujiwara no Kinto, who established the critical judgment of poetry in terms of the overflowing soul, says: "The words are so magical that the soul of the poems overflows and lingers" (Teele 160-164).

Yugen, the aesthetic ideal of Waka poetry and linked verse, poetic forms of medieval Japan, is the beauty "not merely of appearance but of the spirit" (Ueda, Literary Theory 60). It is the mysterious inner beauty of things revealed in the very essence of nature and human experiences, especially the depth of universal sadness. This convention describes the sudden insights into a philosophical truth, not merely of the commonplace world, but of super-reality. It also implies a unique psychological stance that unites the poet, the reader, and the critic, and creates the experience of the mysterious feeling of depth evoked from the essential nature of the poet's experience as expressed or suggested in the work. It does not

describe the content of beauty but rather the degree of its depth (Ueda, Literary Theory).

Etymologically, Yu means deep, dim, or difficult to see; Gen means the dark, profound, mysterious, and tranquil color of the universe. Yu, combined with the aesthetic feeling of the "elegant beauty" (En), describes with a tinge of awe that beauty which has deep cosmic and transpersonal tranquility. This combination also describes beauty of elegance, delicateness, and gracefulness, evoked even from the colorful appearance of natural objects or human figures, suggesting the essence of the cosmic accomplishment of existence.

Yugen became the aesthetic ideal of waka poetry and linked verse by the poet-critic Shuzei Fujiwara (1114-1204), who described it as follows:

In general a poem need not always attempt clever conceits nor present its ideas fully and systematically. Yet when it is recited, whether it is simply read aloud or is fully intoned, there must be something about it which resounds with allure (En) and with profundity (Yugen). A fine poem seems to be accompanied by an aura of its own, above and beyond its diction and configuration. This aura hovers about the poem much as a veil of haze trails among spring cherry blossoms, as the belling of stags is heard before the autumn moon, as the scent of spring time pervades a hedge of plum blossoms, or as the autumn rains permeate the crimson leaves upon a peak. (trans. Royston 107)

Here, profundity evoked from the tonal (atmospheric) after-effects of poetic form and structure upon the audience is emphasized as the poetic ideal which expresses the mysterious aspect of Nature.

Aesthetic Conventions of American Poetry

The following conventions represent the unique and enduring aesthetic concepts of American poetry often discussed by scholars of American literature:

Colloquialism is the artistic quality of poetic language unique to American poetry. Throughout the development of American poetry, American poets have used techniques to produce common language suitable to express the values and experiences of American life (Spiller et al. xvii). Colloquialism describes the artistic quality of the homely, plain, and simple living speech of the people, the art of freedom and informality pursued in the diction and rhythm of the language of life (Wells 50, 59, 230; Matthiessen 35, 520).

Common Sense is closely related to the concept of Democracy, but it explains more concretely the aesthetic quality of a work of art in terms of theme and function. The subject or theme of a work is expected to be derived from the life of the common man and treated on the basis of practical and realistic human experience. A poem's style is expected to be plain, simple, and homely; earthy phrasing and simple and realistic figures are used to make the abstract concrete (Spiller et al. 57, 70; Fiedelson 20). Myth and religion are treated as a way to measure common events and individual emotions (Spiller et al. 282).

Democracy is not a reference to a political ideology but to a particular aesthetic vision of the world, shared by poet and reader. It is based upon a belief in individual freedom of the common man, whose life force is divine and pursues universal truth against a false morality or "social code of religious dogmatism" (Spiller et al. 495). Thus, the function of poetry is to lift the emotions and enliven the imagination by appealing to the nature and needs of the common man on the common ground of human unity" (Spiller et al. 484).

Divine Inspiration is the psychological or philosophical nature of the poet's aesthetic experience and creative act in terms of its moral and prophetic function. As such, it endows poetry with a mystical quality. Interpretations of the poet's inspiration have changed over the last two centuries. Although twentieth century explanations of the psychology of creativity have largely been influenced by psychoanalysis, particularly Freudian analysis, inspiration has been traditionally interpreted in terms of the divine mind through which poets experience a mystical power, "a power kindred to God's," obtaining "the universal truth" (Cronkhite 33, 38; Hopkins 4, 126-127). This divine creative energy is communicated through the works, and the audience is expected to experience it through "the fusion of the observer's soul with that of the Divine" (Hopkins 198). Thus, the poet is deemed a prophet (Cronkhite 41; Matthiessen xiv).

Humor is the quality that American literary historians believe helps unify the diverse population of the United States (Spiller et al. 88, 657,

728; Hopkins, 193; Matthiessen 640). From the colonial days to the present, poets have used humor as a catalyst for change (Spiller et al. 728). As a poetic technique, humor brings an awareness of the reality of seeming incongruities (Spiller et al. 728) and is usually expressed as exaggeration or burlesque. In context and technique, it is closely related to the lives of the common people with their divergent backgrounds, dialect and slang; consequently, it reflects a spirit of democracy.

Organic Unity, derived from the belief that life itself is organic, is the unity of all elements within an artistic work (form, language, ideas, subject) under "one controlling purpose" (Spiller, The Cycle xiii) that produces a "union of integrated parts" (Hopkins 66-67). This principle also assumes that the structure of the work reflects the internal or formative structure of the poet's experience and ideas which produced the work, and paradoxical elements of experience and ideas are fused to produce unified structure and content. This principle produces a critical attitude that focuses on the formative processes evident in both the poet and the work and pursues the oneness of idea, expression, and object (Fiedelson 129). Organic Unity also places critical emphasis on the poet's experimentation with language, which is expected to be the fusion of concrete facts and thoughts. Thus, language is viewed as a symbolic construct of the poetic experience with reality, fusing both the act of perception and the act of speech. This symbolic structure of language is also considered to be a form of

knowledge, containing a logic of inherent relationships of complex and even incongruous elements.

Data Analysis Procedure

The basic unit of analysis for the aesthetic conventions was the paragraph. The paragraph was considered to present concepts that unified and described the critic's responses, reflecting his aesthetic value of the poetry and, therefore, his culturally or institutionally acquired mode of understanding and appreciation of poetic form and content.

Each paragraph of an essay was analyzed for any identifiable aesthetic conventions by first coding those statements within the paragraph that reflected one or more of the selected Japanese and/or American conventions. When one specific aesthetic convention was identified within more than one statement in the same paragraph, these statements were together considered to reflect that convention, thus controlling and unifying the critic's intellectual and emotional approach to the poem and helping him develop a framework of critical communication for that paragraph. Thus, although each statement within the paragraph was coded for aesthetic conventions, the final frequency analysis of aesthetic conventions within the essay was reported by the number of paragraphs within which that specific aesthetic convention was identified.

After the statements within a paragraph were coded, the relative importance of the identified conventions to the paragraph's major idea was

determined in accordance with the relative importance of the statements to the paragraph's major idea, using Forced-Paired Comparison. When more than one convention was expressed within a statement, the relative importance of each was determined according to the grammatical principle applied to the analysis of the relative importance of processes and contents within a statement (see pp. 48-49).

Finally, the relative importance of the identified aesthetic conventions to the essay as a whole was determined and discussed according to their relative importance to the theme of the essay. This was determined by the relative importance of the main ideas of the paragraphs in which these conventions were identified.

Sample Analysis 1

The following analysis presents how Japanese aesthetic poetic conventions may have influenced Hisayoshi Watanabe's criticism of Wallace Stevens' "The Emperor of Ice-Cream" ("Wallace Stevens: The Central Problem of His Poetry," Studies of English Literature 51: 91-103):

Paragraph 3:

What kind of poetry is this?/9 The first question, and so the initial anxiety raised by this poem may be what this poem is about./10 Let it be found out vaguely./11 At least something will born in each reader's mind out of the synthesis of the imagery of these two stanzas./12 The next question is what kind of form of feeling this poem tried to attain after all./13 Where on the co-ordinate of our perception may we place the position of this poem?/14 These are such concerns that may express more clearly our vague dissatisfaction with this poem./15 And it is probably not until we read other poems

(such as "Snow Man") that we can feel a kind of catharsis with this poem as a predictive feeling in us, and it is not until we have read considerable amounts of this poet's work that this predictive feeling begins to develop in us gradually./16 This is my personal experience of this poem./17 I do not know what others' experience of this poem is like./18 But I imagine that the process I took to approach this poem might be a common process./19 We can say that the tension and the form of feeling of the peculiar structure of this poem are found to such an extent outside the framework of those of other poetry we know./20

This paragraph denotes Watanabe's use of the Japanese aesthetic conventions of yojo, honi, and sugata. Central to his approach is his concern with the essence of the phenomenon and experience expressed in the poem (Statement 10). He approaches the poem by viewing its imagery synthetically (Statement 12), thus illustrating the concept of honi. Statements 13 and 14 illustrate sugata because in each he assumes that the poem is a "form of feeling" for its total effect upon one's perceptual and intuitional levels. Finally, yojo is also evident in the critic's schema: In Statement 16, where the poem's total psychological effect is described as cathartic. In attempting to determine the essential meaning and nature of the poem by examining its psychological effect upon the audience, Watanabe is clearly guided by the Japanese aesthetic conventions of honi, sugata, and yojo. Statement 12 also reflects sugata, indicating how the poem's total figure or style creates a unique poetic experience for him.

The MIDD and Forced Paired Comparison analyses of the statements within this paragraph and their corresponding aesthetic conventions are listed below:

State. Number	Process	Content	Aesth. Conv.	Rank Order of Supp. Idea
9	None Identified	1. Specific Work 2. Lit. Univ.		(Major Idea)
10	Psychological	1. Audience 2. Specific Work 3. Meaning	<u>Honi</u>	7
11	None Identified	Meaning		5
12	1. Psychological 2. Formal	1. Meaning 2. Audience 3. Spec. Work	<u>Honi</u>	
13	Psychological	Specific Work	<u>Sugata</u>	4
14	Psychological	1. Specific Work 2. Audience	<u>Sugata</u>	3
15	None Identified	Specific Work		7
16	Psychological	1. Audience 2. Specific Work 3. Lit. Universe	<u>Yojo</u>	2
17	None Identified	I-Responder		10
18	None Identified	1. Audience 2. Specific Work		9
19	None Identified	1. I-Responder		8

		2. Specific Work	
20	1. Psychological	1. Specific Work <u>Sugata</u>	1
	2. Formal	2. Lit. Universe	
		3. Audience	

The above listing indicates how honi has been identified as the critic's initial critical issue as he ponders what the poem is about, due to the psychological impact it had on him. By suggesting that one approach the essential nature of the poetic experience through the impressions left by the poem's imagery, he is incorporating honi with the Psychological process and the contents Meaning, Specific Work, and Audience. Sugata is also identified in his critical inquiry, suggesting that he values the "form of feeling" that the entire poem produces for the reader. In his attempt to approach its poetic style through its impressive poetic elements, he is again incorporating sugata with the Psychological process with the contents Specific Work and Audience. Incorporated within these conventions is yojo, evident in his emphasis on the feeling evoked by these poetic elements that suggest the essential nature of the poetic experience and poetic style.

The Forced Paired Comparison of the statements denotes that sugata is the major concept that unifies the critic's inquiry into the poetic value, for it occurs in the statement considered most important to the paragraph's major idea ("What kind of poetry is this?"). Yojo ranks second in importance, since it supports this critic's major concern, and honi is the

least important aesthetic convention. Thus, in approaching the meaning of the poem, the poet is guided by his concern with the total style of the poem (sugata) and its effect upon his feelings (yojo).

Paragraph 4:

This poem is imagistic on first reading./21 But we know that the intention of this poem is not to produce the effect of imagism since the couplet put at the end of each stanza, especially the line "Let be be finale of seem," which is abstractive in description, tightens up the poem like a loop of the [wooden] bucket./22 The scattered images of this poem should somehow find a direction of unity in this one line as well as in the repeated last line of each stanza./23 I do not mean that the unity makes the connection among them plausible./24 However, this idea might be acceptable, for, after all, making connections among images is like trying to solve a puzzle./25

The critic's approach in this paragraph can be described in terms of honi, for he examines what the poem's unique form and structure are trying to say (Statements 22-24). He especially seeks a "direction of unity" of the images and diction by perceiving what feelings are evoked as he progresses through the stanzas, finding meaning finally in the line "Let be be finale of seem," which he assumes contains the essence of the poetic experience suggested in the images of the poem. His approach suggests the principle of "unity" found in Japanese linked poetry, which stresses unity of progression, tone, and mood throughout the stanzas that have been composed by a team of poets (Ueda, Literary and Art Theories 44).

In addition, sugata describes the critic's approach to his total impression of the poem's form; he assumes the poem is an abstract whole of autonomous poetic images that appropriately express or suggest the

poetic experience. In Statement 22, he compares the total style of the poem to a "[wooden] bucket" that contains "scattered" and incongruous images and diction that together suggest a poetic experience but with no logical connection between them; yet, the looping of the repeated line "Let be be finale of seem" holds them together, bringing unity. Yet in Statement 22, honi is the critic's primary interest since it is identified with the subject of the independent clause ("the intention of this poem is not to produce the effect of imagism)," and sugata is his secondary concern since it occurs within the subordinate clause ("since the couplet put at the end of each stanza, especially the line, 'Let be be finale of seem'. . .").

The Midd and Forced Pair Comparison analyses of the statements in this paragraph and their corresponding aesthetic conventions are listed below.

State. Number	Process	Content	Aesth. Conv.	Rank Order of Supp. Idea
21	None Identified	1. Specific Work 2. Lit. Universe		4
22	1. Technical 2. Formal 3. Linguistic-Semantic	1. Intention 2. Specific Work 3. Lit. Universe	1. <u>Honi</u> (Major Idea) 2. <u>Sugata</u>	
23	Formal	Specific Work	<u>Honi</u>	1

24	Formal	Specific Work	<u>Honi</u>	2
25	Formal	None Identified		3

The above charting reflects how honi and sugata control the critic's inquiry into the technical, formal, and linguistic-semantic elements of the poem. Honi is incorporated into his inquiry into the intended effect of the poem's unique form. The critic stresses how the placement of the repeated last line suggests the abstract nature of the poetic experience, producing a unique form appropriate for such a unique experience, yet different from the general effect obtained from imagism.

Sugata works closely with honi in the critic's inquiry into the effect of the poetic form and style. He stresses the poem's formal organization when approaching the overall style produced by the unified impressions or moods suggested and evoked by the images, diction, and lines. Thus, sugata helps him inquire about how the intended effect of the form is appropriate for suggesting the poetic experience.

Finally, the relative importance of these identified aesthetic conventions in the above two paragraphs was determined by examining the relative importance of the paragraphs' major ideas to the theme of the essay. Since the major idea of Paragraph 4 was determined to be more important to the theme than that of Paragraph 3, those conventions identified in Paragraph 4 were more important to the theme than those in Paragraph 3. Thus, Honi is more important to Watanabe's critical inquiry

than sugata and yojo; in turn, sugata is more important to the theme than yojo.

The analysis of the relative importance of the processes and contents of the major ideas of these two paragraphs to the theme of the essay helps explain how and why these aesthetic conventions become the principles which control and unify the critic's primary concern with the poem. The rank order of the processes and contents of the major ideas is as follows:

<u>Process</u>	<u>Content</u>
1. Technical	1. Intention
2. Formal	2. Specific Work
3. Linguistic-Semantic	3. Lit/Art. Universe

As already mentioned, Watanabe is interested in the effect of the poetic form, which, he believes, differs from that of imagism. He seeks meaning of the poetic experience, believing that the unity of images or diction can be found not by connecting them but rather by locating a "direction of unity" in the repeated line of each stanza, and he believes that the form is appropriate for suggesting the essential nature of poetic experience. Honi describes this critical attitude toward the poetic principle of form and content.

Secondly, Watanabe believes that the poet's intent is to present a total style of abstraction, an entity of images and diction, which suggests the essence of the poetic experience. Sugata describes this critical attitude toward poetic form and style.

Yojo is incorporated into the supporting ideas of the critic's major concern with the technical, formal, and linguistic-semantic elements of the poem. The statements of the supporting ideas within Paragraph 4 were determined to be more important than those in Paragraph 3, since the major idea of Paragraph 4 is more important to the theme of the essay. The rank order of the processes and contents of the supporting ideas within the two paragraphs is as follows:

<u>Process</u>	<u>Content</u>
1. Formal	1. Specific Work
2. Psychological	2. Lit./Art. Universe
	3. Audience

As the above ranking indicates, Watanabe's critical inquiry into the formal elements (organization of images, diction, and stanzas), which basically is his inquiry into the intended effect of the poetic form, is supported by psychological inquiry into how the formal elements affect the reader. As sugata stresses how form creates an abstract style, yojo is concerned with how the form affects the audience by evoking and suggesting the essence of poetic experience. Watanabe believes that this poem's form produces a unique effect upon the reader, an effect quite different from that achieved by poems of imagism. He stresses how "a kind of catharsis" is essential to one's understanding of the essence of poetic experience, as well as the effect this unique form is intended to produce. He especially focuses on how prior experiences with the feelings evoked

from other works by the same poet help one approach this poem. Thus, yojo is essential in supporting this critic's approach to how the poem's style and form communicate the essence of poetic experience.

This analysis indicates Watanabe's major concern of comparing the particular affective quality of the structure of the poem to that of other poetry, as revealed by the emphasis on the relationship between the specific work and audience. Thus, he attempts to reveal its essential meaning by examining psychological effect upon the audience through formal inquiry. The nature of his critical inquiry corresponds to his aesthetic identification with the poem, described in terms of honi, sugata, and yojo.

Sample Analysis 2

The following analysis depicts how American aesthetic conventions of poetry may have influenced William Bysshe Stein's criticism of "The Emperor of Ice-Cream" (Stevens, "The Emperor of Ice Cream": The Requiem of the Romantic Muse," Notes on Modern American Literature i, Item 9):

Paragraph 3:

From beginning to end Stevens degrades the poetic act into a game of wordupmanship./19 Incarnating his muse after the assertive fashion of all the great pretenders to inspiration, he proceeds to salt the "tales" of his pigeons:

Call the roller of big cigars,
The muscular one, and bid him whip

In kitchen cups concupiscent curds,
 Let the wenches dawdle in such dress
 As they are used to wear, and let the boys
 Bring flowers in last month's newspapers.
 Let be be finale of seem.
 The only emperor is the emperor of ice-cream./20

The pervasive imperative mood and the repetition of "let" vividly re-echo the Biblical accounts of creation./21 An archetypal crutch in English verse for hundreds of years, it undergoes complete debasement in "the roller of big cigars."/22 As the procreative impulse in the composition of the poem and the preparation for the wake, he burlesques the vitalizing breath of Genesis and the logos of the Gospel of John ("in the beginning was the Word")./23 Perhaps a caricature of one of William Blake's sinewy immortals, he is left to bet into broth and foam the a la mode recipe of religious afflatus./24 Fittingly, the pun on the polarizing etymological and semantic meaning of "cream," from chrism to semen, releases the alliterative discharge of "in kitchen cups concupiscent curds," abetted, of course, by the prostitution of faith connected with the self-serving addiction to moral bromides./25 A travesty of the incongruities of imagery that decorate such supplications, "the wenches" (sluts) displace the singing and dancing muses, "dawdling" (in a reverberation of caws) in the hand-me-down "dress" of language as monotonous as the caw-cawing of crows./26 Instead of amaranthine garlands "the boys" (pimps) hustle their funeral wreaths from graveyards of rhetoric as outmoded as "last month's newspapers."/27 "Let be be finale of seem" ends the labored performance (the intimation of "finale") in the stanza with a puff of metaphysical smoke, yet a piece of amphibolical obfuscation sure to whet the appetites of deep-diving hermeneutists./28

The American convention of Humor was identified in Statements 23 and 24. The critic stresses Stevens' technique of "burlesque" and comic deconstruction of religious metaphors and diction, appreciating his sense of humor created from incongruous diction and imagery.

Common Sense was identified in Statements 22, 24, 26, and 27. The critic stresses the poet's use of common world diction and imagery. Stein appreciates Stevens' "debasement" of the "Biblical account" of creation by

using images of daily life ("the roller of big cigars"; "In a kitchen cups concupiscent curds"; "the wenches (sluts)"; "the hand-me-down 'dress' of language"; "the boys' (pimps)"; and the "last month's newspapers").

The MIDD and Forced Paired Comparison analyses of the processes and contents of the statements within this paragraph, as well as the corresponding aesthetic conventions, are listed below:

State. No.	Proces	Content	Aesth. Conv.	Rank Order of Supporting Ideas
19	1. Technical	1. Poet's Intention		(Major Idea)
	2. Formal	2. Specific Work		
20	1. Technical	1. Poet's Intention		9
	2. Linguistic-Semantic	2. Spec. Work		
		3. Lit. Universe		
21	1. Linguistic Semantic	1. Spec. Work		8
	2. Formal	2. Meaning		
	3. Philosophical	3. Spec. Work		
22	1. Technical	1. Poet's Intention	Common Sense	7
	2. Linguistic-Semantic	2. Spec. Work		
	3. Historical	3. Lit. Universe		
	4. Formal			

23	1. Technical	1. Poet's Intention	Humor	6
	2. Linguistic Semantic	2. Meaning		
	3. Philosophical	3. Lit. Universe		
24	Technical	1. Poet's Intention	Humor	5
		2. Lit. Universe		
25	1. Linguistic Semantic	1. Meaning	Common Sense	4
	2. Philosophical	2. Spec. Work		
26	Linguistic-Semantic	1. Meaning	Common Sense	3
		2. Spec. Work		
27	Linguistic-Semantic	1. Meaning	Common Sense	2
		2. Spec. Work		
28	1. Technical	1. Spec. Work		1
	2. Linguistic-Semantic	2. Meaning		
	3. Formal	3. Audience		

The above charting indicates that Common Sense and Humor appear in Stein's inquiry into Stevens' degrading of the traditionally appreciated poetic act by playing a "game" of deconstructing poetic language. Stein appreciates Stevens' attitude toward the traditional literary world's poetic language associated with "Biblical accounts of creation," which Stevens "burlesques." Here, the critic's interest in the poet's use of language is

based upon his appreciation of the poet's humor, created from incongruous images and diction.

Humor is closely associated to Common Sense here, unifying Stein's inquiry into how diction suggests Stevens' intent in relation to the literary universe. He examines the meaning of specific words and lines, suggesting that Stevens' poetic act is basically supported by his common sense world where no religious idealism interferes in the poetic act to "decorate" everyday events. He appreciates the imagery and diction of the secular world and the effect of Stevens' twisting traditional epiphany into irony and wit.

Within this paragraph, Common Sense was determined to be more important than Humor since it is expressed in the statements that are more important to the major idea of the paragraph. Thus, Common Sense becomes the primary aesthetic principle for Stein's approach to Stevens' technical achievement of poetic language.

Paragraph 4:

The last stanza continues to stress the ornamental and at the same time beclouding effusions of the Romantics, anticipates Stevens' conversion of the traditional epiphany into a makeshift lighting device:

Take from the dresser of deal,
Lacking the three glass knobs, that sheet
On which she embroidered fantails once
And spread it so as to cover her face.
If her horny feet protrude, they come
To show how cold she is, and dumb,
Let the lamp affix its beam.
The only emperor is the emperor of ice-cream./29

"The dresser of deal" harks back to the verbal dress of the attendant chorale of doxies, and again Stevens twists an unfamiliar word, "deal" (pine) into a pun or trickery and on the purely business aspect of shaping poetry to fit the reigning taste./30 Then, in a twinkle of wit, the decrepit wardrobe metamorphoses into a shoddy wardrobe./31 The phrase, "lacking the three glass knobs," scoffs at the abuse of religious symbolism in nineteenth- and twentieth-century poetry, and the pun on "nobs" (important persons) degrades the promiscuous fragmentation of the three persons of the godhead into a back alley joke./32 "Sheet" in this context alchemizes into the signature of a book (the foldings in printing that make up the pages), with ink implied as the theurgic agent in the conjurations of all aspects of the deity./33 The pejorative connotations of embroider merge with the blasphemous reincarnation of the sacred dove (the divine spirit) in the form of fantail, that is, a pigeon, with all its resonances of dupery./34 And, almost predictably in Stevens' recourse to gaudiness, fantail also retains its meaning of goldfish, bringing another person of the Trinity into his reductio ad absurdum of religious reference in poetry./35 This disvaluation of unimaginative rhetoric inevitably leads to the blanketing of the "face" (typeface), the printed word divested of communicative power./36 The protruding (disagreeably conspicuous) "feet" (a pun on pedestrian imagery and metrics) of the Romantic muse reveals why she lies "cold" and "dumb."/37 Ever speechless and stupid, she never functions other than as a dead "affix" in the composition of poetry, and abtrusive appendage of affected inspiration./38 Properly, "the emperor of ice-cream" dethrones this vessel of ventripotent nonsense./39

In this paragraph, Stein uses Common Sense, Humor, and Colloquialism. Common Sense is evident in Statements 29, 30, 31, 33, 34, 35, 36, and 39, expressed in his concern with how the poet's intention is revealed through realistic, everyday diction, imagery, and poetic universe. He stresses how Stevens ironically converts religious symbolism into common sense secular images and diction. In Statements 30-32, Humor is exemplified in Stein's appreciation of "pun," "trickery," "joke," "wit," and the burlesque of Stevens' "twist" of traditional religious diction and imagery. Colloquialism is evidenced in Statement 32, where Stein notes an

appreciation for the poet's converting traditional epiphany into a "back alley joke."

Listed below are the MIDD and Forced Paired Comparison analyses of the processes and contents of each statement within this paragraph and any identified corresponding aesthetic conventions, which reflects that Common Sense and Humor become the unifying principles for Stein's inquiry into the technical, formal, and linguistic-semantic elements of the poem.

State. #	Process	Content	Aesth. Conv.	Rank Order of Supp. Ideas
29	1. Technical 2. Formal	1. Poet's Intention 2. Specific Work 3. Meaning 4. Literary Universe	Common Sense	(Major Idea)
30	1. Technical 2. Ling-Semantic	1. Poet's Intention 2. Specific Work	1. Common Sense 2. Humor	10
31	1. Technical 2. Ling-Semantic	Meaning 2. Humor	1. Common Sense	9
32	1. Historical 2. Technical 3. Ling-Semantic	1. Specific Work 2. Meaning 3. Lit. Universe	1. Humor 2. Colloquialism	8
33	1. Ling-Semantic 2. Philosophical	1. Specific Work 2. Meaning	Common Sense	7

34	1. Ling-Semantic	Meaning	Common Sense	6
	2. Philosophical			
35	1. Ling-Semantic	1. Poet's Intention	Common Sense	5
	2. Philosophical	2. Meaning		
36	Ling-Semantic	1. Specific Work	Common Sense	4
		2. Meaning		
37	1. Technical	1. Specific Work		3
	2. Ling-Semantic	2. Meaning		
38	Ling-Semantic	1. Specific Work		2
		2. Meaning		
39	1. Technical	1. Specific Work	Common Sense	1
	2. Formal	2. Meaning		

Stein is primarily concerned with the poet's technique of "conversion" of the Romantic "traditional epiphany" into the "makeshifts lighting device" in the second-last stanza. He focuses on how Stevens uses religious diction and imagery to effectively structure his intent to deconstruct the traditional poetic language and imagination. Here, Common Sense becomes a primary aesthetic principle supporting his major critical perspective, approaching the poet's unique technical achievement as it relates to the poem's formal and linguistic-semantic elements. Stein suggests an appreciation of Stevens' secular imagination that controls his experiment with diction and imagery.

Stein incorporates Humor with Common Sense when he stresses the effect produced by this experiment, unifying the incongruent formal and linguistic-semantic elements. Colloquialism is evidenced in only one statement (Statement 34, "a back alley joke"), where Stein focuses on the poet's unique attitude toward poetic language, thus suggesting an appreciation of the language of a limited social community.

The relative importance of these aesthetic conventions within this paragraph was determined according to the relative importance to the main idea (Statement 29) of each statement of the paragraph in which they occur. As indicated in the Forced Paired Comparison analysis, Common Sense occurs in statements most important to the major idea, whereas Humor and Colloquialism occur in the least important statements. Statement 32, in which both Humor and Colloquialism occur, the subject of the second independent clause, "the pun," suggests the critic's appreciation of the poet's humor, which results in a "back alley joke," the object of the preposition "into." Thus, since this prepositional phrase modifies "joke," Humor is considered more important than Colloquialism to the critical proposition of this statement. Thus, these three aesthetic conventions rank as follows: 1) Common Sense; 2) Humor; and 3) Colloquialism.

Finally, the relative importance to the essay of the conventions identified in the above cited paragraphs was determined by the relative importance of the paragraphs' major ideas to the theme of the essay. Since Forced Paired Comparison determined that the major idea of Paragraph 4

is more important than that of Paragraph 3, the aesthetic conventions identified in Paragraph 4 are also more important to the essay than those in Paragraph 3. The rank order of processes and contents of the major and supporting ideas of these two paragraphs is as follows:

Major Ideas

<u>Process</u>	<u>Content</u>
1. Technical	1. Poet's Intention
2. Formal	2. Specific Work
	3. Meaning
	4. Literary Universe

Supporting Ideas

<u>Process</u>	<u>Content</u>
1. Technical	1. Poet's Intention
2. Formal	2. Meaning
3. Linguistic-Semantic	3. Specific Work
4. Philosophical	4. Literary Universe
5. Historical	5. Audience

The analysis of the major ideas reflects the critic's inquiring into what Stevens tries to express in the poem by technically examining the relationships among the stanzas, lines, images, and diction, inquiring into their meanings and how they relate to the poet's attitude toward the traditional religious literary conventions. Here, the critic's perspective toward Stevens' technical achievement is based upon his appreciation of

the poet's common sensical attitude toward the poetic act, degrading traditional Romantic idealism.

The analysis of the supporting ideas indicates Stein's major technical inquiry into the poet's intention is supported by an attempt to find meaning in the linguistic-semantic elements of the poem and philosophically and historically inquiring into the poet's treatment of language. Here, specifically, Stein relates the poet's common sensical attitude toward the poetic act to his treatment of poetic language, turning traditional and religious epiphany into a "makeshift lighting device" or a poetic gesture, effectively degrading Romantic idealism and expressing a dramatic shift of sensibility toward form and content.

Sustaining a common sensical perspective, Stein further appreciates the effect produced by the poet's treatment of form and content. Here, Humor supports the critic's evaluation of the effect of language. Stein especially appreciates the humor that results from the incongruous images and diction that ultimately suggests Stevens' attitude toward traditional poetic idealism. Here, too, Stein's technical perspective toward the poet's treatment of form and content also reflects his philosophical and historical concern with the poet's attitude toward the poetic act. Colloquialism supports the critic's appreciation of the poet's common sensical treatment of language as it relates to a specific limited social nexus or community.

Overall, Common Sense, Humor, and Colloquialism together unify the critic's technical inquiry into the formal and linguistic elements of the

poem, which also underlines his inquiry into the philosophical and historical inquiry into the poet's attitude toward poetic imagination.

Selection of Japanese and American Criticism of Modern American Poetry

To obtain a compatible number of samples available of Japanese criticism of specific modern American poetry (1900--1970), selection of the less frequent Japanese criticism became a delimiting factor in selecting American criticism of specific modern American poetry. The dates of the publications consulted ranged from 1970 to 1985.

Japanese criticism of specific modern American poetry was perused through consulting the Modern Language Association International Bibliography, the Bibliography of Japanese Literary and Social Studies, and the Bibliography of Japanese Studies of Foreign Literature. The period of publication consulted was from 1970 to 1985. American criticism of the modern American poetry discussed in the selected Japanese criticism was chosen from those listed in Modern Language Association International Bibliography. Based on the availability of both Japanese and American criticism of the same poems, criticisms of Wallace Stevens' poems "The Emperor of Ice-Cream," "Sunday Morning," and Harmonium were selected.

The following American and Japanese essays were selected for analysis: for "Sunday Morning," Masahiko Zaiga's "Wallace Stevens' 'Sunday Morning'--Reality and Imagination" and Price Caldwell's "'Sunday Morning': Stevens' Make-Shift Romantic Lyric"; for Harmonium, Nobuo

Sakai's "An Approach to Wallace Stevens' Poetry: Harmonium" and Martha Ravits' "Beginning of a Fabulous Mode in Wallace Stevens' Harmonium"; for "Emperor of Ice-Cream," Hisayoshi Watanabe's "Wallace Stevens: The Central Problem of His Poetry" and William Bysse Stein's "Stevens' 'The Emperor of Ice-Cream': The Requiem of the Romantic Muse." The selected essays are found in their entirety in Appendices A and B.

Data Analysis Reliability

The systems of MIDD and Forced Paired Comparison were applied to the content analysis of the selected American and Japanese criticism of modern American poetry. The researcher first analyzed and coded the materials. To guard against researcher bias, fifty sentences were then randomly selected from the material by the researcher and analyzed and coded by a second rater (American). The Forced Paired Comparison analysis was replicated for one essay by a second rater. Inter-rater reliability figures for both analyses were obtained. The average inter-rater agreement scores for the MIDD and the Forced Paired Comparison analyses were 0.69 and 0.60, respectively. The composite reliability scores for the MIDD and the Forced Paired Comparison analyses were 0.82 and 0.75, respectively. The composite reliability coefficient was computed by the following formula presented by Ole R. Holsti in Content Analysis for the Social Sciences and Humanities (137):

$$\text{Composite Reliability} = \frac{N (\text{Average Inter-Judge Agreement})}{1 + [(N - 1)(\text{Average Inter-Judge Agreement})]}$$

(N = No. of Judges)

When disagreement in scoring occurred, the two raters reviewed the coding and scoring of the data, making modifications when their discussion deemed it necessary.

Similarly, the selected Japanese and American criticisms were analyzed for evidence of any Japanese or American Aesthetic Conventions, respectively. In order to guard against researcher bias, a second rater (Japanese) analyzed the Japanese essays and another (American) the American essays. Inter-rater reliability averaged 0.75 and the composite reliability averaged 0.88. Both were computed by using the formula (Holsti 137) indicated above. Again, when disagreement occurred, the analyses were reviewed and modified when the discussion indicated this necessity.

Translations

The researcher translated the three Japanese critical essays not available in English: "Wallace Stevens' 'Sunday Morning'--Reality and Imagination" by Masahiko Zaiga; "An Approach to Wallace Stevens' Poetry: Harmonium" by Nobuo Sakai; and "Wallace Stevens: The Central Problem of His Poetry" by Hisayoshi Watanabe.

Criticisms of the three selected works by Wallace Stevens ("Sunday Morning," Harmonium, and "The Emperor of Ice-Cream") are divided into three separate chapters: One chapter includes the analyzes of the selected

Japanese criticism of the poems; a second chapter includes those of the selected American criticism of the poems; and a third chapter includes a comparison of the analyses of the Japanese and American criticism. In turn, each chapter is subdivided into four sections: MIDD analysis, discussion of MIDD analysis findings, analysis of aesthetic conventions within the essay, and discussion of those findings. The analysis section for Chapters 4 and 5 includes summaries of the actual detailed analyses of the MIDD process and content categories, including Forced Paired Comparison.

CHAPTER IV
JAPANESE CRITICISM OF "SUNDAY MORNING"

This chapter focuses on the critical strategies and aesthetic conventions evidenced in Masahiko Zaiga's essay "Wallace Stevens: 'Sunday Morning'--Reality and Imagination." The chapter is divided into four sections. First, a summary of the actual detailed analysis of the MIDD processes and contents is presented, including tables showing their frequency distribution and percentages and the results of Forced Paired Comparison of the major and supporting ideas. (This summary is not as detailed in the other two chapters that discuss Japanese criticism [Chapters 7 and 10], but those who are interested in a more detailed analysis procedure may use the one provided in this chapter as a model.) The second section centers on the implications resulting from the detailed analysis of the processes and contents of Zaiga's major and supporting ideas. Third, a summary of the actual detailed analysis of the American and/or Japanese aesthetic conventions evidenced in Zaiga's essay presented. The chapter concludes with a discussion of the implications resulting from the detailed analysis of aesthetic conventions that may have influenced Zaiga's critical perspective.

Analysis Procedure and Sample Analysis of MIDD Processes and Contents

The MIDD processes and contents of all statements within Zaiga's essay are reported in Table 1.¹

Table 1
Frequency Distribution and Percentage
of MIDD Processes and Contents (Zaiga)

Rank Order	MIDD Process	Frequency No. (%)	MIDD Content	Frequency No. (%)
1	PH	163 (38)	ME	148 (28)
2	PS	98 (23)	SW	129 (24)
3	LS	70 (16)	FU	85 (16)
4	HS	36 (8)	PI	59 (11)
5	FO	24 (6)	LAU	53 (10)
6	TC	13 (3)	MY	25 (5)
7	SC	11 (2)	RC	16 (3)
8	-	-	AUD	8 (1)
9	-	-	PT	5 (1)

continued

¹ A complete analysis of the MIDD processes and contents of all the statements within Zaiga's essay is included in Appendix D, pp. 623-682. Also included are samples of step-by-step analyses of the MIDD process and content categories, the Forced Paired Comparison, and the aesthetic conventions evidenced in Zaiga's essay.

Table 1 cont'd

Rank Order	MIDD Process	Frequency No. (%)	MIDD Content	Frequency No. (%)
	NIP	19 (4)	NIC	12 (2)
	TOTAL	432 (100)	TOTAL	540 (100)

Code Description for MIDD Process and Content Categories

<u>Process</u>	<u>Content</u>
PH Philosophical	PT Poet
HS Historical	PI Poet's Intention
TC Technical	LAU Lit/Artistic. Universe
PS Psychological	ME Meaning
FO Formal	SW Specific Work
LS Linguistic-Semantic	FU Fictive Universe
SC Socio-Cultural	RC Reality as Agreed Upon by Consensus
MA Mathematical	IR I-Responder
SI Scientific	AUD Audience
	MY Myth
	RE Reality as Experienced by Responder

Table 1 indicates that Zaiga uses the philosophical process most frequently. Combining this with the second-ranked process, the analysis

reveals that 61% of all processes within the essay is dominated by philosophical or psychological approaches. Similarly, Table 1 shows meaning is the most frequently focused content, with specific work following closely behind. Together, they constitute over half of the contents in Zaiga's essay.

Some statements contain more than one process and/or content. Although Zaiga's essay contains 268 sentences, the higher number of total contents and processes indicate how often this in fact occurred. Any statement identified as having more than one process was examined as to which process contained the major orientation of the statement (superordinate) and which process(es) contained the minor orientations (subordinate). For example,

Keats (John Keats, 1795-1821) in "Ode on Melancholy" fully realizes that the existing beauty in reality is "Beauty that must die," and in "To Autumn" he accepts death as it is and submits himself simply to the existing beauty and enjoys it. (252)

The content of this statement is literary universe, for the critic refers to the literary world (Keats) while discussing Stevens' philosophy of aesthetic experience. The statement was scored philosophical for the superordinate process and psychological as the subordinate process. That is, Zaiga explores his major proposition, Keats's aesthetic experience ("beauty" and "reality"), by psychologically examining Keats's attitude toward death and, thus, toward beauty.

In the following statement, the subject of the independent clause

indicates the major proposition, Stevens' concept of aesthetic experience:

Here the problem is that although "all is empty," the existence of reality of the "shivering willow," united with the maiden of a past broken heart, produces a fiction (cf. The process in the fictionalization of the lost love is symbolized in the expression "Wear the willow"). (254)

Thus, the statement's superordinate process is philosophical. At the same time, the psychological, technical, historical, and linguistic-semantic subordinate processes support this philosophical process. In his exploration of Stevens' concept of aesthetic experience, Zaiga refers to the psychology of the fictive figure's experience of lost love ("united with the maiden of a past broken heart"). Furthermore, his words "the legendary process" indicate his historical approach when analyzing the poet's "fictionalization" of lost love by using the symbolic expression "Wear the willow." This also indicates the critic's interest in Stevens' symbolic use of language. The contents in this statement are meaning, specific work, and fictive universe, for Zaiga focuses on the meaning of a specific phrase and expression in the poem and also on the poetic universe created in the work.

The above analysis reflects the processes involved in the critic's major proposition (superordinate processes) and what processes support them (subordinate processes) in the two cited examples. In addition, it indicates the contents, directly or indirectly, within the superordinate processes. Moreover, it indicates in what subordinate process(es) the contents are focused on while supporting the critic's major proposition. Overall results for the analysis of the entire essay are given in Tables 60, 61, and 62 in

Appendix F. Table 60 (p.745) shows the interaction between the superordinate and subordinate processes within Zaiga's essay, indicating the number and percentage of each subordinate process category within each superordinate process. The table indicates that of the 268 total sentences within Zaiga's essay, 249 superordinate processes and 164 subordinate processes were identified. Over 50% of the superordinate processes are philosophical, within which occur almost 75% of the total psychological and linguistic-semantic subordinate processes.

Table 61 (p. 746) shows the number and percentage of each content category within each superordinate process. For example, of the 137 statements with a philosophical superordinate process, 79 (58%) have the content meaning, 57 (42%) the content specific work, 54 (39%) the content literary and artistic universe, and 36 (26%) the content poet's intention. These four contents together account for almost 80% of all the contents focused upon within the philosophically oriented statements. Similarly, almost 64% of statements focusing on the literary and artistic universe are within philosophically oriented statements.

Table 62 (pp. 747-748) specifically focuses on the most frequent superordinate process (philosophical) and its relation to the contents and subordinate processes. It indicates that linguistic-semantic and psychological are the most frequent subordinate processes within the philosophically oriented statements and that meaning, specific work, and literary and artistic universe are the most frequent contents within the

subordinate process. More specifically, 15% of the philosophically oriented statements are combined with the linguistic-semantic subordinate process, focusing primarily upon meaning and specific work; 13% of the philosophically oriented statements are combined with the psychological subordinate process, focusing upon meaning and literary/artistic universe. Almost half (45%) of Zaiga's philosophically oriented statements contain no subordinate process and focus upon all three of the above-mentioned contents.

Once single statements were coded for content and process (superordinate and subordinate), the next step was identifying the major idea of each paragraph within Zaiga's essay. In the following paragraph, for example, the first statement expresses the major idea:

Example 1

Be that matter as it may, the poem we read above seems very traditional, but in light of the other citations referred to, it clearly presents the characteristic of the "poem about poetry." Stevens explores the capability of the poetic world to present "heaven on earth" through fiction. It is natural that his works tend to be ideological (And this aspect is an interesting characteristic of his). Stevens says, "The subject-matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it." That is, what is important for him is life in the space of imagination; nature or time, that is, "reality," is not the external world (which becomes merely a "pressure"), but the pure idea (though this is not a Platonic "Idea") (cf. VII) illuminated in consciousness. (265)

Once the major statement was identified, its content(s) and superordinate and/or subordinate processes were ranked. In Example 1, the major idea indicates a philosophical process, and poet's intention,

specific work, and literary universe are the contents. Specific work was determined to be the most important content to the major idea because it is the subject of the emphasized independent clause beginning with the conjunction but. Similarly, poet's intention is more important than literary universe because it is implied in the main verb (presents) of the independent clause, and, in turn, literary universe is indicated in a supplementary phrase for the independent clause, "in light of the other citations referred to." Consequently, the rank order of the MIDD contents within this statement is specific work, poet's intention, literary universe.

When more than one statement expressed the major idea, one statement was identified as summarizing the main idea and the other(s) as supplementary. For example, the beginning two sentences together express the main idea of the paragraph cited below:

Example 2

Matthew Arnold (1822-1888) in "Dover Beach," in great despair from the chaos of time and space which had brought the retreat of "the Sea of Faith," aspiring after the "glory of love," only whispered to his bride, "Ah, love, let us be true/To one another!"; thus, he left for the later world a fiction of a retrogressive mood. But Stevens is suggesting to us that we strive to acquire a new "Glory" of creation of the "heavenly earth" in "that glory." Thus, the "sky" will share with man his "labor" and "pain" and make it easier for him to endure them. It would not be "dividing and indifferent." (249)

The major idea might seem to be that Arnold left the later generation the legend of wishing for the "glory of love" in the time of despair and loss of faith. However, the second sentence, which begins with the contrasting conjunction but, summarizes the main idea, Stevens' suggestion that this

"glory of love" can be a creative power which produces "heaven" on earth, whereas the first sentence is basically supplementary.

The superordinate process of the major idea is philosophical, because the critic examines Stevens' philosophical disposition toward poetic experience, "a new 'Glory' of creation of the 'heavenly earth' in 'that glory.'" The content categories are "poet's intention" and "specific work." Since the former is emphasized in the main proposition of the independent clause, it is more important to the major idea than is specific work.

The processes identified in this supplementary statement are psychological and philosophical. The psychological process is the superordinate process, because it occurs in the independent clause expressing the critic's emphasis on Arnold's psychology of despair at the loss of faith and his hope for a "glory of love." The philosophical process is subordinate for it supports the critic's examination of Arnold's state of mind and is indicated in the subordinate phrases and clauses "from the chaos of time and space which had brought the retreat of 'the Sea of Faith,'" and "glory of love." The content of this supplementary statement is "literary universe" (Matthew Arnold and his poem are cited).

Following this, Forced Paired Comparison (as explained on pp. 59-61) was used to analyze the importance of each major idea to the theme of the essay. The major idea of Example 1 describes the critic's examination of Stevens' attitude toward imagination and reality ("poem about poetry"), which is the theme of Zaiga's essay, that is, "Sunday Morning" is about

poetry, and thus supports Stevens' belief that the subject of poetry is the poet's attitude toward imagination and reality; however, the major idea of Example 2 expresses the critic's interest in the poet's concept of poetic experience, Stevens' idea that the "glory of love" can be the creative power that produces "heaven" on earth. Thus, the major idea of Example 2 expresses the critic's further exploration of what the poet's creative act actually tries to produce in poetry through imagination and the poet's concept of reality.

Thus, the major idea of Example 2 is more important to the theme. Such Forced Paired Comparison of these two major ideas determines that those MIDD processes and contents in Example 2 rank higher than those in Example 1.

Table 2 (p. 142) ranks the major ideas of all paragraphs in Zaiga's essay in order of importance to the theme of the essay. The table shows that those with a philosophical process are most important and those with a socio-cultural process are least important. Those with a content focusing on the poet are the most important, and those with a content of myth are the least important to the theme of Zaiga's essay.

Finally, the importance of those statements within each paragraph which supported its major idea was determined by comparing each supporting statement to every other supporting statement within that specific paragraph, and the MIDD contents and superordinate and subordinate processes of each were considered. For example, in Example

Table 2

**Rank Order of Importance of MIDD Processes
and Contents of Major Ideas (Zaiga)**

Rank Order	MIDD Process	MIDD Content
1	Philosophical	Poet
2	Historical	Lit/Art. Universe
3	Psychological	Poet's Intention
4	Formal	Specific Work
5	Linguistic Semantic	Meaning
6	Technical	Reality (Consensus)
7	Socio- Cultural	Fictive Universe
8	-	Audience
9	-	Myth

2 the last two statements support the major idea. The first supporting statement is scored psychological (process) and meaning and specific work (contents). Further, meaning is more important than specific work to the proposition in this statement because the critic indicates his initial interest in the meaning implied in specific words of the poem (sky, labor, and pain).

The second supporting statement is also scored psychological for

process, and meaning and specific work for content. Meaning again is more important, for the critic's main concern here is to explore the meaning of the specific words of the poem.

These supporting statements were compared as to their importance to the major idea expressed in the beginning two sentences and are summarized as follows: Though Arnold left a legend of one wishing for the "glory of love" in the time of despair and loss of faith, Stevens suggests that this "glory of love" becomes a creative power that produces "heaven" on earth. The first supporting statement ("Thus, the 'sky' will share with man his 'labor' and 'pain' and make it easier for him to endure them") describes how the poetic experience of "glory of love," as expressed by Stevens, will produce a true communion of man's mind and nature ("sky"), which helps him "endure" the "labor" and "pain" of life. But the second supporting statement ("It [sky] would not be 'dividing and indifferent'") indicates the critic's further exploration of the psychology of poetic experience, for it is related more closely to the philosophical concern indicated in the major idea of this paragraph, "the creative power which produces 'heaven on earth.'" Thus, the second supporting statement is more important to the major idea of this paragraph. Further, since the major idea of Example 2 is more important to the essay's theme than is the major idea of Example 1, such Forced Paired Comparison of these two supporting statements determines that those MIDD process and contents in Example 2 rank higher than those in Example 1.

Table 3

**Rank Order of Importance of MIDD Processes
and Contents of Supporting Ideas (Zaiga)**

Rank Order	MIDD Process	MIDD Content
1	Psychological	Lit/Art. Universe
2	Philosophical	Myth
3	Technical	Poet's Intention
4	Historical	Poet
5	Linguistic- Semantic	Meaning
6	Formal	Specific Work
7	Socio- Cultural	Reality (Consensus)
8	-	Audience
9	-	Fictive Universe

Table 3 ranks the supporting ideas of the paragraphs in order of importance to the theme of Zaiga's essay. It indicates that those supporting statements with a psychological process are more important to the major ideas of the essay than those with a philosophical process. Although Zaiga's major ideas are philosophically oriented, he supports them with a psychological approach. That is, Zaiga is primarily concerned with Stevens' concern with "the creative power which produces 'heaven on

earth," and he explores this by examining the psychology of poetic experience.

Table 3 also indicates that the literary and artistic universe is the most important content of the supporting ideas, followed by myth. Although Zaiga's major concern is the poet, he inquires about the poet in terms of these two supporting contents. For example, the paragraph below indicates Zaiga's major concern with Stevens as a modern poet both in light of the Romantics' and other modernists' concepts of poetic experience as well as the role of myth in creative activity:

Broadly speaking, because of the consciousness of the "Godless" world which had settled in the seventeenth century, the poet was forced to have "the harmonious time-space" by coping with reality through his own power of imagination. At the same time there emerged a metapoetic consciousness of the question of "what poetic creation should be." For instance, Keats also declared in "Ode to Psyche" that he would realize an eternal space through the imagination by absorbing reality inside his own "psyche," which becomes a "substitute" for the no longer existing eternal time-space of Greek mythology. That is, his own self becomes the place to experiment with the power of the imagination. We can thus understand why Eliot evaluated this poem favorably. However, Stevens as a modern poet, like Mallarme (Stephen Mallarme, 1884-1898), is consciously more radical in his experimental spirit than anyone else. Here we see the conspicuously abstract nature of Stevens, which distinguishes him from the Romantics. (265-66)

Here, Zaiga indicates his critical interest in Stevens as a modern poet through the major idea expressed in the last two sentences of this paragraph. Then, in the preceding supporting statements, he indicates his interest in Keats, a Romantic, and Eliot, a Modernist, especially in how their concepts of the poetic experience substitute for myth in their poetry

and how they contrast with the ideas of Stevens.

Discussion of MIDD Analysis

The theme of Masahiko Zaiga's essay is that "Sunday Morning" is about poetry and thus supports Stevens' belief that the subject of poetry is the poet's attitude toward imagination and reality. Here, Stevens, as a modern poet in a Godless Age, sees the imagination as a substitute for religion. This theme is evident as Zaiga concludes his essay:

The poem we read above seems very traditional, but in light of the other citations referred to, it clearly presents the characteristic of the 'poem about poetry.' Stevens explores the capability of the poetic world to present 'heaven on earth' through fiction. (265)

The analysis of the importance of the major ideas to the theme of the essay help describe his major critical perspective. As the rank order of processes and contents (Table 2) shows, Zaiga takes a philosophical approach to "Sunday Morning," focusing on Stevens' theory of poetic experience. However, the table also shows that other processes are involved in his overall criticism. For example, within this philosophical perspective, Zaiga has a historical concern with the function of imagination in the Godless Age in relation to the literary universe of such Romantics as Shelley, Keats, and Wordsworth, as well as of such Modernists as Eliot, Yeats, and Arnold. He states that the poet in "the 'poor age' [Godless Age] has to create the world of fiction in compensation for the loss [of

God] through the great surviving 'reigning prince'--'imagination'" (248). In other words, Zaiga is concerned with how the imagination supports the poet's existence in the modern world, so different from the Christian world that controlled the Romantic poets, a world where God and nature were one.

Zaiga also explores Stevens' approach to fiction in terms of how the poet uses his poetry to suggest the function of imagination. For Stevens, the poetic experience become real only through fiction, with reality not implying the "external world," but rather the form of the "pure idea" obtained by the poet's experience of the essence of things in the world. At the final stage of creating a fictional space--a "heaven on earth"--the poet feels freedom and beauty, a true feeling of "complacency." As Zaiga states, "Stevens explores the capability of the poetic world to present 'heaven on earth' through fiction. . . . That is, what is important for him is life in the space of imagination. . ." (265).

This philosophical concern is also related to Zaiga's technical approach to Stevens' concept of poetry. Zaiga is interested in how Stevens' technique suggests the essence of poetic experience. He expects the suggestive imagery and structure associated with the visual kinesthetic experience of Post-Impressionist paintings and stresses Stevens' technique of "spatialization" and "abstraction" of poetic experience.

The major ideas in Zaiga's essay further include psychology, formal,

linguistic-semantic, and socio-cultural inquiries into the work. That is, the framework of his critical inquiry reflects his concern with the psychology of poetic experience, an inquiry into the relationship between imagination and reality. It also reflects his interest in the poem's form and structure in relation to this psychological inquiry and his concern with how the mind of the figure in the poem reflects a socio-cultural influence.

In terms of overall content, as reflected in the analysis of the major ideas, Zaiga is primarily concerned with the poet in relation to the literary and artistic universe, the poet's intention, and the suggestions made through its language. In examining the meaning of the poem, he sees the poem's fictive world reflecting the real world. Further, shifting his attention to the poem's effects upon a reader, he discusses the perception of the poem's form and structure and his interest in how time and space, created by myth, influence poetic experience.

The analysis of the importance of the supporting ideas to the theme of Zaiga's essay helps describe the nature of the critic's rhetorical and cognitive strategies within his overall critical perspective, as described in the analysis of the major ideas (Table 3). The analysis of the superordinate and/or subordinate processes within his criticism helps describe what minor processes interact with a specific cognitive orientation, thus illuminating the nature of his critical concern. (See Tables 60 and 61, pp. 745-746.)

This Japanese critic examines the poet's intention--the poet's concept of imagination and reality, especially in the poetic experience that is reflected in "Sunday Morning." For Zaiga, the fictive woman in the poem is testimony for Stevens' poetic truth. In spite of her "gorgeous life," she is discontented. Zaiga attempts to understand the state of her mind and what the poet intends by using this figure. He asserts that the word comforts is a key for understanding. The lady does not experience happiness because she has no true contact with nature, which Zaiga believes Stevens considers an essential experience. Stevens suggests that poetic truth frees one's mind and can be obtained by experiencing nature. The issue here is the "relationship between her conscious and various things in nature" (246).

In this connection, Zaiga explores the psychology of Stevens' poetic experience, how the mind, not conformed by any set belief, interacts freely with things in nature as they are. The mind senses reality in the creation of form. When creating, the mind experiences freedom and conquers the outside world pressure. Zaiga especially concentrates on this issue when he interprets Stanza II ("Divinity must live within herself:/Passions of rain, or moods in falling snow. . . :")

That is, to raise one example, "Passions of rain" means experiencing the similar emotion of "passions" (of rain) in quantity through being one with "the scenery" of the "passionate rain." This is a fusion of the subject and the object. . . . [It] means that the phenomenon of "the passionate rain" is experienced alive in the subject itself as it is and thus felt real. (246)

This psychological inquiry into the nature of poetic experience relates to Stevens' concept that poetry denotes a relationship between life and art. Zaiga stresses the importance of Stevens' exploration of "the capability of the poetic world to present 'heaven on earth' through fiction," as Stevens himself says: "The subject-matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it" (265). Zaiga notes how Stevens' concept radically differs from that of the Romantics.

Zaiga's historical perspective is closely linked with his philosophical and psychological inquiry, for he is concerned with how poets obtain spiritual comfort through their art, having to seek a substitute for the "mythopoetic" function of imagination since they live in a world bereft of the assurance provided to earlier times by Christianity and myth:

Broadly speaking, because of the consciousness of the Godless world, which has settled in the Seventeenth Century, the poet was forced to explore "the harmonious time-space" by coping with reality through his own power of imagination. At the same time there emerged a metapoetic consciousness of the question of "what poetic creation should be." (265-66)

Correlations between the controlling processes and subordinate processes (Table 60, p. 745) indicate that Zaiga frequently examines the linguistic-semantic elements of the poem within the controlling philosophical and psychological processes. Zaiga further takes a technical approach while discussing the formal elements. He is interested in how

Stevens' abstraction "distinguishes him [the poet] from the Romantics" (266). He explores how language creates an abstract presentation of the poetic experience, as well as how the formal structure of the poem is based upon the cyclic relationship of its stanzas.

Zaiga is interested in how the form of the poem reveals the relationship between life and art. This relationship is evident when he quotes Stevens himself: "The subject matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it" (265). Zaiga relates this abstract nature of the poet's experience (that is, Stevens' philosophical disposition toward imagination and reality) to the structure of Stevens' fiction, emphasizing how the poem's cubic or cyclic structure contrasts with the "didactic and dramatic development based upon the process of time" (252). His emphasis on the direct visual abstraction of emotion in the spatialization of experience in time includes an interest in a relationship between Stevens' technique and that used by such Impressionists as Picasso and Matisse.

Zaiga's concern with language is closely connected with his psychological inquiry. He explores how the poem's images, metaphors, and symbols suggest the poetic experience. For example, emphasizing the intrinsic quality of words, Zaiga believes the line "Passions of rain, or moods in falling snow" (with emphasis on the first phrase) effectively expresses one's experience in becoming one with nature because Stevens

uses "Passion of rain" instead of "Passion in rain" (246). He continually examines the essence of poetic experience suggested in a specific part of speech, in the etymology of specific words, and in traditional cultural, emotional symbols (such as "willows," "green," and "birds"). Zaiga seems to be especially comfortable associating with seasonal images (the images of the cycle of four seasons), which evoke traditional moods, approaching the poem's structure, especially its stanzaic movement, as it characterizes a time structure based upon the cycle of the four seasons.

Zaiga's formal inquiry also emphasizes the suggestive quality of form. Because of his emphasis on the intrinsic quality of poetic experience and abstraction, Zaiga does not expect lines and stanzas to possess a logical dramatic development. Rather, he expects form to be a synthetic whole, suggesting the essential nature of experience through an atmospheric progression of the formal elements.

Although the socio-cultural process ranks lowest in importance in the analysis of the supporting ideas, it still plays an important role in Zaiga's philosophical, psychological, and historical inquiry into the poet's concept of poetic experience (the theme of the essay). His socio-cultural approach to the poem's fictive universe is clear in the opening of his essay:

The time, of course, is a Sunday morning, near noon since it says "late coffee." But it is not necessarily because of "Sunday" that it is late in the morning. A "peignoir" or a "rug" reminds us of a graceful lady of the leisure class. (243-44)

Here, the socio-cultural status of the "lady" draws his interest and further helps him relate her way of life to her state of mind:

Now, those vivid colorful images "mingle to dissipate/The holy hush of ancient sacrifice." Today is the day of praying, commemorating Christ's resurrection after the Crucifixion, but the lady does not go to church. It is natural rather than ironical for her gorgeous life because the "holy hush of ancient sacrifice" is meaningless for her. However, in spite of her fortune, she seems to feel something lacking in her life. (244)

This initial critical interest in the fictive universe leads Zaiga to explore the relationship between the historical time residing in her mind and her religious (philosophical) background. In contrast to the traditional Christian concept of divinity, "Divinity must live within herself." The critic thus solves this ambiguity by assuming that an ideal relationship between the lady's mind and the phenomenal world produces comfort.

Zaiga's socio-cultural inquiry indicated through his supporting ideas also reveals that he seeks to identify himself with the persona in the poem and assumes the poetic experience to be what one experiences in the real world. He is also interested in how the images affect the audience's perception of the poetic experience. Having emphasized the affective quality of the poetic universe, it is no surprise that Zaiga would expect readers to have feelings and emotions similar to those the poet had as he created his poem.

Analysis Procedure and Sample Analysis of Aesthetic Conventions

Zaiga's criticism was examined in terms of the Japanese aesthetic conventions of wabi, aware, sabi, yojo, honi, and sugata and the American aesthetic conventions of Democracy, Divine Inspiration, Common Sense, Organic Unity, Colloquialism, and Humor. (For descriptions of these terms, see pp. 91-107.)

The unit of analysis was the paragraph. Each statement within a paragraph was coded for any identifiable aesthetic conventions. The final frequency for each aesthetic convention category was reported based upon the number of paragraphs within which it appeared. (For a discussion of frequency analysis of aesthetic conventions, see pp. 107-108.) The relative importance of each aesthetic convention to the essay as a whole was based on the results of the Forced Paired Comparison analysis of the statements of critical inquiry (see pp. 61-63). Correlations between these aesthetic conventions and the processes and contents of the major and supporting ideas were then examined.

The following is an example of the analysis of aesthetic conventions, using two paragraphs from Zaiga's essay.

Paragraph 2

Stanza VIII draws a scene similar to Stanza I, and thus the poem as a whole forms a cubic structure, each stanza between these two being put in order as an opposed pair, such as II vs. III, IV vs. V, and VI vs. VII./3 Such a tableau of the spatial composition will be

seen in the following discussion of the poem./4

The MIDD analysis of the processes and contents of the statements within Paragraph 2 and the corresponding aesthetic conventions is indicated as follows:

<u>Statement</u>	<u>Process</u>	<u>Content</u>	<u>Aesthetic Conv.</u>
3	1. Technical 2. Formal	1. Specific Work	<u>sugata</u>
4	Technical	Specific Work	<u>sugata</u>

Statement 4 contains the major idea of the paragraph, the critic's concern with compositional technique ("a tableau of spatial composition"). Statement 3 is the supporting statement in which the critic further stresses the organization of the stanzas within the poem's overall "spatial" composition. Since both of these statements focus on the nature of the critic's aesthetic association with the poem's overall structure, the Japanese aesthetic convention sugata is evident. Here the critic suggests that he views the poem's structure as a total "spatial" style of poetic expressions, a "cubic" whole within which incongruous elements are joined. Sugata unifies the critic's technical concern with the poem's spatial composition and formal organization.

Paragraph 3

"Complacencies of the peignoir, and late
Coffee and oranges in a sunny chair,
And the green freedom of a cockatoo

Upon a rug. . . ."

Here in front of our eyes, we have a Matissean painting with vivid yellows and greens./5 A lady in a "peignoir" is sitting in a "sunny" chair with an air of "complacencies," with a cup of coffee and oranges on the table./6 An Oriental rug with the woven figure of a flying green "cockatoo" (a product of East India) is partly spread on the floor./7 The time, of course, is a Sunday morning, near noon since it says "late coffee."/8 But it is not necessarily because of "Sunday" that it is late in the morning./9 A "peignoir" or a "rug" reminds us of a graceful lady of the leisure class./10

The Japanese aesthetic convention of aware is evidenced in

Statements 5, 6, and 8, describing the critic's empathic approach to the poetic world as he intuitively attempts to experience the mood of the world of the fictive figure (whom he views as a real person living in modern society) evoked through its images. In so doing, he leads the readers into it, as well, when stating in Statement 5, "Here, in front of our eyes. . . ."

Statements 5 and 6 also reflect yojo, another Japanese aesthetic convention. This is suggested in the critic's approach to the poetic world through the atmospheric progression of images, stressing a mood similarly experienced with a painting by Matisse.

Although Statements 5 and 6 evidence both aware and yojo, the critic's primary concern with the poetic world is to understand the essential nature of poetic phenomena, which indicates his strong attachment to things or events within the poetic world's flow of time. Thus, aware is the primary aesthetic convention, structuring his approach to the poetic world, and yojo supports it, helping him experience the essential nature of poetic

experience by depending upon the enduring feelings evoked by the poem.

The MIDD and aesthetic convention analyses of Paragraph 2 is:

<u>Statement</u>	<u>Process</u>	<u>Content</u>	<u>Aesthetic Conv.</u>
5	Psychological	1. Audience 2. Specific Work 3. Lit/Art Universe	1. <u>aware</u> 2. <u>yojo</u>
6	Psychological	1. Fictive Univ. 2. Specific Work	1. <u>aware</u> 2. <u>yojo</u>
7	Socio-Cultural	1. Fictive Univ. 2. Specific Work	
8	Socio-Cultural	1. Fictive Univ. 2. Specific Work	<u>aware</u>
9	Socio-Cultural	1. Fictive Univ. 2. Specific Work	
10	1. Psych. 2. Socio-Cult.	1. Specific Work (Major Idea) 2. Audience 3. Fictive Universe 4. Reality (Consensus)	

The paragraph's main idea, occurring in Statement 10 ("A 'peignoir' or a 'rug' reminds us of a graceful lady of the leisure class"), indicates the critic's attempt to truly understand the nature of the fictive figure's life in light of the real world. The supporting statements suggest that a reader's

perception (Psychological) of the essential nature of poetic experience helps him understand the fictive figure's life. At the same time, Zaiga's socio-cultural interest in the poetic world has him view the fictive figure living in reality as he himself knows it. Here, Aware controls the critic's understanding and appreciation of the poetic world.

In addition, Zaiga's approach to the poetic world is guided by the mood created by the images. This psychological approach to the relationship between poem and reader, images and effect, suggests the convention of yojo. However, since aware occurs in the statement expressing the main idea of the paragraph, it is considered to be more important to the paragraph than yojo.

Below is the rank order of importance to the major idea of the statements within Paragraph 3, as well as the rank order of importance of the aesthetic conventions within each statement:

1. Statement 9
2. Statement 8 (aware)
3. Statement 7
4. Statement 6 (1. aware; 2. yojo)
5. Statement 5 (1. aware; 2. yojo)

Next, the relative importance to the essay of the aesthetic conventions found within these two paragraphs was determined based upon the relative importance of their major ideas to the theme of the essay. Since the main

idea of Paragraph 3 (where aware is more important than yojo) was determined to be more important to the essay's theme than that of Paragraph 2 (where sugata was evidenced), the rank order of each aesthetic convention identified within these two paragraphs is 1) aware; 2) yojo; and 3) sugata.

Finally, the correlation between the aesthetic conventions and the MIDD processes and contents was determined according to the relative importance of each MIDD category of the major and supporting ideas. The rank order of importance to the essay of the MIDD processes and contents of the major and supporting ideas of Paragraphs 2 and 3 is as follows:

Major Ideas

	<u>Process</u>	<u>Content</u>
1.	Psychological	Fictive Universe
2.	Socio-Cultural	Specific Work
3.	Technical	

Supporting Ideas

	<u>Process</u>	<u>Content</u>
1.	Socio-Cultural	Fictive Universe
2.	Psychological	Specific Work
3.	Technical	Audience
4.	Formal	Literary/Artistic Universe

Thus, the critic's primary aesthetic convention, aware, describes his major psychological concern with the essential nature of the poetic world, his attempt to understand the poetic experience. Yojo describes his concern with how the poem produces an effect upon the reader, suggesting the nature of the fictive world. His concern with the poetic world also reflects a socio-cultural approach, for he attempts to approach this fictive world as if it were the real world. His concern with the technical elements of the poem (its spatial composition) is incorporated in his attempt to approach the essential nature of poetic experience, and sugata controls his technical and formal inquiry. Thus, aware, yojo, and sugata together describe Zaiga's aesthetic and theoretical assumptions which control his approach to the poem's form and content.

The analysis of the supporting ideas of Zaiga's critical inquiry notes that his major concern with the nature of the poetic world is further supported by a socio-cultural inquiry into how the fictive world relates to the real world, and this is further defended by his certainty that other readers view it in the same way. The analysis further reveals that the technical and formal inquiries work together within his critical concern with the fictive world. His interest in the poem's spatial composition as "cubic" structure predicts his intuitive approach to its images, as suggested in his emphasis on the mood they evoke and the association he makes with the visual impressions left by a Matissean painting. Here, yojo and sugata

describe his aesthetic stance toward form and content, supporting his attempt to feel what the poetic figure feels and to understand the nature of the poetic world as it would be experienced in real life.

Table 4
Frequency Analysis of Aesthetic Conventions (Zaiga)

Rank Order	Japanese/American Aesthetic Conventions	Frequency No. (%)
1	<u>aware</u>	27 (24)
2	<u>wabi</u>	18 (16)
3	<u>mujo</u>	17 (15)
4	Divine Inspiration	14 (12)
5	Organic Unity	13 (11)
6	<u>yojo</u>	8 (7)
7	<u>honi</u>	6 (5)
8	Democracy	4 (4)
9	<u>yugen</u>	3 (3)
10	<u>sugata</u>	2 (2)
	<u>sabi</u>	2 (2)
Total		114 (100)

*Frequency denotes the number of paragraphs containing the aesthetic convention. See pp. 107-108 for a detailed discussion of frequency analysis for aesthetic conventions. Zaiga's essay contains a total of 89 paragraphs.

Table 4 reports the frequency of both Japanese and American aesthetic conventions evidenced in Zaiga's essay. It indicates that Zaiga's essay contains all eight Japanese aesthetic conventions but only three American conventions.

Table 5

Rank Order of Importance of Aesthetic Conventions (Zaiga)

Rank Order	Japanese/American Aesthetic Conventions
1	<u>Wabi</u>
2	<u>Mujo</u>
3	Divine Inspiration
4	Organic Unity
5	<u>Aware</u>
6	<u>Sabi</u>
7	<u>Honi</u>
8	<u>Yojo</u>
9	<u>Yugen</u>
10	<u>Sugata</u>
11	Democracy

Table 5 reports the relative importance of the Japanese and American

aesthetic conventions to Zaiga's entire essay. It indicates that Wabi is the most important aesthetic principle in his critical approach, followed by mujo. It should be noted that two of the three American aesthetic conventions evidenced in his criticism (Divine Inspiration and Organic Unity) rank third and fourth, respectively.

Both the frequency relative importance analyses of the aesthetic conventions indicate that the Japanese conventions wabi, mujo, and aware and the American conventions Divine Inspiration and Organic Unity together control Zaiga's aesthetic and theoretical assumptions in approaching the poem's form and content.

Discussion of Analysis of Aesthetic Conventions

The nature of Zaiga's critical schema may be more fully understood by examining how those aesthetic conventions evidenced in his essay control his aesthetic assumption of the poetic elements incorporated into his critical approach. The above analysis of the aesthetic conventions indicates that the Japanese aesthetic conventions of aware, wabi, mujo, sabi, yugen, honi, sugata, and yojo influence the poetic principles of Zaiga's criticism.

Of these three aesthetic conventions, wabi is most important to his major critical perspective of poetic form and content, controlling his major philosophical approach to Stevens' theory of poetic experience, especially

his inquiry into the psychology of poetic experience--the relationship between imagination and reality. Mujo is evidenced in Zaiga's approach to the poetic universe, controlling his major philosophical approach to how the poet's world view is reflected in his fictive universe and his concern with the socio-cultural elements of the poetic experience. Aware, the most frequently evidenced convention in Zaiga's essay, controls his philosophical and psychological inquiry into the relationship between the imagination and nature as reflected in the poetic universe. The Japanese aesthetic conventions of sabi and yugen are incorporated into wabi, mujo, and aware, supporting Zaiga's philosophical and psychological examination of the poetic experience with nature. Honi controls his technical approach to Stevens' technical solution to the poetic experience, his "spatialization" or "abstraction." It supports his belief that the form and structure together support the essence of poetic experience. Sugata and yojo are incorporated into honi, supporting Zaiga's psychological concern into how the suggestive quality of the form and structure affect the reader. A detailed discussion of this summary of the aesthetic conventions evidenced in Zaiga's criticism follows.

The aesthetic convention wabi is concerned with how a poet absorbs the pressures from the outside world and obtains insights into truth and beauty, and it explains why Zaiga explores Stevens' acceptance of the pressure of reality on his creative activity. Zaiga is concerned with the

relationship between the poet and the phenomenal world, between imagination and reality, which is assumed to produce the "eternal bliss" of "heaven on earth." He examines Stevens' search for the essence of aesthetic experience, concentrating on his internal conflict when attempting to dissolve the pressures of real time and real space. Thus, Zaiga is concerned with the poet's psychological insight into the essential reality of things that transcends their physical presence and that is obtained through self-confrontation with the "chaos of the outside world." This critical concern with the poet's aesthetic experience reveals Zaiga's association with the aesthetics of Haiku. He stresses that the poet's psychological conflict becomes an inexhaustible source for appreciating the essential nature and beauty of things and for creating his art.

Wabi is also reflected in Zaiga's concern with Stevens' attitude toward art and life:

Stevens explores the capability of the poetic world to present "heaven on earth" through fiction. . . . Stevens says, "The subject-matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it." That is, what is important for him is life in the space of imagination; nature or time, that is, "reality," is not the external world (which becomes merely a "pressure"), but the pure idea (though this is not a Platonic "Idea" cf. VII) illuminated in consciousness. (256)

Here Zaiga indicates his theoretical assumption that poetry is the poet's way of life, that is, wabi's vision of the poetic world.

The influence of the traditional Japanese concept of wabi may also

explain Zaiga's emphasis on the poet's ability to create beauty by accepting the negativity of the world and emphasizing death and destruction, which paradoxically bear beauty. Zaiga's elaboration on the word endure suggests the importance he places on Stevens' constant search for poetic truth in a transient and impermanent world, a world of negativity, and his endurance of the "bitterness of irony" in creating a positive poetic truth.

Mujo, a world view of the impermanence and transience of both man's life and nature, is seen in the way Zaiga approaches the poem's fictive universe. This vision ultimately concludes that the poet's concept of imagination and reality is unique to the modern world and different from that of the Romantics. Zaiga indicates his reliance on mujo when he comments that "Man's life is like a dew" (259) and when he emphasizes the "transient beauty of Nature" (253).

Moreover, he approaches the poet's vision of the world in terms of mujo, assuming that the poet's acceptance of phenomenalism is expressed in the poet's concept of imagination and reality. He emphasizes Stevens' views of the seemingly transient and impermanent phenomenal world as absolute truth, symbolizing the "eternal recurrence of seasons," the eternal recurrence of "the cycle of life." The flow of time in the poem is therefore significant. Moreover, Zaiga is strongly concerned with death, which he feels is signified by the phrase "the mother of beauty." Only through death can man be assured of the eternal fusion of self and nature.

Zaiga's concern with the fiction created in the poem may also be attributed to mujo, which maintains that fiction is the only way to assure and retain the eternal reality of the transient and mutable world experienced in the flow of real time. He stresses the importance of Stevens' statement that fiction "results from feeling," stating:

Certainly, as the poet describes it in the poem as "the green freedom of a cockatoo/Upon a rug" . . . it is only in "fiction" that we see a free figure of "Cockatoo" with green wings upon the "rug," though it is destined to die. (262)

Mujo ultimately supports this critic's concern with the poet's technique of creating a "fiction" in the poem, which he relates to the poet's experience of a transient and impermanent world:

First of all, he attaches himself to the chaos and pressure of the outside world (that is why he cannot be called an "escapist") and assumes a place where he establishes a harmonious world by dissolving it. Next, he reassures in "fiction" the validity of "reality" of a world of pure idea in his assumed "fiction." (265)

Here, the critic indicates that since Stevens assumes that the world to be valued is in the fiction he creates, the poet can only be assured of essential reality through the art of fiction. More importantly, the critic suggests a traditional Japanese critical assumption that real life experience gives rise to poetry, the unique concept established in the era of The Tale of Genji by Murasaki Shikibu (975--1024).²

² Murasaki Shikibu expresses her concept of fiction: "I have a theory of my own about what this art of the novel is, and how it came into being. To begin with, it does not simply consist of the author's telling a story about the adventures of some other person. On the contrary, it happens because the

The aesthetic convention aware stresses one's genuine experience with and empathy toward objects in reality, which is strongly evident in Zaiga's approach to the poem's fictive universe. Stressing the oneness of man and nature, aware is evidenced in his belief that the emotions aroused by natural phenomena are "the only source of measuring the souls in this world." In an elaborate interpretation of the line beginning with "Passion of rain," Zaiga stresses that the preposition of signifies the oneness of the subject and the object. Moreover, his quoting of the famous Haiku poet Basho ("Go to the pine tree if you want to learn about the pine") indicates that he associates with the poetic ideals of traditional Japanese Haiku (246). This association also denotes his concern with the poet's aesthetic experience when he concentrates on "the transparent fusion of the transient existence of man and nature" (255). Accordingly, he emphasizes Stevens' use of the words comfort and complacency in terms of one's experience of oneness with nature, where the essential reality of objects is experienced as eternal beauty.

Zaiga's interest in one's genuine emotional relationship with nature is especially clear when he approaches Stanza 7:

storyteller's own experience of men and things. . . has moved him to an emotion so passionate that he can no longer keep it shut up in his heart. Again and again something in his own life or in that around him will seem so important that he cannot bear to let it pass into oblivion." Qtd. in Armando Martins Jeneira, *Japanese and Western Literature* (Tokyo: Charles E. Tuttle Company, 1970) 57.

Supple and turbulent, a ring of men
 Shall chant in orgy on a summer morn
 Their boisterous devotion to the sun,
 Not as a god, but as a god might be,
 Naked among them, like a savage source.
 Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.

(The Palm 8)

Citing "The overlapping mountains,/Rising like green walls" (259), a line from a famous Manyo poem (The Manyoshu 29, I:38-9) that emphasizes man's oneness with nature and nature's maternal qualities, Zaiga strongly associates with nature's imagery traditionally seen in Japanese poetry. This reference suggests that aware may also have had an influence on Zaiga's interest in the sun as a symbol. His interpretation of the "comfort of the sun," which he assumes produces man's genuine "meaningful and friendly" unity with the world, is consistent with a traditional Japanese attitude concerning the original source of universal and heavenly love through which man becomes one with nature.

Zaiga's attachment to the symbol of the sun and the maternal existence of heaven and nature may be explained through the theory of Amae psychology, the psychology of dependence, developed by Takeo Doi,

based upon an infant's seeking its mother, which has an interesting relationship with the characteristics of Japanese aesthetic concepts such as sabi, wabi, and aware. These concepts, according to Doi, indicate one's experience of oneness with his surroundings, where a state of quietude, tranquillity, and harmony is achieved. Doi asserts that aware is especially the base of sabi and wabi. Moreover, he indicates that amae expresses "the primal experience of the Japanese in ancient times," suggesting that it is closely related to the word ama, meaning the heavens, and ultimately the Sun Goddess--the ancestress of the Japanese nation and the original Japanese maternal figure (73-83).

Sabi, an extension of what aware purports, is one's experience of the transpersonal cosmic loneliness of his existence in nature, stressing one's consciousness of the flow of time. It is seen in Zaiga's concern with how imagery suggests the poet's transpersonal feeling of the depth of universal loneliness latent in nature and with how Stevens' personal solitude is aesthetically transformed into an impersonal expression of cosmic reality. Zaiga is interested in Stevens' acceptance of the "solitude of being as it is" and transforming "the loneliness of phenomena in his consciousness" into the transpersonal or divine:

"Moods," "grievings," "elation," "emotions," such feelings and emotions as "pleasure," or "pain," all these must be the language which defines the nature of the mutable (transient) "scenery" of the cycle of the four seasons, "Spring," "Summer," "Autumn," and "Winter." The problem here is that these feelings and emotions do not exist merely to turn

into "the divine" by themselves, but are important in existence in order that the consciousness of the solitude of self or the subject (cf. "loneliness"), that is, "soul," independent of the accepted idea of the eternal world, may be intended to be "divine" through the "truth" of the object restored by the fusion of the subject and the object. (247)

The images in the last stanza evoke a peaceful "tableau" for Zaiga, which he further describes as the "tranquil sensation" that the poet's imagination produces out of "chaotic reality" while experiencing the flow of time in both himself and nature and accepting the eternal recurrence of life and death as poetic truth:

"Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries;
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings."

Again, the time is an autumn evening (cf. V). "Deer" walk upon the mountain and the migrating birds, "quails," whistle spontaneously. So much for the scene above. (cf. The dualistic thinking of the ephemeral phenomena and the immortal, indestructible essence which can be seen in the lady's attitude toward "Wakened birds.") "Sweet berries" grow ripe in the "wilderness," destined to fall to the ground and taste the beauty of death. Lastly, it is an "evening" when the "sky" spreads over us, separating itself from the earth—which is located just above an island. In the "isolation" of the "sky" ("Isolation" is epistemologically the same as "island"), the flocks of "pigeons" sink downward to the ground of darkness, especially that of "quails" and "pigeons," reminds us of the last stanza of Keats's "To Autumn." There we hear the "cockatoo" and "pigeon" singing, but even in this lonely "scenery" (cf. II—Barroff's theory) there seems to emerge some peaceful "tableau." It is because the poet (Stevens) conceives in himself as real the idea that "Death is the mother of beauty," accepting the eternal recurrence of the world in terms of the transgeneration of life and that cycle of four

seasons. Stevens seems also to stress his acceptance of the loneliness of the phenomena in his consciousness. (393-94)

Yugen is the depth of one's experience of his cosmic self in nature, which is associated with a mysterious feeling of beauty. It may describe Zaiga's concern with the profound mysterious beauty latent in both man and nature. His interest in the symbolism of supernatural beauty, which he finds in Stevens' work, is apparent in his assertion that the willow communicates the beauty of sorrow, a mysterious beauty of "heaven on earth." Yugen also describes his concern with this symbolic willow in relation to the finite maiden, which expresses the beauty of everlasting grief, communicating "the transparent fusion of the transient existence of man and that of nature" (255), through which dreams and desires attain the eternal beauty of death.

Honi stresses how form and structure suggest a poet's intention communicating the essential nature of poetic experience and basically describes Zaiga's approach to seek the intrinsic nature of the poetic experience through the poem's images and metaphors. Incorporated with this aesthetic convention, yogo and sugata describe Zaiga's approach to the affective quality of the form and structure.

Specifically, Yojo and sugata help explain Zaiga's approach to the poem's formal and linguistic-semantic elements, the unity of stanzas and/or images. Yojo traditionally stresses the "after-effect" the poetic form and

structure has on the reader, the enduring feeling and mood evoked even after reading the poem. This aesthetic convention suggests an emotional atmosphere from which Zaiga recreates the poetic universe and thus resolves the poem's ambiguities. Zaiga approaches the poem stanza by stanza, not making any logical connection between them, but noting an atmospheric progression through the moods that each creates, similar to the way he would approach images in a Matisse painting.

Sugata traditionally is the elegance of poetic style chosen by the poet to express his feeling. It implies that the poem should not be approached in terms of any logical connections among images or metaphors, but rather as an abstract entity. This aesthetic convention may describe Zaiga's approach to a circular connection between the first and last stanzas--what he calls the "cubic structure" of the poem--that suggests the essential mood the poet attempts to communicate. The lack of logical connections among the stanzas does not bother him. This approach is also indicated in his interest in "spatialization" or "abstraction" of the poetic experience.

Although the American conventions of Divine Inspiration, Organic Unity, and Democracy are evidenced in Zaiga's attitude toward imagination and nature, they are assimilated into his philosophical, psychological, and linguistic-semantic inquiries by being combined with the Japanese conventions of aware, wabi, and mujo. For example, Zaiga is interested in the "divine" spirit as the source of poetic creation, saving the

human soul in a "godless" age. Yet for him it does not exist autonomously in the poet himself as a prophetic power; rather the experience of becoming one with nature or the things in the world provides a type of heavenly experience. Thus, Zaiga is interested in how one's emotions become "the divine." He believes that one feels divinity in himself only when he experiences the "true nature" of the object as "restored by the fusion of the subject and the object." Here, his concept of Divine Inspiration is more or less influenced by aware, which stresses one's becoming one with nature or an object in order to understand its true nature and experience a kind of spiritual power in one's self, obtaining freedom and complacency. Moreover, Zaiga's interest in Divine Inspiration extends into the concept of the harmonious "heavenly" world the poet creates by imaginatively restoring a "divine order" on earth. This "heavenly" world, Zaiga believes, is where "the limited" human world and the "limitless" world of nature unite into one.

In addition, his idea of Divine Inspiration extends to his concept of how Democracy relates to aware. He believes that the poet has to "create the root of 'belief,' which satisfies him in order to cope with the 'misery of the Godless man' in the 'humanistic' age." In other words, he believes the poet's self-reliance and freedom influence the world in which he lives. Yet, he stresses not only its "aesthetic" existence, but also the "universal love for all human beings," which he believes a poet can restore through the

imagination. Moreover, Zaiga stresses how harmony among all human beings is maintained through "the everlasting mutual love of endurance and suffering."

Here, Zaiga's concept of Democracy is also influenced by aware, which also stresses one's capacity to feel others' suffering and thus becoming one with them. He believes that Stevens suggests that his poetry brings "a new 'glory' of creation of the 'heavenly earth'" to the "Godless" world through "enduring love," and that he attempts "to grasp, at best, the reality of 'things' through imagination as well as the 'capability' of the divine order of 'heaven on earth.'"

Zaiga's exploration of Stevens' presentation of the "heavenly earth" leads him to examine the poet's attitude toward imagination and nature. The conventions of aware and mujō are incorporated into Zaiga's understanding of how Stevens' concept of poetry relates to the poet's creative power to restore the "heavenly earth" in a "Godless" age. In Stanza VII, Zaiga approaches Stevens' "project for the sun," stressing the poet's attempt to restore an original "unconceptualized" sun as "something which cannot be anything except itself. . . perceived directly by feeling" as a "meaningful and friendly thing" for the universe. He interprets this to be Stevens' belief that this original sun can make the world heavenly, restoring harmony in the universe and true communication with nature. Projecting this sun into man's consciousness would restore its original harmonious

relationship with man, making man truly free while a transient being in the "eternity" of the cyclic time" (four seasons) and leading to realize his own ephemerality.

Zaiga's approach to how the imagination is a "divine creative force" of poetic creation is also influenced by wabi. He stresses how the poet's self dissolves the "chaos and pressure of the outside world" and finds an "eternal space" in life "that is lived in the scene that it composes," experiencing reality as "the life that is lived in it."

The American aesthetic convention of Organic Unity indicates Zaiga's interest in the symbolism suggested by the natural images and language structure. He stresses how the "imagination" has the power to produce an "organic association." For example, when approaching Stanza IV, Zaiga explores how Stevens' rhetoric attempts to communicate his paradoxical ideas:

"There is not any haunt of prophecy.
Nor any old chimera of the grave,
Neither the golden underground, nor isle
Melodious, where spirits get them home.
Nor visionary south, nor cloudy palm
Remote on heaven's hill, that has endured
As April's green endures; or will endure
Like her remembrance of awakened birds,
Or here desire for June and evening, tipped
By the consummation of the swallow's wings."

When spring comes in April, trees and grass all burst into green buds ("green freedom of a cockatoo"), but as time passes, they lose color. But when spring returns, we enjoy them again. Thus, the "green" never dies because of the eternal recurrence of the season ("endures"

cf. III, 1.14, "enduring love"; the images of all four seasons). Thus, though the existence of the "awakened birds" (cf. I, 1.1, "awakened birds") is only for a short time, the "remembrance" of them makes their past always exist in the present. . . .

In summary, "that" eternal world is the thing in the past which "will endure" in the future like the "green"endures, or like "remembrance" or "desire" which have"endured" throughout the past and the present. That is, we have read the intricately flexible rhetoric in which, through the case of relative pronoun, the existence of the world of time created as existence of the eternal world (the mundane) is related to the past into which the existence of the eternal world (the traditional) has vanished. With respect to this, Winter (Yvor Winter, 1900-1968) says that "he (Stevens) communicates through the feeling of his language a deep nostalgic longing to accept the ideas which he is rejecting," but we should say that this comment sounds very ironic in relation to the lady in this poem. We should understand it in terms of the poet's attitude of endurance (cf. the frequency of the word endure of the "bitterness of irony" in the Godless age. (250-51)

Here Zaiga focuses on how the poet expresses experiencing the simultaneous eternal recurrence of the present, past, and future. The critic contrasts his own view of poetic experience with that of an American scholar (Yvor Winter), who examines how the tone of the language suggests the paradox of the poet's "nostalgic longing to accept the ideas which he is rejecting." Zaiga believes that during the poetic experience the poet dissolves all feelings of time without rejecting any existing ideas.

His emphasis on the poet's "endurance" of the negative aspects of the "Godless" age suggests that mujo and aware structure his view of the poetic world and experience. He believes that man and nature are one, that their worlds are both transient and impermanent; yet, he sees the eternal recurrence of life and death. Thus, in his world view, the present, past,

and future exist simultaneously, as do life and death. Fundamentally, in this view, any conflict one experiences due to pressure in the present can be dissolved by experiencing the oneness of nature and man.

In contrast, Winter, an American scholar, focuses on how the language communicates the complex intellectual and emotional components of the poetic experience. In this type of view, the issue is usually the conflicting ideas of the poet and nature or the world. When Zaiga approaches the organic unity of the poetic language, however, the issue is not about the poet's intellectual and emotional conflict with the world or nature, but rather how it suggests the unity of self and nature/world, the subject and the object.

Zaiga stresses how the oneness of language and ideas is suggested by the symbolic images of nature of the poem. In this example, he focuses on how "green" symbolizes one's eternal experience of spring and suggests that the word itself contains one's experience of things in nature over the flow of time. Here again, he stresses "the fusion of the subject and the object." He discusses how an image is created by associating one's emotional experience in life with objects in nature: the image of a "willow" suggests the "emotion of sorrow"; its seeming to "shiver" is similar to what a person experiences in "sorrow."

Organic Unity is also evident in Zaiga's discussion of how the "two contradicting concepts" of life and death, or death and beauty, are

symbolized simultaneously by the mother image. Although technically his interest lies in how the image unifies the incongruous elements of the poetic experience (Organic Unity), his overall discussion is controlled by his vision of the world --that life and death are not conflicting concepts but rather man and nature are ephemeral and transient and life and death recur in an ongoing cycle of existence (mujo).

The above discussion has attempted to explain how the traditional Japanese aesthetic conventions influence or structure Zaiga's inquiry into the form and content of the poem. Mujo, aware, sabi, yugen, Divine Inspiration, and Democracy are incorporated in his concern with the philosophical and psychological nature of the poetic universe; wabi is incorporated in his concern with the poet's aesthetic and philosophical disposition in terms of the relationship between imagination and reality; yojo, sugata, and Organic Unity are incorporated in his concern with how the linguistic-semantic and formal elements relate to the psychological elements of the poem, the suggestive quality of the form and structure of the work. Honi is basically incorporated in Zaiga's overall critical disposition to examine the poet's intention, which illustrates his intention to examine the essential nature of poetic experience as it is suggested in the form and structure of the poem.

This description of Zaiga's schema of critical inquiry in terms of Japanese aesthetic conventions also corresponds to the MIDD analysis of

process and content. Mujo, aware, wabi, sabi, yugen, Divine Inspiration, and Democracy correspond to Zaiga's emphasis on the psychological inquiry into Stevens' philosophy of the poetic experience as it relates to that of the Romantics, other modernists, and myth. These conventions also correspond to the technical, historical, and socio-cultural inquiry into the poet's intention, the poet, the meaning, the specific work, the fictive universe, and reality as agreed upon by consensus.

Specifically, mujo supports the technical inquiry into the poet's philosophical and aesthetic disposition, characterized by Zaiga's emphasis on fiction. Mujo also corresponds to the historical and socio-cultural inquiries that stress the significance of the flow of real time as it relates to the state of mind of the figure within the poem. Aware seems especially evident in Zaiga's empathetic critical attitude toward the fictive universe when he seeks to emotionally identify himself with the poetic experience in the poem. Moreover, Zaiga's empathetic attitude toward the fictive universe is also evidenced in his approaches to the socio-cultural and historical elements of the poetic experience. Incorporated into wabi, mujo, and aware, Divine Inspiration and Democracy support Zaiga's conception of poetic creation, stressing the poet's individuality and freedom, its "universal love" and harmony for and among all human beings. Finally, yojo and sugata correspond to Zaiga's linguistic-semantic and formal inquiries when he approaches the poem in terms of the suggestive quality

of its images, metaphors, and stanzas.

CHAPTER V

AMERICAN CRITICISM OF "SUNDAY MORNING"

This chapter discusses the critical strategies and aesthetic conventions employed by Price Caldwell in his essay "Sunday Morning': Stevens' Makeshift Romantic Lyric." The chapter is divided into four sections. First, a summary of the actual detailed analysis of the MIDD processes and contents is presented, including tables showing their frequency distribution and percentages and the results of Forced Paired Comparison of the major and supporting ideas. (This summary is not as detailed in the other two chapters that discuss American criticism [Chapters 8 and 11], but those who are interested in a more detailed analysis procedure may use the one provided in this chapter as a model.) The second section centers on the implications resulting from the detailed analysis of the processes and contents of Caldwell's major and supporting ideas. Third, a summary of the actual detailed analysis of the American and/or Japanese aesthetic conventions evidenced in Caldwell's essay is presented. The chapter concludes with a discussion of the implications resulting from the detailed analysis of aesthetic conventions that may have influenced Caldwell's critical perspective.

Analysis Procedure and Sample Analysis of MIDD Processes and Contents

The MIDD processes and contents of all statements within Caldwell's essay are reported in Table 6. Together, technical, philosophical, and psychological account for two-thirds of the total processes identified in Caldwell's essay, and the content category specific work is the most frequent, followed closely by poet's intention.

Table 6

Frequency Distribution and Percentage
of MIDD Processes and Contents (Caldwell)

Rank Order	MIDD Process	Frequency No. (%)	MIDD Content	Frequency No. (%)
1	PH	129 (24)	PI	140 (24)
2	PS	119 (22)	SW	125 (22)
3	TC	112 (21)	LAU	85 (15)
4	FO	85 (16)	FU	80 (14)
5	LS	53 (10)	ME	74 (13)
6	HS	24 (4)	AUD	35 (6)
7	SC	11 (2)	MY	14 (2)
8	MA	1 (0.3)	PT	11 (2)
9	-	- -	IR	3 (1)

continued

Table 6 cont'd

Rank Order	MIDD Process	Frequency No. (%)	MIDD Content	Frequency No. (%)
10	-	- -	RC	2 (0.3)
	NIP	5 (1)	NIC	5 (1)
	TOTAL	539 (100)	TOTAL	574 (100)

(For code description of MIDD processes and contents, see p. 134.)

Statements identified with more than one process were examined to differentiate between the superordinate and subordinate processes. For example, the statement "Perfection is pictured here not as a love that will never fade or as an anticipation that will never turn to disappointment" (947) determined to have a "technical" superordinate process and "philosophical" and "psychological" subordinate processes, since Caldwell explores Stevens' technique of presentation of his philosophy and psychology of love. The critic's major proposition is Stevens' technique, how he presents the concept of love, as indicated in the independent clause "Perfection is pictured. . . ." The MIDD contents identified in this statement are meaning and specific work because the critic questions what the specific part of the poem tells.

Overall results for the analysis of the entire essay are given in Tables 63, 64, and 65 in Appendix F (pp. 749-753). Tables 63 and 64 together indicate the interactions of the MIDD contents, the subordinate processes,

and the superordinate processes in Caldwell's essay. Of 267 total sentences in Caldwell's essay, 262 superordinate processes and 272 subordinate processes were identified. Table 63 also indicates the frequency and percentage of the subordinate processes within the superordinate processes. Table 64 indicates the contents within each superordinate process. For example, of the 97 statements with a technical superordinate process, 64 have a content of poet's intention. In fact, 46% of the statements concerning the poet's intention are within technically-oriented statements. Similarly, over 34% of the total contents of both specific work and literary and artistic universe are in technically-oriented statements.

A further investigation was conducted as to the interaction between contents and subordinate processes within each superordinate process. Table 65 (pp. 751-753) focuses on the most frequent superordinate process (technical) within Caldwell's essay. The analysis indicates that psychological and formal are the most frequent subordinate processes within the technically-oriented statements and that poet's intention, specific work, literary/artistic universe and fictive universe are the contents interacting most frequently with the subordinate processes.

In the next step of analysis, the major idea of each paragraph within Caldwell's essay was identified. The beginning sentence of the following paragraph, for example, expresses the major idea:

Example 1

The text of stanza VI carries a tone which is satirical of a subtext which is clearly implicit within it. The woman's imagined eternity of artifice, before the male narrator reduced it to absurdity, must have gone something like this: . . . Paradise for her, clearly, is an indoor scene projected outdoors, something to be furnished by the imagination like a stage set. She must "set" her pearls there, and "spice" it with her plums; it must "wear" her costumes, her "colors" and "weavings." In this subtext we see the final projections of the woman's sense of nature as decor. Her position has been consistent throughout the poem. Having refused to "give her bounty to the dead" in stanza II, she still fears death as late as stanza VI. Meanwhile her queries and arguments raise the two issues Stevens wants to deal with: the question of the relationship between art and life, and the issue of the death of God. (943)

Once the major statement was identified, its MIDD content(s) and the superordinate process and/or the subordinate process(es) were ranked. In Example 1, the major idea contains psychological and formal processes and contents of poet's intention and specific work. The superordinate process is formal because formal inquiry is emphasized in the independent clause and the subject of the clause indicates the critic's major focus on the specific part of the poem; the psychological inquiry is subordinate because it evidences the critic's claim of formal inquiry. Specific work is more important than poet's intention because it is emphasized in the subject of the independent clause, while poet's intention is in the dependent clause.

When more than one statement expressed the major idea, their importance was determined through forced-paired comparison. In Example 2, each of the first three sentences expresses an aspect of the paragraph's main idea:

Example 2

"Sunday Morning" is in fact something of a salad, if not a miscellany, a fact Stevens disguised by putting the poem into eight sonnet-like stanzas, each containing fifteen highly regular iambic pentameter lines. No principle of consistency, whether topical, thematic, logical, pictorial, or tonal, succeeds in organizing the poem in the order Stevens gave it. The poem's order can only be described as a makeshift and partly arbitrary set of compromises between several qualitatively different motives, themes, and experiments. The poem is full of discontinuities and dislocations and changes of direction; it backs and fills and repeats itself far more than efficiency should allow. Its parts could have been put in several different orders; the order Stevens chose represents merely the best compromise he could find given a number of contradictory logical or associational considerations. I think he either abandoned the cognitive considerations, or never intended to reveal them. Rather, he broke up the poem's large movements into smaller pieces, and by mixing them and then melding them, advertised them all as parts of the same sensibility. And of course they are. The method has the advantage of providing continual surprise without seeming to divide itself into several large movements. The result is our happy sense of the poem as a variable meditation, rather than a series of arguments. (937)

The major idea is that Stevens' ordering of the parts of the poem can only be described in terms of a makeshift technique of organizing motives, themes, and experiments. The major idea is best summarized in the third sentence, while the first two are supplementary, acting as introductory statements for the third.

The processes identified in the first supplementary (introductory) statement are technical, formal, and linguistic-semantic; the contents are specific work and poet's intention. The technical process is superordinate because it is emphasized in the predicate noun ("a fact Stevens disguised by putting the poem. . .") which identifies the subject of the sentence ("Sunday Morning"). Formal is the most important subordinate process

because it is emphasized in the supplementary phrase that explains the major proposition of Stevens' ordering technique ("by putting the poem into eight sonnet-like stanzas"). Finally, linguistic-semantic is least important to the major idea because it is expressed in a basically minor supplementary phrase ("each containing fifteen highly regular iambic pentameter lines"), which modifies the phrase ("eight sonnet-like stanzas") in the primary supplementary phrase.

Similarly, the content specific work is more important to the major idea because it is emphasized in the subject of the independent clause, while poet's intention is a secondary concern, indicated in the word disguised. That is, the major subject matter of the critic's discussion is the poem itself, and he discusses this in terms of the poet's intention.

The rank order of the MIDD processes of the first supplementary statement is technical, formal, and linguistic-semantic; the rank order of the MIDD contents is specific work and poet's intention.

The process in the second sentence is technical because the critic discusses Stevens' organization technique. Because it is the only process employed in this sentence, it is automatically labeled superordinate. The contents of this statement are poet's intention and specific work. Since the critic primarily focuses on the implication of Stevens' ordering of the poem, poet's intention is more important than specific work.

Next, these supplementary sentences were compared as to their importance to the major idea summarized in the third sentence. The

second sentence was determined as more important because it indicates the critical interest in Stevens' technique, while the first sentence basically introduces it, explaining what elements of the poem invite this critical perspective. Consequently, the above comparison indicates the following rank order of importance of the MIDD process and contents to the major idea for Example 2:

<u>Process</u>	<u>Content</u>
1. Technical	1. Poet's Intention
2. Formal	2. Specific Work
3. Linguistic-Semantic	

Next, Forced Paired Comparison was used to analyze the importance of the major idea of each paragraph to the theme of the essay. For example, the major idea in Example 1 was compared with that of Example 2. Though the former indicates the critic's examination of the parts of the poem in relation to how the tone reflects the intended structural devices, the latter indicates a technical stance in evaluating the poem in terms of Stevens' organization of the complex elements of the poetic experience. Thus, the major idea in Example 2 was determined to be more important to the theme than that in Example 1, and thus those MIDD processes and contents in Example 2 rank higher as well.

Table 7 below indicates the rank order of the MIDD processes and contents of the major ideas within Caldwell's essay, thus revealing the framework of Caldwell's essay. Major ideas with a technical process are

more important to the theme of the essay than those with a formal process; in turn, those with a formal process are more important than those with a psychological process. Those with a content focusing on poet's intention are more important than those with specific work. Those major ideas with a socio-cultural process or a content of fictive universe are the least important.

Table 7
Rank Order of Importance
of MIDD Processes and Contents of Major Ideas (Caldwell)

Rank Order	MIDD Process	MIDD Content
1	Technical	Poet's Intention
2	Formal	Specific Work
3	Psychological	Lit/Art. Universe
4	Philosophical	Audience
5	Linguistic- Semantic	Poet
6	Historical	Meaning
7	Socio- Cultural	Myth
8	-	Fictive Universe

Finally, the importance of those statements within each paragraph which supported its major idea was determined by Forced Paired

Comparison: Each supporting statement in a paragraph was compared to every other supporting statement in that specific paragraph. In addition, the contents and superordinate and any subordinate process(es) of each supporting statement were also reviewed. A Forced Paired Comparison analysis of the supporting statements in Example 1 may serve as an example of this procedure.

The two sentences following the major idea (first three sentences) of this paragraph (Example 1) were compared as to their importance to the major idea. The first supporting statement discusses the poem's order, its uncompromising organizational elements which produce disparity in formal unity; but in the second supporting statement, the critic takes a technical stance, examining and evaluating Stevens' ordering of the parts of the poem. The first supporting statement presents the evidence of the problematic order, which invites the critic's further examination and evaluation of the poem; the second indicates the critic's interest in Stevens' makeshift technique, the critical stance indicated in the major idea, and is therefore more important.

The process of the first supporting statement is formal because it discusses about the poet's formal organization, the ordering of the parts; the content identified is specific work because it focuses on the poem itself. The processes identified in the second supporting statement are formal and technical because it discusses both the problem of uncompromising elements of the poem's organization and Stevens' technique of ordering its

parts. Because the second independent clause is directed toward the paragraph's major idea, the technical process is more important than the formal. The contents identified in this second supporting statement are specific work and poet's intention. The latter is more important because in the second independent clause the critic explains and develops his concern with the order of the poem's parts in terms of Stevens' organization of poetic experience.

Table 8

Rank Order of Importance of MIDD Processes
and Contents of Supporting Ideas (Caldwell)

Rank Order	MIDD Process	MIDD Content
1	Technical	Poet's Intention
2	Linguistic- Semantic	Poet
3	Psycholog.	Lit/Art Univ.
4	Philosophical	Specific Work
5	Historical	Meaning
6	Socio- Cultural	Fictive Universe
7	Formal	Reality (Consensus)
8	Mathematical	Myth

All supporting statements within the essay were ranked in order of

importance to the theme of the essay, based upon the importance of the paragraph in which they occur. For example, the supporting statements in Example 2 are more important to the theme than those in Example 1 because the major idea of Example 2 is more important to the theme than the major idea of Example 1.

Table 8 reports the result of this analysis of the supporting ideas within Caldwell's essay by rank order of process and content. The table indicates that the first- and second-ranking processes of the supporting ideas are technical and linguistic-semantic, respectively. Caldwell supports his major concerns with technical and formal inquiry into the poem by examining the poem's rhetoric (linguistic-semantic). Further, although the psychological process ranks higher than the linguistic-semantic for the major ideas, it ranks lower in the supporting ideas, suggesting that Caldwell supports his psychological inquiry by the linguistic-semantic process. The paragraph below reveals this critical framework:

In a real sense, it did not matter. The poem's essential structure is not expressed by the order of its parts. Stevens' "rage for order" was a part of poetic experiencing, not a theory of composition. Throughout his whole career he wrestled with the problem of articulating his essentially circular and multiplistic ways of poetic thinking within the uncongenial linearity of language, and invented a variety of artificial solutions to that problem. "The Snow Man," for instance, communicates a circular structure through a complex of subordinate clauses within a single sentence. In many poems the most one can say about order is that he juxtaposes element with an eye for variety and surprise as in "Like Decorations in a Nigger Cemetery." And we are accustomed to accepting the miscellaneous character of long poems such as "Notes toward a Supreme Fiction" and "An Ordinary Evening in New Haven," poems which nevertheless have a strict regularity of metrical form, stanza length, and section length. When it was time to

select the poems for Harmonium, he expressed the problem as one of picking a "crisp salad" (Letters of Wallace Stevens, p. 232). (936-37)

The major idea in this paragraph is expressed in the first three sentences. The first sentence indicates a change in the direction of discussion, denying the point of view taken in the previous paragraph, the discussion of Stevens' concern with the order of the poem's parts. It acts as an introductory statement to lead into the topic of this paragraph. The second and third sentences express this topic, that is, the poem's structure in relation to Stevens' problem of technical solution to the ordering of poetic experience. The processes identified in these statements are psychological/technical (as indicated in "Stevens' 'rage for order'"), philosophical ("a theory of composition"), and formal (discussion of the order of the poem.) The critic supports this major concern in the remaining sentences. He psychologically examines Stevens' technique of ordering his poetic thinking by exploring the language and sentence structure of Stevens' works (linguistic-semantic).

As Table 8 also indicates, Caldwell examines his major concern (the poet's intention) by inquiring about the poet himself. This critical attitude is evident in the paragraph cited above. The critic's major concern is to examine Stevens' intention in terms of how he organizes his poetic experience within the poem. He does so by inquiring into the relationship between Stevens' attitude toward poetic creation and his organizational technique.

Discussion of MIDD Analysis

The theme of Price Caldwell's essay is that Stevens' makeshift Romantic lyric technique structures the poem, providing an order for the complicated emotional and intellectual elements--the un-Romantic qualities of Stevens' poetic temperament. The reader, however, expects Romantic poetic elements because Stevens' technique produces an "illusion of wholeness and completeness."

As indicated in the analysis of the major ideas (Table 7, p. 190), Caldwell's critical schema is based on a technical perspective, and he focuses upon the poem's formal organization. His formal inquiry is related to the poet's psychological and philosophical motives, focusing on the poet's emotional and intellectual relationship with the literary and artistic world. This formal inquiry also involves the critic's interest in the audience in relation to the literary and artistic universe.

Within his formal inquiry into the poem's organization, Caldwell examines Stevens' rhetoric and imagery in relation to the poet's philosophical and psychological motives--how his modern secular attitude toward imagination and nature differs from both Romanticism and aestheticism. This critical framework is especially indicated in the conclusion of his essay:

In my reading of the poem I mean only to suggest that there are implications obscured by Stevens' ordering, not that he should have put the poem in some other order. Stevens' own ordering creates an illusion of wholeness and compromises despite its difficulties. It

represents his vote for emotional complication rather than clarity of thought, for the kaleidoscopic brilliance derivable from many small refractions rather than the focusing of a few large lenses. Stevens was philosophically and temperamentally incapable of the sustained helplessness to feeling thought that Wordsworth was capable of. But like Coleridge, he had an energy for words and for the momentary brilliancies words can create. And with more intellectual will, he maintained a level of scrupulosity and taste which sustains the illusion of coherence, wholeness within its variety, even consummation. (952)

Caldwell is interested in Stevens' unique organization of contradictory and disparate tonalities, which reflect his problem of "articulating his essentially circular and multiple ways of poetic thinking." The critic deconstructs the poem, revealing a logical thematic connection among the stanzas and the creation of different tonalities. His major concern is how the poet, through language and style, technically presents his unique poetic imagination that paradoxically depends upon Romantic lyricism and yet demonstrates his individual creative mind. Caldwell's concern leads him to examine the historical and socio-cultural context of the poet's attitude toward art and nature.

This critical framework is evidenced in the beginning of Part II of his essay. Here, he actually begins his examination of the poem, inquiring into the poet's attitude toward imagination and nature implied in the formal and rhetorical organization of the poem's theme.

There is no arbitrariness in the placement of the first stanza, which clearly comes first. Yet its opening words surprise. The title alone is enough to make us anticipate since Chaucer, a Christianized meditation on nature, in which the rebirth of the natural world and the Easter Sunday resurrection of Christ will stand in some symbolic relation to each other. Eliot would begin "The Waste Land" with an ironic use of that expectation--"April is the cruelest month. . ."-- but

Stevens' revision is of another order. The natural imagery which begins every Romantic lyric is turned indoors; instead of the poet's appreciative spirituality, we have a woman's luxurious sensuality:

"Complacencies of the peignoir, and late
Coffee and oranges in a sunny chair,
And the green freedom of a cockatoo
Upon a rug mingle to dissipate
The holy hush of ancient sacrifice."

(I: 1--5)

The rich greens, browns, and oranges are not springtime's natural colors; but more like Gauguin's violent South Pacific colors, translated indoors as if by Matisse. The cockatoo, as well, is a bit of domesticated exotica, possessing "freedom" only to walk around on the rug. In her sunny chair, the woman sits in no Wordsworthian intimacy with Nature; and the poet, having interposed this woman and her sensibility between himself and nature, is doubly removed, not only by an increase in narrative distance, but also by an increase in secularity. The "holy hush of ancient sacrifice" reminds us that this is the woman's Easter Sunday morning. She is no Mary Magdalene, however, who believes in the miraculous translation of flesh into spirit; rather, she is a modern woman, who believes only the translations of nature into art. Christ will not rise again this day.

In translating the expected natural imagery into the aesthetic rather than the spiritual, Stevens may have been asserting his own rebelliousness toward the Christianized Spring. On Easter Sunday of 1916, he wrote to his wife from Miami, a place nearly as tropical as Gauguin's Tahiti:

"It is difficult to believe in the absolute midsummer of the place There is a church on the corner. In the quiet air of the neighborhood the voices of the choir are as audible as they used to be at Reading. Unfortunately, there is nothing more inane than an Easter carol. It is a religious perversion of the activity of Spring in our blood. Why a man who wants to roll around on the grass should be asked to dress as magnificently as possible and listen to a choir is inexplicable except from a flagellant point of view (LWS, p. 193)."
(938)

These paragraphs indicate Caldwell's five critical concerns: the order of the poem's parts, including the title; the effect the title has upon the

audience; the poet's attitude toward imagination and nature as it relates to the literary tradition of Chaucer, Eliot, and Wordsworth; the modern aestheticism suggested by the tone of a fictive persona, produced by the poet's unique imagery associated with the artistic world of Matisse and Gauguin; and the poet's secular philosophical temperament as opposed to society's traditionalism.

The nature of Caldwell's critical strategies may be more fully understood by examining his supporting ideas (Table 8, p. 192) and how the contents and subordinate processes interact within the superordinate processes. (See Tables 63-65, pp. 749-753.)

The linguistic-semantic and psychological processes are more important than the other supporting processes in Caldwell's technical inquiry. Caldwell's formal inquiry within his major ideas is supported by the linguistic-semantic elements of the work, contributing to his examination of the tones produced by the poet's rhetoric and style. This enables him to explore the psychological and philosophical implications involved in the theme.

Caldwell's inquiry into the poet's rhetorical technique focuses upon the narrative organization through logical connections and symbolism. The critic examines how Stevens' experiment with rhetoric produces different narrative tonalities, which Caldwell assumes imply Stevens' philosophical and psychological motives. Caldwell discusses the rhetorical questions in the poem in relation to the poet's technique. Stevens merges "disparate

tonalities" by inserting in an illogical order three questions which concern the same basic idea. Caldwell's critical issue is Stevens' "dramatic presentation" of his theme, whereby he creates a tone which characterizes the fictive persona and thus projects his own attitude toward the subject. The critic examines the poet's language ("tonal ironies" and "hyperbole"), the tones produced by Stevens questioning about the fictive persona's "sophisticated aestheticism" (940) and "the relationship between man and nature" (933).

Caldwell stresses the poet's ability to balance the ironic and the lyrical by connecting such illogical tones as the question on aestheticism, his seeming "nostalgic admiration for an idealized Romantic conception of nature" (941), and the relationship between man and nature in the godless age. Seeing that the illogical, contradictory tonalities that exist simultaneously throughout the poem present a technical challenge for rhetorical organization, the critic examines the poet's attitude toward imagination and reality.

As mentioned previously, Caldwell's inquiry into the poet's rhetoric includes how Stevens' symbolism structures the form. He focuses on how the poet's treatment of imagery provides a technical solution to Stevens' philosophical and psychological motives. He sees that the poet's rhetorical organization involves imagery that also creates different tonalities. For example, Caldwell discusses how nature imagery is transformed into "the aesthetic rather than the spiritual" (939). He indicates how the poet

produces a tone expressing the lady's sensibility toward nature and, at the same time, introduces his argument about her attitude. The poet sarcastically observes her limited aestheticism that indicates her world lacks the transcendental vision that nature and man are united with God--the traditional "Christianized meditation on nature" (938)--and he suggests that her sense of nature is only secured by the world of "indoor art." The fact that the objects of her "indoor art" become transformed into outdoor scenery expresses how her sensibility differed from that nurtured by the Christianized Romantic attitude toward nature and even from that of the poet.

Caldwell sees that the poet's rhetorical technique involves merging images that have two distinct tonalities, suggesting the poet's sympathetic and yet detached tone of his argument of the fictive woman's sensibility toward nature. The critic seeks a logical connection among the logically disconnected images by deconstructing the poem's order, juxtaposing the images of two tonalities, and presenting how the poet merges these tonalities in his ordering of the poem's parts. This approach resolves the critic's questioning of the theme and structure, revealing the poet's attitude toward imagination and nature, his technical debt to Romantic lyricism, and his original rhetorical device to produce unity.

Caldwell's examination of the tones created by the poet's rhetorical device focuses not only upon the fictive woman's sense of art, nature, and life, but also upon that of the male narrator's. He examines the male

narrator's (and perhaps the poet's) tone, especially in relation to how the poet uses the "thematic symbology" (945) of the "Christian myth" and Greek mythology to suggest his belief that it is a fact that God is dead which, in turn, influences his idea of how art and life relate. Caldwell stresses how Stevens uses the elegiac tradition to create the thematic structure, which deals with the issue of the death of God by presenting "a large historical panorama" (944). Caldwell stresses how Stevens uses the symbolic patterns of the "Christian myth" as a "model for his own myth," as well as how he uses "images out of the primitive past to suggest a future state":

The "blood of paradise" is Stevens' version of the Blood of the Lamb: The Christian paradox of sacrifice and redemption becomes, in Stevens' version, the human paradox of death and beauty which is the thesis of the poem. Rejecting the contents of the Christian scheme, he keeps its form: instead of God, we have the sun, "not as a god, but as god might be"; instead of emblems of the Spirit we are given "chants" and a "windy lake"; instead of heaven, the "sky"; instead of immortality, the "dew." (946)

Psychological inquiry significantly structures Caldwell's technical perspective. Not only is he concerned with the poetic discourse that produces two disparate tones (the poetic persona and the poet narrator), but he is also concerned with how the poet's rhetorical experiment affects the audience and its perception of the poem. He examines how the theme and the structure lead the audience to expect a Romantic literary tradition and ironically express the poet's paradoxical dependence upon that tradition. Caldwell is concerned with Stevens' philosophical and aesthetic

principle of the creative act, in other words, his concept of imagination and nature in the post-Christian world where man's connection with the deity is lost. This reveals Stevens' commitment to "the Romantic imagination as a secular power rather than a transcendental power" (946). Caldwell examines how the poet presents this aesthetic principle through rhetorical shifts of theme and structure. He reveals the poet's relationship with the Romantics (such as Keats and Shelley) and his debt to their aesthetic principle and imagination that influences his form and structure that, in turn, implies his own secular imagination:

Steven's quotation of Keats's "Ode on a Grecian Urn" is probably quite deliberate; the phrase which ends Keats's poem, "Beauty is truth, truth beauty," is no more or less aphoristic than Stevens' thesis, "Death is the mother of beauty." Keats's urn is his image of timelessness, but it is, he realizes, a "cold pastoral." Stevens' image is Mother Death, whose "burning bosom," however, implies an Impassioned externality, within which we "devise" the temporal constancy of "our earthly mothers waiting, sleeplessly." (947)

This inquiry into the poet's philosophical and aesthetic principle significantly involves a historical and socio-cultural concern with the poet, his intention, and the literary/artistic universe. The fictitious figure's role in the theme of the poem is examined in relation to the poet's life and the modern literary/artistic social and cultural nexus. These socio-cultural questions help Caldwell explore the irony of the poet's modern aestheticism. The critic approaches Stevens' life and his sensibility to the socio-cultural environment by examining a letter the poet wrote to his wife on Easter Sunday of 1916 from Miami. Caldwell focuses upon Stevens' atti-

tude toward the "Christianized Spring," assuming the poet's rebelliousness toward religious convention such as the inanity of Easter Sunday the poet experienced when he heard an Easter carol in the neighborhood. He stresses the poet's "desire to celebrate Sunday by rolling around on the grass," which the critic assumes is closely related to the poet's sensibility expressed in Stanza VII, the "boisterous celebration" of nature unsponsored by God (939). In this connection, the critic pursues the poet's intention of the fictive figure's role in relation to Stevens' own "reference for exotic leisure rather than church-going of a Sunday morning" (939). Stevens' satirical tone expressed in his attitude toward the fictive woman is emphasized as the poet satirizes her "projection of the paradise" where she desires to see life as art.

Caldwell's assumption of the poet's point of view, so different from that of the fictive woman's, is based upon his inquiry into the aesthetic principle operating in the historical and socio-cultural environment of the poet's life: the concept of "beauty" nurtured by Pre-Raphaelite paintings ("such as Dante Gabriel Rossetti's 'Beata Beatrix,") and the "Paterian sensibility," which together create the "atmosphere of the time" suggested by Stevens' fictive woman (939). In this connection, the critic explores the poet's concept of imagination as a "secular power" that "underlies Stevens' letter from the Hotel Halcyon in Miami, written as he listened to the inanity of Easter carols in the church across the street" (949). This socio-cultural context of the poet's concept of imagination is related to the

theme, which raises the problem of "the quotidian," though it is not given "major thematic status" but "part of the subtext" (950). The poet's voice becomes clear as the critic relates this problem to the "negative tone" of the narrator's question in Stanza III: "And shall the earth/Seem all of paradise that we shall know?" This is also the voice of the one who laments about the death of the gods and even admits that "the death of Satan was a 'tragedy for the imagination'" (950).

Finally, this philosophical approach to the poet's aesthetic principle leads Caldwell to consider the problem of the quotidian as an aesthetic problem to be solved in the poem. Here, Caldwell approaches the "fundamental tone" of the poem as a "tone of quiet indolence, full of Greek and Latin diction":

The "old chaos" reminds us of the "old catastrophe" and the "old chimera of the grave" with an echoing effect which . . . points back toward the fundamental disorder out of which the poem's order arises. (950)

Stevens' concept of imagination, the poem's fundamental theme, is understood as "the secular imagination," which is "free to invent whatever essence it will, though it must live with the fact that no deity exists to sanction its inventions" (951). In the poet's vision of the world, nature then belongs to "a nature that is older than Romantic nature" (952), where "nothing is owed to human 'complacency'" (951).

Analysis Procedure and Sample Analysis of Aesthetic Conventions

Caldwell's criticism was examined in terms of the Japanese aesthetic conventions wabi, aware, sabi, yojo, honi, and sugata and the American aesthetic conventions Democracy, Divine Inspiration, Common Sense, Organic Unity, Colloquialism, and Humor. (For descriptions of these terms, see pp. 91-107.)

The unit of analysis was the paragraph. Each statement within a paragraph was coded for any identifiable aesthetic conventions. The final frequency for each aesthetic convention category was reported based upon the number of paragraphs within which it appeared. (For a discussion of frequency analysis of aesthetic conventions, see pp. 107-108.) The relative importance of each aesthetic convention to the essay as a whole was based on the results of the Forced Paired Comparison analysis of the statements of critical inquiry (see pp. 61-63). Correlations between these aesthetic conventions and the processes and contents of the major and supporting ideas were then examined.

The following is an example of the analysis of aesthetic conventions, using two paragraphs from Caldwell's essay.

Paragraph 38:

The problem of the quotidian, then, is the aesthetic problem that must be solved, finally, by the poem./233 The poet's solution is to return to a sense of the death of the gods as a tragic event, but one with existential ambiguities:

We live in an old chaos of the sun,

Or old dependency of day and night,

Or island solitude, unsponsored, free,
Of that wide water, inescapable.

(VIII: 5-8)/234

Here the poem returns to its most fundamental tone./235 It is a tone of quiet indolence, full of Greek and Latin diction: the "old chaos" reminds us of the "old catastrophe" and the "old chimera of the grave" with an echoing effect which, like Coleridge's reminder of the "ancestral voices prophesying war," points back toward the fundamental disorder out of which the poem's order arises./236 Within this vision of the world of the present, we are connected with the ancient past--not with the death of Christ, but the death of Jove, an older catastrophe still./237 The result of this shift is a view of our lot not as inane or insipid, but as tragic, both demoralizing and exhilarating./238 The gods dead, the human imagination can find no transcendental connection with deity./239 Yet the secular imagination is both invited and provoked./240 It is free to invent whatever essence it will, though it must live with the fact that no deity exists to sanction its inventions./241

The American aesthetic convention Common Sense is expressed in Statements 233 and 234 when the critic stresses the poet's attitude toward the "quotidian," viewing "Sunday as a day without character," just the opposite of the world's religious attitude toward that day. He is focusing on how the poet's secular imagination raises an "aesthetic problem" by confronting the real world of life without "gods," challenging his existential solution to the "quotidian" problem.

Common Sense is also expressed in Statements 239-241, when Caldwell, approaching the poet's attitude toward the "human imagination," stresses common sense reality, a world without any "transcendental connection" with a deity, causing the "secular imagination" to be "invited and provoked." Specifically, in Statement 41, Caldwell focuses on the

effects of this common sense view of poetic creation on the secular imagination; since the poet cannot be divinely sanctioned, he must live with whatever effect his invention produces upon the world. Statement 241 also evidences the aesthetic convention of Democracy, for Caldwell stresses the freedom of the secular imagination, which can invent "whatever essence it will," though responsibility comes with this freedom.

Although both Common Sense and Democracy are expressed in Statement 241, Democracy was determined to be more important to Caldwell's critical concern in this statement since it occurs in the independent clause and Common Sense is in the dependent clause. The critic's major proposition here is the freedom of the secular imagination, which invites his secondary concern--what common sense implies is involved in this freedom.

The following is the MIDD analysis of the processes and contents of the statements within Paragraph 38 and the corresponding aesthetic conventions:

<u>St. #</u>	<u>Process</u>	<u>Content</u>	<u>Aesthetic Convention</u>
233	Philosophical	Specific Work	Common Sense
234	Philosophical	1. Poet's Intention 2. Myth	Common Sense
235	1. Psychological 2. Formal	Specific Work	

- | | | | |
|-----|------------------|----------------------|-----------------|
| 236 | 1. Psychological | 1. Audience | |
| | 2. Ling-Semantic | 2. Specific Work | |
| | | 3. Literary Universe | |
| 237 | 1. Philosophical | 1. Meaning | |
| | 2. Psychological | 2. Audience | |
| | 3. Historical | 3. Myth | |
| 238 | 1. Psychological | Meaning | |
| | 2. Philosophical | | |
| 239 | Philosophical | 1. Meaning | Common Sense |
| | | 2. Myth | |
| 240 | Philosophical | Meaning | Common Sense |
| 241 | Philosophical | Meaning | 1. Democracy |
| | | | 2. Common Sense |

The major idea of this paragraph is expressed in Statements 233 and 234. The first of these two statements is introductory, raising the critical issue (the "problem of the quotidian"), and the second expresses Caldwell's major critical concern with how the poet solves this aesthetic problem--the focus of the paragraph, his concern with the poet's attitude toward the human imagination and a world where gods no longer exist. Here Common Sense describes Caldwell's aesthetic stance toward the poetic world, supporting his philosophical inquiry into the poet's attitude toward the imagination and the world view.

The supporting statements (235-241) reveal the critical strategy

Caldwell applies to support this major proposition. He examines Stevens' attitude in terms of the poet's vision of the world, as expressed in the poem. He focuses on how the tone changes in a specific stanza, suggesting the poet's own sensibility, especially in his use of "Greek and Latin diction," which reminds Caldwell of the ancient world with its "old chaos," "old catastrophe," and "old chimera of the grave," suggesting not "the death of Christ," but the "death of Jove."

Stressing the poet's vision of the present world in terms of common sense reality, Caldwell approaches Stevens' attitude toward the human imagination, which has lost any transcendental connection with the deity. He stresses the poet's suggestion that the secular imagination is a free independent power coping with reality and demanding responsibility for its inventiveness. Thus, Caldwell's use of Common Sense in his stance toward the poetic world is based on his Democratic view of the human imagination.

The relative importance of conventions to the major idea of the paragraph was determined based upon the importance of the statement in which they occur. The rank order of importance of the three supporting statements which evidence any conventions is as follows:

- | | |
|------------------|-------------------------------|
| 1. Statement 241 | 1. Democracy; 2. Common Sense |
| 2. Statement 240 | Common Sense |
| 3. Statement 239 | Common Sense |

Thus, since Statement 241 is most important, and since Democracy is the

most important convention within the statement, the rank order of importance of these identified conventions within the supporting statements is 1) Democracy and 2) Common Sense.

Although Common Sense ranks second in importance for the supporting statements, it ranks highest in importance for the overall paragraph, since it occurs in the statements containing the paragraph's major idea (233-234).

Paragraph 39:

The poem's justly famous final lines succeed, then, as a translation of the inanity of Sunday into a brilliance./242 It has to succeed not as a "projection" in which the imagined is furnished with the familiar, but as a "description" of nature, in which nothing is owed to human "complacency."/243

"Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries;
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual blocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings."
(VIII: 9-15)

I will not try to reference the critical discussion of whether these lines are sentimental, or too dependent on Romantic models./244 The natural elements here are not even as exotic as the woman's cockatoo --they are familiar, accessible to the human imagination./245 But they are not possessed by it./246 It is easy to invest deer with human emotion; we have designs on the quails and the sweet berries, as table delicacies; pigeons, we probably ought to remember, are the urban birds which infest New York City where Stevens lived when he wrote the poem./247 But the deer are removed to the mountains, the berries to the wilderness, and the pigeons to ambiguity--and therein lies, I think, the cure for complacency./248 The thesis that "death is the mother of beauty" is still operative here, but with a change of emphasis./249 "Death" means not only human mortality, but also the death of the gods, who, in dying, left nature as well as man

"unsponsored."/250 The pigeons who sink "downward to darkness" may seem to be making a traditional symbolic salute to a Romantic, elegiac death; but they also remind us of their "dependency" on "night and day": their ultimate inaccessibility to our imaginings./251 They belong, in short, to a nature that is older than Romantic nature./252 In escaping art, they escape the inane./253

Common Sense is expressed in Statement 243, where Caldwell stresses Stevens' "description" of nature to suggest common physical reality. In Statements 245-247, he again uses Common Sense when describing how this suggests the poet's attitude toward nature and stressing that although these "natural elements" are "familiar" but not "possessed" by the human imagination. Then in Statement 250, he assumes that the poet's concept of "death" does not only mean "human mortality" but also the death of the gods, whose death left nature and man "unsponsored." Then, while admitting that Stevens' description of nature implies a nature that is "older than Romantic nature" (Statement 252), he approaches the poet's attitude toward nature with a practical and realistic view of the world--the natural law that man's imagination cannot ultimately control (Statement 251). The critic's approach to the poet's treatment of natural imagery reveals two aspects of the common sense view of nature: one is his emphasis on the familiar natural elements found in daily life; the other is his view of nature as an objective physical reality which exists by its own laws.

The MIDD analysis of the contents and processes and the aesthetic conventions identified in the statements contained in Paragraph 38 is indicated below:

<u>St. #</u>	<u>Process</u>	<u>Content</u>	<u>Aesthetic Convention</u>
242	1. Technical	1. Meaning	
	2. Formal	2. Specific Work	
243	1. Technical	Meaning	Common Sense
	2. Linguistic-Semantic		
244	1. Psychological	1. Specific Work	
	2. Technical	2. Literary Universe	
245	Psychological	Fictive Universe	Common Sense
246	Psychological	Fictive Universe	
247	1. Psychological	1. Fictive Universe	
	2. Socio-Cultural	2. Reality (by Consensus)	
		3. Poet's Intention	
		4. Poet	
248	1. Technical	1. Meaning	
	2. Psychological	2. Fictive Universe	
		3. I-Responder	
249	Philosophical	1. Meaning	
		2. Specific Work	
250	Philosophical	1. Meaning	Common Sense
		2. Specific Work	
		3. Myth	

- | | | |
|-----|------------------|---------------------------|
| 251 | 1. Philosophical | 1. Meaning |
| | 2. Psychological | 2. Fictive Universe |
| | | 3. Specific Work |
| | | 4. Literary Universe |
| | | 5. Reality (by Consensus) |
| 252 | 1. Philosophical | 1. Meaning |
| | 2. Historical | 2. Fictive Universe |
| | | 3. Literary Universe |
| 253 | Philosophical | 1. Meaning |
| | | 2. Fictive Universe |

Statements 242-243 contain the paragraph's major idea. The critic's interest in how specific lines successfully translate the "inanity of Sunday" into reality (Statement 242) functions as an introduction to the major proposition stated in Statement 243, that Stevens approaches nature as an independent, objective reality that has nothing to do with human imagination, thus presenting it as a "description." Here Caldwell examines how Stevens' natural imagery relates to the psychological and linguistic-semantic elements involved in the poet's creation, which ultimately reveals the poet's philosophical, common sense approach toward nature.

The statements that then support this major idea further reveal the critic's philosophical and historical inquiry into the meaning suggested by the natural images, for he believes they suggest nature's ultimate independence, inaccessible to the human imagination and belonging to a

nature "older than Romantic nature." Caldwell also uses a psychological approach in his belief in the nonreciprocal relationship between nature and man. Here, the aesthetic convention of Common Sense seems to have influenced his philosophical disposition toward the poetic world by supporting his view that nature and man are left "unsponsored" after the death of the gods.

This common sense view of the world further supports his technical inquiry into how the poet's treatment of nature suggests both its familiarity (due to its physical reality perceived by and invested with "human emotion") and its ultimate inaccessibility to the human imagination. Here Common Sense supports the critic's interest in the socio-cultural elements of the poet's technical approach to this dual aspect of nature. Consequently, the philosophical, historical, psychological, and socio-cultural approaches to the poet's treatment of the natural elements, as suggested in the fictive universe, are controlled by Caldwell's common sense assumption of the poetic world, helping him approach the poet's concept of nature reflected through imagery.

Since only one aesthetic convention is evidenced in this paragraph, no analysis of its relative importance to the paragraph's major idea was necessary. Thus, the next step was determining the relative importance to the essay's theme of the two aesthetic conventions evidenced in Paragraphs 38 and 39. First, the rank order of relative importance of those statements containing the major ideas of both paragraphs was determined to be as

follows:

1. Statement 243 Par. 39: Common Sense
2. Statement 242 Par. 39: Common Sense
3. Statement 234 Par. 38: 1. Common Sense 2. Democracy
4. Statement 233 Par. 38: 1. Common Sense 2. Democracy

Consequently, the rank order of the aesthetic conventions identified in these two paragraphs is 1) Common Sense and 2) Democracy.

Finally, the correlation between those conventions evidenced within the essay and the cognitive elements of critical inquiry (MIDD processes and contents) was examined in light of the relative importance of each process and content of the major and supporting ideas. As an example, the rank order of importance of the processes and contents of the major and supporting ideas of Paragraphs 38 and 39 is given below:

Major Ideas

<u>Process</u>	<u>Content</u>
1. Technical	Meaning
2. Linguistic-Semantic	Specific Work
3. Philosophical	Poet's Intention
4. Psychological	Myth

Supporting Ideas

<u>Process</u>	<u>Content</u>
1. Philosophical	Meaning

2. Historical	Fictive Universe
3. Psychological	Literary Universe
4. Technical	Specific Work
5. Socio-Cultural	Reality (by Consensus)
6. Linguistic-Semantic	Myth
7. Formal	I-Responder
8. -----	Poet's Intention
9. -----	Poet

As the analysis of the major ideas indicates, the critic is primarily concerned with the poet's technical approach to the natural imagery in the poem, examining the psychological and linguistic-semantic elements involved in his technique that suggest the poet's philosophical disposition toward nature. In examining the philosophical issue of the poet's solution to the problem raised by the "quotidian," the critic expresses interest in the poet's vision of a godless world and his solution to the problem of the human imagination existing in this world. Underlying this is the aesthetic convention of Common Sense, for the critic appreciates the poet's common sense attitude toward nature, which stresses nature's inaccessibility to the human imagination.

The analysis of the supporting ideas indicates how the critic supports this major proposition of how the poet's technical approach to natural imagery reflects his philosophical disposition toward imagination and

nature. Focusing on one specific stanza, Caldwell examines the change in tone, assuming it suggests the poet's world vision, and stresses the common sense reality suggested in the poetic world, where nature and man are not united by gods and where the human imagination is a "secular," independent creative power that solves the "quotidian" problem and is responsible for its "invention." Here, Common Sense and Democracy both are evidenced in his critical stance toward the poetic world. Common Sense also supports his interest in the socio-cultural elements of the poet's technical approach to nature.

Table 9

Frequency* Analysis of Aesthetic Conventions (Caldwell)

Rank Order	Aesthetic Convention	Frequency No. (%)
1	Organic Unity	10 (45)
2	Common Sense	8 (36)
3	Democracy	4 (18)
	Total	22 (100)

*Frequency denotes the number of paragraphs in which each aesthetic convention occurs. (See pp. 107-108 for a detailed discussion of frequency analysis of aesthetic conventions.) Caldwell's essay contains a total of 41 paragraphs.)

Table 9 reports the frequency analysis of importance of those aesthetic

conventions evidenced in Caldwell's critical inquiry and indicates that Caldwell's essay evidences three American aesthetic conventions but no Japanese aesthetic conventions.

Next, each aesthetic convention was first determined as to its relative importance to the major idea of the paragraph and then to the essay as a whole. Table 10 shows the relative importance of these three American conventions to the essay as a whole.

Table 10

Rank Order of Importance of Aesthetic Conventions (Caldwell)

Rank Order	Aesthetic Convention
1	Organic Unity
2	Common Sense
3	Democracy

As both tables show, in Caldwell's critical inquiry Organic Unity controls his appreciation of the poetic elements, followed by Common Sense and Democracy, respectively.

Discussion of Analysis of Aesthetic Conventions

As shown in the analysis of aesthetic conventions evidenced in Caldwell's criticism, the American aesthetic conventions of Organic Unity, Common Sense, and Democracy control the poetic principle of his critical

approach. Caldwell's major technical proposition focuses upon Stevens' makeshift Romantic lyric technique, his technique of organizing the paradoxical elements of his psychological and philosophical motives while creating an illusion of Romantic imagination in the poem. Organic Unity thus controls the critic's approach to the poem's formal and rhetorical elements, stressing the poet's organization of complex tonalities. Common Sense and Democracy control his approach to the poet's modern secular philosophical disposition toward imagination and reality, revealing the critic's overall vision of the poetic world and poetic creation. A detailed discussion of this summary of the aesthetic conventions evidenced in Caldwell's criticism follows.

The concept of Democracy is seen in Caldwell's appreciation of the spirit of freedom suggested by the poet's unique creative mind and the poet's secular philosophical and aesthetic vision of the world. He is conscious of this "freedom" and "unconventionality" suggested in the poem's fictive world, and agrees with Stevens' implication that aestheticism lacks any of Christianity's typical identity with nature. Consequently, he believes the irony of the natural imagery and the fictive woman's aestheticism suggest the poet's sense of freedom in the secular world, a "rebelliousness toward the Christianized Spring" (939).

Basically, Caldwell is drawn by Stevens' unconventional secular imagination. He appreciates Stevens' substituting his own "debunked" myth for the traditional Christian myth. He also appreciates Stevens' view that

nature is unspoiled and that the world exists without a sense of a deity usually conceived in the transcendental vision where man and nature are united with God. Caldwell appreciates Stevens' self-assertion and self-confidence, stressing how the poet's independent creative mind discovers nature to be an inexhaustible source for his imagination, which, in turn, produces his unique form of poetic expression. Yet Caldwell sees the poet's emotional and intellectual conflict with both the traditional vision of man and nature, and also with the rigid social and cultural conventions imposed on imagination and creativity. This psychological issue of the poet's internal conflict while he creates is related to Caldwell's discussion of the relationship between poetic production and reception. He approaches this psychological issue by examining the poet's language and style.

Democracy also describes Caldwell's approach to the images of the primitive past. These images signify Stevens' vision of the future, his idealistic view that the earth is "paradisaal" and that an "existential" and "unsponsored" nature and man will cure complacency. Closely related to Democracy, the concept of Common Sense describes Caldwell's view that "quotidian" is the poem's "aesthetic problem." He stresses that in the everyday godless world, "secular imagination" changes the "inanity of Sunday" into an unromanticized and un-Christianized nature that promises a "cure for complacency" (951). Caldwell assumes that the imagination works freely in reality to produce a work of art and thus the poet does not

need this transcendental vision of man and nature. This indicates Caldwell's belief that creative minds are most capable of dealing with contradictions found in the world.

Common Sense is also involved in Caldwell's appreciation of how Stevens uses both traditional symbolism as an instrument representing a Romantic pathos and myth for structural purposes. For Caldwell, Stevens' imagination is testimony to the secular power of a spontaneous mind with good common sense about nature and man. The meaning of the deaths of the gods becomes important in this connection. A "sensible" creative mind can create beauty in a godless world, a world which no longer needs to be supported by a transcendental or religious vision of man and nature.

This optimistic view concerning man's creativity and its relation to the world is evident when Caldwell explores Stevens' attitude toward art and life, his belief that death is the "principle of our paradisaical view of life" or the "principle of beauty" (947). The mind is "free to invent whatever essence it will, though it must live with the fact that no deity exists to sanction its invention" (951). Common Sense supports Caldwell's emphasis on Stevens' aesthetic principle that the imagination is "the activity of Spring" in one's mind. Caldwell feels that Stevens sees the imagination as a secular force within an existential ambiguous reality that accepts the tragedy of the gods' deaths and produces beauty in form and structure (951). Here, Democracy and Common Sense correspond to Caldwell's concern with Stevens' philosophical and aesthetic motives as reflected in

the historical and socio-cultural context of the poetic experience. His concern with freedom, individualism, and secularism in the poetic experience evidences these conventions.

Caldwell's democratic vision of the creative act is closely linked with his appreciation of the poem's unique form and structure. His expectation that the complex emotional and intellectual elements to be presented in a unified form may have been influenced by the poetic principle of Organic Unity, which produces Romantic lyrical illusion to organize the complicated paradoxical elements of the poetic experience. In fact, Caldwell's major interest is in how Stevens produces tones to communicate the emotional and intellectual "complications" of the poet's attitude toward art and nature. He is concerned with how the poet creates a unified poetic form. Stevens orders the poem's parts, each with a different disparate tone of "expression and thought" to produce the illusion of "continuities of theme":

The poem's apparently seamless lyricism is an illusion gained by the authority of Stevens' mastery of his style. But it is an illusion gained in the face of real compositional difficulties which testify to some very un-Romantic qualities in Stevens' poetic temperament. . . . The method has the advantage of providing continual surprise without seeming to divide itself into several large movements. The result is our happy sense of the poem as a variable meditation, rather than a series of arguments. (934-37)

Thus, this convention also denotes Caldwell's concern with the relationship between the audience and the style of the work. Caldwell assumes that the audience is affected by the organic unity which produces a Romantic illusion, through which Stevens effectively communicates the

emotional complexity and conflict of aesthetic experience. This organic unity is suggested in Caldwell's technical inquiry into the poem's formal organization and its interaction with the linguistic-semantic, psychological, and philosophical elements. Caldwell expects that the poem's elements will be organically structured to unify the poet's incongruous philosophical and psychological motives.

The above discussion has attempted to explain how the American aesthetic conventions influence or structure Caldwell's inquiry into the poem's form and content. The discussion also reflects the interrelationship between the analysis of aesthetic conventions and that of the MIDD processes and contents.

Organic Unity is incorporated in Caldwell's technical inquiry into how Stevens' formal and rhetorical solution helps the poet to express his complex and paradoxical emotional and intellectual attitude toward the Romantic tradition of lyricism. This technical inquiry is supported by an examination into the formal and linguistic-semantic elements, focusing on how the poet's intention relates to the literary and artistic universe.

Common Sense is incorporated in his concern with how Stevens' secular aesthetic and philosophical disposition relates to the imagination and reality. Democracy is incorporated in his overall vision of poetic creation, where he stresses the poet's unique technical solution for his philosophical and psychological motives. Common Sense and Democracy are also incorporated in Caldwell's historical and socio-cultural inquiry into

the poet's aesthetic and philosophical disposition toward imagination and nature.

CHAPTER VI

COMPARATIVE ANALYSIS OF JAPANESE AND AMERICAN CRITICISM OF "SUNDAY MORNING"

Both the MIDD analyses and the descriptions of the aesthetic conventions illuminate differences and similarities between Zaiga's and Caldwell's critical inquiry into "Sunday Morning." This chapter begins with a step-by-step discussion (including tables) of the following: frequency (percentage) of MIDD processes and contents; interaction of contents and subordinate processes with superordinate processes; and rank order of importance of processes and contents of the major and supporting ideas to the theme of the essay. This is followed by a discussion of the findings of the comparative analyses of the MIDD results. Next follows a comparative analysis of the Japanese and/or American aesthetic conventions evidenced in the two essays. The chapter concludes with a discussion of the findings of the aesthetic convention analysis.

Comparative Analysis of MIDD Processes and Contents

Table 11 compares the frequency of the MIDD processes and contents of each statement within Zaiga's and Caldwell's essays. The psychological, philosophical, and technical processes account for over 64 % of the processes in Zaiga's essay and 67 percent in Caldwell's; however, their

Table 11

Frequency Ratio Distribution of the MIDD Processes and Contents
Zaiga (J) and Caldwell (A)

		<u>PROCESSES</u>									
		P H	P S	T C	H S	F O	L S	S C	M A	S I	N I P
(J)		38	23	3	8	6	16	2	-	-	4
(A)		24	22	21	4	16	10	2	0.2	-	1

		<u>CONTENTS</u>											
		P T	P I	L A U	M E	S W	R C	A U D	M Y	F U	I R	N I R E C	
(J)		1	10	16	28	24	5	1	3	11	-	-	1
(A)		2	25	14	13	22	0.3	6	2	14	1	-	1

(For code descriptions of the MIDD processes and contents, see p. 134.)

distribution varies considerably. Although both critics' perspectives are highly philosophical, this process accounts for 38% of the processes in Zaiga's essay and only 24% of those in Caldwell's essay. Likewise, 21% of the processes in Caldwell's essay are technical, while only 3% of the processes are technical in Zaiga's essay.

Both critics' approaches are highly psychological and similar in percentages (23% for Zaiga; 22% for Caldwell). In fact, psychological is the second-highest ranking process for both critics. Yet, this process is only

two percentage points behind Caldwell's first-ranking processes (philosophical), but there is more than a 15% difference behind Zaiga's highest ranking "philosophical" process. The technical process is only one percentage point behind the psychological in Caldwell's inquiry.

Another marked difference occurs with the formal and linguistic-semantic processes. Formal ranks fourth in Caldwell's essay, employed only 8% less than the philosophical process and 6% and 5% less than the psychological and technical processes, respectively. Ranking fifth in Zaiga's essay, it is almost 32% less than his leading philosophical process. Linguistic-semantic is Zaiga's third-leading process found in his total statements, but it ranks fifth in Caldwell's essay.

Table 11 also compares the contents on which both critics focus in their criticisms. Both critics focus most frequently on the same five contents: literary-artistic universe, meaning, specific work, poet's intention, and fictive universe. Together, these five account for 89% of the total contents in Zaiga's essay and 88% in Caldwell's. Again, however, the distribution varies. Zaiga focuses most on meaning in Stevens' poem, followed closely by specific work; Caldwell's interest in meaning ranks fourth, only one percentage point behind his concern with the fictive world of the poem and the literary and artistic universe. Caldwell focuses primarily on intention and then on specific work. The former ranks fifth in frequency for Zaiga. The third-ranking content for both critics is literary and artistic universe.

Although the philosophical and psychological processes are used frequently by both critics, major differences exist concerning which processes control and support the statements. Table 66 (Appendix F, p. 754) compares the interactions of subordinate processes within the superordinate processes of both the Japanese and American essays, and Table 67 (Appendix F, p. 755) compares the interactions of contents within the superordinate processes.

More than half of Zaiga's superordinate processes are philosophical, as compared to less than a fifth of those for Caldwell. Almost 36% of Caldwell's superordinate processes indicate his interest in Stevens' technique (technical), but only 3% of Zaiga's superordinate processes focus on technical inquiry. The second-highest superordinate process found in both essays is psychological.

The subordinate processes indicate Zaiga's high interest in the linguistic-semantic, followed by the psychological, historical, and philosophical, respectively. For Caldwell, the most frequent subordinate process is philosophical (Zaiga's most frequent superordinate process), followed by psychological, formal, and linguistic-semantic.

A close interaction occurs between Zaiga's philosophical superordinate process and his psychological and historical subordinate approaches. In contrast, Caldwell supports his technically-oriented inquiry with the tied subordinate processes of philosophical, psychological, and formal. Table 67 indicates how the contents and superordinate processes

interact. Almost all of Zaiga's philosophically-oriented inquiry focuses on the meaning of "Sunday Morning," the poem itself, and the literary/artistic universe. Together, these three contents constitute one-third of his total number of contents focused on in the essay. Caldwell's technically-oriented inquiry focuses on Stevens' intention, the poem, and the literary and artistic universe, which together constitute over one-fourth of his total contents. Although the psychological process ranks second for both critics, Zaiga's psychologically-oriented inquiry focus mainly on the meaning of "Sunday Morning," the poem itself, and the world perceived within the poem, respectively; Caldwell's psychological inquiry focuses on the poet's intention, the poem, its fictive universe, the literary/artistic universe, the meaning of the work, and the audience, respectively.

Further, Table 683 (Appendix F, pp. 756-57) compares the combinations of subordinate processes and contents within Zaiga's and Caldwell's psychologically-oriented inquiries. In Zaiga's psychologically-oriented inquiry, 48% of the statements interact with the subordinate processes, mainly focusing upon specific work, meaning, and fictive universe. Similarly, 16% of those statements interact with the philosophical subordinate, focusing on the same contents, and 11% of those interact with both the philosophical and the linguistic-semantic processes. In Caldwell's psychologically-oriented inquiry, 24% of the statements have no subordinate process, focusing upon fictive universe, meaning, specific work, poet's intention, literary and artistic universe, and audience, and 28%

interact with the philosophical subordinate process. Together they constitute over 50% of Caldwell's psychologically-oriented inquiry. Unlike Zaiga's psychological inquiry, Caldwell's same inquiry interacts with the technical subordinate process (11%), focusing upon poet's intention, literary and artistic universe, specific work, fictive universe, and audience. In Caldwell's psychologically-oriented inquiry, the formal and linguistic-semantic processes, interact respectively with the philosophical, focusing upon meaning, poet's intention, specific work, and fictive universe. In Zaiga's psychological inquiry, the historical interacts with the linguistic-semantic and formal, respectively; but in Caldwell's same inquiry, the historical interacts with the socio-cultural.

Table 12 compares the order of importance of processes and contents of the major ideas in both essays. Just as the technical approach dominates the percentage of the superordinate processes in the Caldwell's essay, it ranks first in importance for his major ideas, as well. Although the technical process is not important in the superordinate ideas of Zaiga's essay, it ranks third in importance for the major ideas of the paragraphs. Similarly, Zaiga's major ideas are characterized by a philosophical approach, but Caldwell's philosophical approach ranks only fourth in importance for his major ideas. The second-most important process in Caldwell's major ideas is formal, which is only fifth in importance for Zaiga. The second-most important process in Zaiga's major ideas is historical, which is only sixth in importance for Caldwell. Table 12

also compares how the critics focus on the contents within their major ideas. Caldwell's interest lies in the poet's intention, the specific work, and the literary/artistic universe, respectively. Zaiga is concerned with the poet

Table 12

Rank Order of Importance of MIDD Processes and Contents of Major Ideas: Zaiga [J] and Caldwell [A]

Rank Order	Process		Content	
	(J)	(A)	(J)	(A)
1	Philos.	Technical	Poet	Poet's Intent.
2	Historical	Formal	Lit/Art. Univ	Specific Work
3	Technical	Psych.	Poet's Intent.	Lit/Art. Univ.
4	Psych.	Philos.	Meaning	Audience
5	Formal	Ling-Sem.	Specific Work	Poet
6	Ling-Sem.	Historical	Reality (Consensus)	Meaning
7	Socio-Cult.	Socio-Cult.	Fictive Univ.	Myth
8	-	-	Audience	Fictive Univ.
9	-	-	Myth	-

himself, the literary and artistic universe, and the poet's intention. Though the content poet ranks first in Zaiga's major ideas, it ranks only fifth for Caldwell. Similarly, although Zaiga's concern for the audience is least important in his critical perspective, it ranks fourth in Caldwell's.

Table 13

Rank Order of Importance of MIDD Processes and Contents
of Supporting Ideas: Zaiga (J) and Caldwell (A)

Rank Order	Process		Content	
	(J)	(A)	(J)	(A)
1	Psych	Technical	Lit/Art. Univ.	Poet's Intent.
2	Philos.	Ling-Sem.	Myth	Poet
3	Technical	Psych.	Poet's Intent.	Lit/Art. Univ.
4	Historical	Philos.	Poet	Specific Work
5	Ling-Sem.	Historical	Poet	Specific Work
6	Formal	Socio-Cult.	Specific Work	Fictive Universe
7	Socio-Cult.	Formal	Audience	Reality (Consensus)
8	-	Math.	Fictive Univ.	-
9	-	-	Reality (Consensus)	-

Table 13 compares the order of importance of processes and contents of the supporting ideas in the two essays. In his supporting ideas, Zaiga primarily uses the psychological processes, followed by the philosophical. Caldwell's primary process for his supporting ideas is technical, the same as it is for his major ideas. It is followed by linguistic-semantic, psychological, philosophical, and historical processes, respectively.

Table 13 also compares the ranking of contents focused on within

both critic's supporting ideas. Zaiga is more concerned with the literary and artistic universe and myth; Caldwell is more concerned with the poet's intention, the poet, and the poem itself. Further, Zaiga indicates an interest in the audience in his supporting ideas, which Caldwell indicates more in his major ideas. Just as he does in his major ideas, Zaiga includes reality as agreed upon by consensus; Caldwell also expresses some interest in the same content, though he does not include it in his major ideas.

Discussion of MIDD Comparative Analysis

The analysis reveals that, as expected, Zaiga and Caldwell approach the poem from a different critical perspective and evidence their own culture's aesthetic conventions. Zaiga is interested in the poet's intuitive experience with the world, his becoming one with things, the catharsis in which Zaiga believes produces the poetic truth and thus the form and structure. Caldwell, on the other hand, is primarily concerned with the poet's originality in his experiment with poetic language and style, the poet's technical experiment with form and structure.

As indicated in the analysis of the major ideas (Table 12, p. 231), Zaiga takes a philosophical and historical perspective, examining the relationship between Stevens as a modern poet and the overall literary universe, especially that of the Romantics. For Zaiga, the poem expresses Stevens' attitude toward life and art, reality and imagination. Zaiga emphasizes these relationships, claiming as the theme of the work, the

essential reality of poetic experience. The relationship between the poet in a Godless age and nature becomes a critical issue for solving the ambiguity of the poetic experience within the work. Zaiga's critical framework includes the technical and psychological issues involved in the poet's attitude toward life and art, reality and imagination. It also includes formal and linguistic-semantic approaches that primarily focus upon meaning, specific work, fictive universe, and myth.

In contrast, Caldwell takes a technical perspective, examining the formal organization, its close relationship to rhetoric, and its effect on the audience. For Caldwell, the poem is Stevens' unique experiment with rhetoric, a means to articulate his complex "circular and multiplistic ways of poetic thinking within the uncongenial linearity of language" (936). Caldwell's technical inquiry also leads him to explore the poet's philosophical temperament lying at the base of his creation in light of the historical and socio-cultural influences on his attitude toward art and life.

The nature of these two critics' approaches to the poem becomes clearer when the supporting critical strategies they employ within their critical frameworks are explored (Table 13, p. 232). The psychological process is most important for Zaiga, supporting his inquiry into the poet's philosophical disposition. The most important contents focused upon in Zaiga's supporting critical strategy are the literary/artistic world and myth. In contrast, the linguistic-semantic process is most important for Caldwell, supporting his inquiry into the poet's technical experiment with language

and style. Caldwell focuses primarily on the contents of poet's intention, poet, and literary/artistic world.

To summarize thus far, in supporting his philosophical emphasis, Zaiga's psychological inquiry into the poetic experience often interacts with the linguistic-semantic process in his examination of how the poem reflects the internal structure of the poet's experience with reality or nature (Table 66, p. 754). In other words, the poem's structure is reflective of the poet's experience of poetic truth during the creative act. In contrast, Caldwell's technical inquiry is directly supported by his examination of the poem's form and structure. He explores how Stevens organizes the poem's incongruous parts in order to solve his paradoxical relationship with Romanticism in both theory and practice, communicating his emotional and intellectual temperament. This approach also includes an examination into the relationship between the reader and the form and structure, focusing on the reader's expectation of a Romantic poetic style.

Thus, while Zaiga's critical focus is on the psychology of the poet's experience of poetic truth and beauty, Caldwell's is on the technical experiment with form and structure. Both are concerned with how the poet's attitude toward imagination and nature differs from that of the traditional Christian Romantic. Both are concerned with how the poetic creation technically reflects the poet's attitude toward nature, which, in turn, is influenced by a historical and socio-cultural vision of the universe. However, whereas Zaiga is specifically interested in how the poet seeks

beauty and aesthetic freedom in his experience with nature and how language and imagery suggest the poetic experience, Caldwell is not concerned with the psychology of Stevens' experience with nature, but only with his view of how nature and man relate and how nature symbolizes the poet's emotional and intellectual motives.

The difference in these two critical inquiries is evident in how each critic explores the opening stanza of "Sunday Morning:"

Complacencies of the peignoir, and late
 Coffee and oranges in a sunny chair,
 And the green freedom of a cockatoo
 Upon a rug mingle to dissipate
 The holy hush of ancient sacrifice.
 She dreams a little, and she feels the dark
 Encroachment of that old catastrophe,
 As a calm darkens among water-lights.
 The pungent oranges and bright, green wings
 Seem things in some procession of the dead,
 Winding across wide water, without sound,
 The day is like wide water, without sound,
 Stilled for the passing of her dreaming feet
 Over the seas, to silent Palestine,
 Dominion of the blood and sepulchre.
 (The Palm 5)

Zaiga is interested in the state of mind of the figure in the poem, suggested by the imagery and the progressions of poetic time. He associates the imagery with his visual and kinaesthetic experience of Post-Modernist paintings to inquire into the meaning of the experience in the poem, and he associates the atmospheric progression of the poem's parts with the lady's sensibility and her meditation on her life.

Caldwell examines how Stevens' symbolism reflects a technical

experiment with Romantic lyricism. His inquiry into the title predicts his technical perspective and also his formal inquiry into the poem. He states that from the title one would expect Romantic lyricism with its traditional "Christianized meditation on nature" (938), but instead, nature is turned into objects of "indoor art" to symbolize the fictive woman's modern aesthetic sensibility: the lady is a modern woman who "believes only the translations of nature into art" (939). Caldwell deduces that the poet is attempting to produce a "narrative distance" to suggest that his own attitude toward nature differs from hers. Unlike Zaiga, Caldwell is not interested in how the woman represents an "actual" modern woman; rather, his interest is in how she represents modern sensibility and controls the narrative distance between the poet and the fictive world.

Differences between the two critics are also evidenced in their socio-cultural approaches to the poem. Zaiga is interested in the nature of human experience in time and space. As the socio-cultural process interacts with the psychological (Table 66, p. 754), his concern with the nature and status of the poetic figure's life in the work and with the socio-cultural influence on her "state of mind" helps him approach the nature of the aesthetic experience. He assumes that her "luxurious life" lacks spiritual life, leading him to explore her attitude toward nature:

Now, those vivid colorful images "mingle to dissipate/The holy hush of ancient sacrifice." Today is the day of praying, commemorating Christ's resurrection after the Crucifixion, but the lady does not go to church. It is rather than ironical for her gorgeous life because the "holy hush of ancient sacrifice" is meaningless to her. However, in

spite of her fortune, she seems to feel something lacking in her life.
(244)

In contrast, as the socio-cultural process interacts with the historical, Caldwell is interested in how the changing principles of the literary/artistic world, products of a special socio-cultural environment, affect the poet's imagination. He is also concerned with how the poet's own sensibility differs from those principles. He inquires into how a specific group of artists, poets, and novelists in a society affects the poet's life and creative act. Thus, he assumes that the principle represented by the poetic figure reflects the socio-cultural nexus of the poet's life, indicating its influence upon Stevens' concept of art and nature:

Does the woman, then, express Stevens' own preference for exotic leisure rather than church-going of a Sunday morning? Is she a Muse, one of his interior paramours? I think not. . . . But as Kenneth Fields suggests, real women of the time understood beauty on the model of the languid ladies of rapt expression in Pre-Raphaelites paintings, such as Dante Gabriel Rossetti's "Beata Beatrix," a portrait of his wife, Elizabeth Siddal. Such women were called "Stunners" . . . were thought to have derived from portraits by Leonardo da Vinci, about whom Walter Pater wrote so well. The Paterian sensibility was part of the atmosphere of the time, and certainly the woman in "Sunday Morning" shares it. Her dreaminess and lethargy are Pre-Raphaelite, and her desire to see life as art will lead to her projection of the paradise Stevens satirizes as "insipid" in stanza VI. . . . His sensibility is very different from hers. (939)

Thus, Caldwell suggests a relationship between the poet's life and the society and culture in terms of their intellectual and emotional interactions made evident in the history of art.

The critics' historical inquiries also evidence their different perspectives. Zaiga's approach centers on the nature of the human

experience and condition in time and space, which reside historically and psychologically in the human mind. He emphasizes how the present and the past exist simultaneously in the mind of the fictive lady, who loses her immediate physical awareness of reality while meditating on the ancient Christian world. For Zaiga, the present and the past co-exist in a cyclic relationship. Similarly, for Zaiga, the world of myth resides in the human mind as a psychologically significant fact. In contrast, Caldwell's historical interest lies in how an ideological change affects the poet's philosophical and aesthetic life, and thus the creative act and, in turn, the audience. Caldwell considers myth as the poet's thematic and structural device for presenting his vision of the world.

Both critic's technical inquiries also come from different perspectives. Zaiga, interested in how the poem's suggestive quality is equivalent to the genuine poetic experience, emphasizes abstraction and spatialization in his approach to the poem's form and structure. For Zaiga, the poem is a kind of spatialized form of the poetic experience in time (a cubic abstraction) that allows the reader to perceive "directly" and "visually" the basic experience. In this connection, Zaiga's references to Post-Impressionist paintings suggest how he approaches the atmospheric progression of the poem:

Here, in front of our eyes, we have a Matissean painting with vivid yellows and greens. A lady in a "peignoir" is sitting in a "sunny" chair with an air of "complacencies," with a cup of coffee and oranges on the table. An Oriental rug with the woven figure of a flying green "cockatoo" (a product of East India) is partly spread on the floor. The

time, of course, is a Sunday morning, near noon since it says "late coffee." (243)

In contrast, Caldwell's technical concern is with the poem's organic unity produced from the poet's experiment with form and structure. His aesthetic stance implies that poetic creation is based upon the poet's organization of complex emotional and intellectual elements of experience. Caldwell is also conscious of how the poem's form and structure affect the audience and assumes that the poet is conscious of the audience in his creative act. Thus, he combines psychological inquiry with his technical approach and focuses on the tones produced by the poet's emotional and intellectual relationship to the traditional poetic world dominated by the Christian Romantic imagination. Like Zaiga, Caldwell is interested in the relationship between the poem and the works of Post Impressionists; however, his interest is simply in how Stevens' technique reminds him of these artists.

Zaiga's technical expectation of the suggestive quality of form and structure and Caldwell's expectation of organic unity of form and structure influence their formal and linguistic-semantic approaches. Unlike Caldwell, Zaiga is not concerned with any logical connection between the poem's stanzas. Rather, his approach is alogical and asymmetrical, suggesting the poem be read cyclically. He expects that the poem's form and structure will suggest the nature of poetic experience because the poem's formal elements are equivalent to the experience within the poem.

He does not even consider whether or not the ordering of the poem's parts is illogical or ambiguous.

Zaiga approaches himself the poem as he would an Impressionist painting, selecting those images and metaphors which suggest the "atmospheric" poetic experience. He stresses how stanzas create a spatialized cubic abstraction of the poetic experience and sees each as possessing an intrinsic openness that brings the reader to the center of the poetic experience. This asymmetrical approach is also seen in his approach to nature imagery. For Zaiga, the imagery's suggestive quality evokes the true feeling of the poetic experience. He does not strive for a logical connection among the images, but rather he seeks a united feeling, one specific mood that suggests the poetic experience.

For Caldwell, the poem's formal organization raises a special problem in solving the ambiguity of the poet's attitude toward imagination and nature:

No principle of consistency, whether topical, thematic, logical, pictorial, or tonal, succeeds in organizing the poem in the order Stevens gave it. The poem's order can only be described as a makeshift and partly arbitrary set of compromises between several qualitatively different motives, themes, and experiments. (937)

Caldwell tries to connect the different incongruous sensibilities expressed by paradoxical images that ignore a consistent "topical, thematic, logical, pictorial, or tonal" movement typical of the Romantics. He suggests that Stevens' individual technical experiment with language and style unifies the incongruous and paradoxical elements of the emotional and intellectual

temperaments of the poetic imagination. To reveal the poet's paradoxical relationship with Romanticism in theory and practice and to demonstrate the poet's unique technical application of Romantic lyricism, Caldwell deconstructs the poem to find a logical connection among the poetic elements of language and imagery:

In the account of the poem which follows, I will ignore Stevens' ordering for the sake of indicating the poetic logic which inform the poem's parts. The poet's enabling concepts lie behind them, and if we can sense the various considerations which give impulse to the poem's various parts, we can know the poem better. The poem has in fact several texts: first, there is the woman's poem, about her expectations and rejections of paradise; second, there is the male speaker's poem about the death of God, and the paradise of mortality implied by it; third, there are several efforts to reconcile the two views, and to derive a "proper" view of the earth as "all of paradise that we shall know". . . . If, in presenting the poem according to the groupings mentioned above, I seem to ignore continuities of theme implied by Stevens' own ordering, I do so in the hope of heightening our sense of the poem's variety and surprise, and in hope of clarifying Stevens' essential debt to English Romanticism. The poem's brilliant illusion of continuity with that tradition controls the quality of our surprise as its modernity. But our habits of seeing order (in mere regularity may obscure, in part, the poem's variety. (937-38)

Caldwell's symmetrical approach to the poem's parts is also seen in his approach to the nature imagery. Unlike Zaiga, he tries to logically connect the images by interpreting their formal organization in terms of the theme. Natural imagery, translated into indoor art, becomes significant to the poem's theme, implying modernism and aestheticism and also indicating the poet's attempt to create different tones for the poetic persona and the narrator.

Zaiga's expectation of the suggestiveness of the poem's form and

structure is closely related to his psychological inquiry into the nature of the poetic experience. As mentioned previously, the psychological and linguistic-semantic processes closely interact within Zaiga's philosophical perspective (Table 62, pp. 747-748; Table 66, p. 754), for his concern with language focuses on how the words and symbols convey the essence of the poet's experience of reality.

In contrast, in Caldwell's critical scheme the linguistic-semantic inquiry closely interacts with his technical and formal inquiries into the poet's intention. (See Table 65, pp. 751-53; Table 66, p. 754.) Concerned with how the poetic experience is symbolized in the form and structure of the poem, Caldwell primarily focuses on how the tones produced by the language communicate the poet's emotional and intellectual attitude toward art and life.

Unlike Caldwell, Zaiga is not specifically interested in the style of language, but rather in the semantic context of specific words and symbols. While Caldwell is interested in the rhetorical question, Zaiga's interest is semantic. This difference is evident in their individual approaches to

Stanza II:

Why should she give her bounty to the dead?
 What is divinity if it can come
 Only in silent shadows and in dreams?
 Shall she not find in comforts of the sun,
 In pungent fruit and bright, green wings, or else
 In any balm or beauty of the earth,
 Things to be cherished like the thought of heaven?
 Divinity must live within herself:
 Passions of rain, or moods in falling snow;

Grieving in loneliness, or unsubdued
 Elations when the forest blooms; gusty
 Emotions on wet roads on autumn nights;
 All pleasures and all pains, remembering
 The bough of summer and the winter branch.
 These are the measures destined for her soul.
 (The Palm 5)

Caldwell examines questions such as "why should she. . ." and explains how they relate to the tone that communicates the poet's attitude toward the character. Zaiga assumes that the poet uses the preposition of instead of in in the line "Passions of rain. . ." to convey the essential nature of poetic experience. Caldwell, concerned with the tones the language creates in this stanza, states:

The language of the passage is the poet's, but in its prettiness it suggests an almost doting indulgence of her sophisticated aestheticism: . . . In the prettiness there is hyperbole, which gives it away: are we really to believe that this woman, complacently ensconced in her sunny chair, knows "all pleasures and all pains"? Her effortless nostalgias do not betoken even a moral sensibility, much less a tragic one. (940-41)

In contrast, Zaiga is interested in how the language conveys the feeling and emotion of the nature of poetic experience:

"Moods," "Grievings," "Elations," "Emotions," such feelings or emotions as "pleasures," or "pains," all these must be the language which defines the nature of the mutable (transient) "scenery" of the cycle of the four seasons, "Spring," "Summer," "Autumn," and "Winter." The problem here is that these feelings or emotions do not exist merely to turn into "the divine" by themselves, but are important in existence in order that the consciousness of the solitude of self or the subject (cf. "loneliness"), that is, "soul," independent of the accepted idea of the eternal world, may be intended to be "divine" through the "truth" of the object restored by the fusion of the subject and the object. (247)

Unlike Zaiga, who elaborates on becoming one with nature, Caldwell

is interested in how the language produces tones communicating the poet's vision of the relationship between man and nature. Concerned with how Stevens suggests the ambivalent tonalities within his carefully organized stanzas, effectively obscuring the incongruities between his ironical and satirical tone and his lyrical Romantic tone, Caldwell examines the organization of the complex tonalities created by the poet's language, pursuing the poet's emotional and intellectual motives.

Caldwell and Zaiga also approach Stevens' imagery differently. While Caldwell examines the symbolic structure, Zaiga examines the semantic context. For example, this difference in their approaches to Stevens' imagery is evidenced in their discussions of Stanza III:

Jove in the clouds had his inhuman birth.
 No mother suckled him, no sweet land gave
 Large-mannered motions to his mythy mind.
 He moved among us, as muttering king,
 Magnificent, would move among his hinds,
 Until our blood, commingling, virginal,
 With heaven, brought such requital to desire
 The very hinds discerned it, in a star.
 Shall our blood fail? Or shall it come to be
 The blood of paradise? And shall the earth
 Seem all of paradise that we shall know?

.....
 (The Palm 6)

Caldwell is concerned with the poet's use of myth as a symbolic thematic structure: "As a capsule history, Stanza III defines the terms of a thematic symbology: Jove was of the heavens, but not of the earth; Christ was of both heaven and earth" (945). In contrast, Zaiga examines the etymological context of the imagery of myth. The meaning of "Jove" as

"Zeus" or "heaven" is important for Zaiga in terms of its relationship with the human world, what it means to the human experience: "He was especially awed [by people] as the God of Thunder, and yet he was a familiar existence, active even in the human world, ruling over the 'shepherd' ('hinds' = arc--'peasants' but also 'shepherds')" (247).

This difference is also evident in their approaches to Stanza VII:

Supple and turbulent, a ring of men
 Shall chant in orgy on a summer morn
 Their boisterous devotion to the sun,
 Not as a god, but as a god might be,
 Naked among them, like a savage source.
 Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.
 (The Palm 7-8)

Caldwell again examines the poet's use of the symbolic patterns of the Christian myth within his thematic structure:

The "blood of paradise" is Stevens' version of the Blood of the Lamb: The Christian paradox of sacrifice and redemption becomes, in Stevens' version, the human paradox of death and beauty which is the thesis of the poem. Rejecting the contents of the Christian scheme, he keeps its form: instead of God, we have the sun, "not as a god, but as a god might be"; instead of emblems of the Spirit we are given "chants" and a "windy lake"; instead of heaven, the "sky"; instead of immortality, the "dew." (946)

In contrast, Zaiga relates the semantic context of the image of the sun to what the poet's language implies. He explores the meaning of the sun by

examining Stevens' discussions in Notes Toward a Supreme Fiction and "It Must Be Abstract." Again, Zaiga relates the meaning of the language to the context of the poetic experience. Zaiga is interested in the narrative events of Greek myth and Christian legend, seeking a universal context of human experience. For Zaiga, myth resides in the human mind as universal and original experiences which transcend time and space, communicating the essential nature of the poetic experience.

This difference in their approaches to the poetic language is again evidenced in how they interpret specific images such as "Ambiguous Undulation" in Stanza VIII:

She hears, upon that water without sound,
 A voice that cries, "The tomb in Palestine
 Is not the porch of spirits lingering.
 It is the grave of Jesus, where he lay."
 We live in an old chaos of the sun,
 Or old dependency of day and night,
 Or island solitude, unsponsored, free,
 Of that wide water, inescapable.
 Deer walk upon our mountains, and the quail
 Whistle about us their spontaneous cries;
 Sweet berries ripen in the wilderness;
 And, in isolation of the sky,
 At evening, casual flocks of pigeons make
 Ambiguous undulations as they sink,
 Downward to darkness, on extended wings.
 (The Palm 8)

Zaiga interprets "Ambiguous Undulation" as "the image of the function of imagination," that is, "the visualization of the process of transformation of uncertain reality into a meaningful, secondary 'realistic' time and space" (262). Here again, Zaiga focuses on the imagery in terms of context of

experience. He indicates an etymological interest in the word undulation, and he compares the image of the bird used by Stevens with that used by Shelley in order to differentiate between their attitudes toward the poetic experience. For Zaiga, this image reflects the nature of the poetic experience, for he sees the function of the imagination as the poet's self-experiment with the phenomenal world. In contrast, Caldwell interprets the image as "a traditional symbolic salute to a Romantic, elegiac death. . . their [pigeons] ultimate inaccessibility to our imaginings" (951), which suggests his interest in the poet's vision of the relationship between art and nature.

Both critics are interested in the philosophical context of the poet's creative act. Caldwell's philosophical and technical inquiries into the poet's intention closely interact, whereas Zaiga's philosophical and psychological inquiries into the poet's intention closely interact (See Table 66, p.754; Table 67, p. 755).

Caldwell is interested in the poet's philosophical and aesthetic vision of the relationship between art and nature. He relates this philosophical stance to the poet's technical experiment with language and style. Further, in his philosophical inquiry Caldwell stresses the socio-cultural and historical influence upon the poet's creative life. Consequently, the poet's conflict with those socio-cultural and historical factors in relation to the literary and artistic world becomes important in his examination of the creative act.

Zaiga, however, assumes that philosophical truth is derived from the poet's experience with reality. Since the critical issue for him is the psychology of the poetic experience with nature, he focuses on the problem of fusing the subject (the poet's mind) and the object (nature). While for Caldwell, there is no philosophical assurance of one's becoming one with nature, Zaiga projects that truth and beauty can be obtained in this way. He indicates his vision of phenomenism with respect to the relationship between man and nature, which asserts that the only truth is one's experience with phenomena in the mutable world of reality. Thus, Zaiga assumes that Stevens expects the woman in the poem will experience oneness with nature, "Stevens' wish for knowledge of the monistic as 'phenomena = existence'" (265), which Zaiga assumes provides security (comfort/complacency) within a chaotic reality.

In both critics' philosophical inquiry, the contents of literary and artistic world and poet's intention closely interact, and the content of poet is also important. Zaiga is interested in the differences and similarities between the nature of Stevens' poetic experience with reality and that of the Romantics and the modernists. Zaiga is interested in Stevens' position in the literary and artistic circle in terms of the nature of the poetic experience. Caldwell examines Stevens' philosophical motive projected in his conflict with the theory and practice of traditional Christianized Romanticism. Caldwell is interested in how the poet actually reacts against literary convention and stands up for his own individual creative mind.

Specifically, Zaiga inquires how Stevens' exploration of the reality of "things" becomes a substitute for the divine principle in the Godless age: "As indicated above, Stevens presents his attempt to grasp, at best, the reality of 'things' through imagination as well as the 'capability' of the divine order of 'heaven on earth'" (259). In contrast, Caldwell questions Stevens' philosophical and aesthetic disposition with respect to the Romantic theory of the organic relationship between nature and imagination. He explores how, in concept, Stevens has an uncompromising attitude toward Christianized or Romanticized nature, the organic relationship between art and nature, but yet uses its style of language for his own creation:

Stevens was philosophically and temperamentally incapable of the sustained helplessness to feeling thought that Wordsworth was capable of. But like Coleridge, he had an energy for words and for the momentary brilliancies words can create. And with more intellectual will, he maintained a level of scrupulosity and taste which sustains the illusion of coherence, wholeness within its variety, even consummation. (952)

Similarly, both critics psychologically inquire into the poem, but they do so from different perspectives. As indicated in Table 66 (p. 754) and Table 68 (pp. 756-757), Zaiga's psychological inquiry is closely related to the philosophical, linguistic-semantic, and formal inquiries, while Caldwell's is closely related to the technical, philosophical, formal, and linguistic-semantic inquiries. Similarly, Zaiga's psychologically oriented inquiry frequently focuses on meaning, specific work, and fictive universe, while Caldwell's is on specific work, poet's intention, literary and artistic

universe, fictive universe, and audience.

Zaiga psychologically inquires into the nature of poetic experience reflected in the form and structure, examining its images and diction. He similarly examines how the fictive world suggests the poet's experience with reality as he pursues poetic truth. Zaiga is concerned with the poet's experience with the flow of time in the phenomenal world, as evidenced in his emphasis on the poet's psychological insight into the essential reality of his experience with the phenomenal world. This poetic experience, as Zaiga believes, produces catharsis for the poet, which, in turn, produces his poetic form and structure. The catharsis the poet experiences while he creates is a product of his ego dissolution. Although the poetic form and structure are expected to be produced naturally out of this catharsis, they should not reflect the poet's emotional struggle to dissolve his ego. Consequently, Zaiga is interested in the abstract quality of the poem's form and structure.

In contrast, Caldwell psychologically inquires into how the poet's emotional and intellectual complexities create the dramatic texture within the poem's form and structure that produces catharsis within the audience. Solving the ambiguity of the tones created by Stevens' rhetoric in the poem is, for Caldwell, the fundamental problem to approaching the poet's creative act, his attitude toward nature and imagination. For Zaiga, the psychological conflict the poet experiences during the creative act does not raise a serious critical issue when approaching the poetic form and

structure.

Like Zaiga, Caldwell is interested in the nature of poetic experience, the poet's attitude toward imagination and nature. Here, unlike Zaiga, Caldwell does not believe the poet's conflict is resolved. For Caldwell, the poet's emotional and intellectual conflict with the world or nature is an issue of the creative act as it is reflected in the form and structure, influencing the effect upon an audience. While Zaiga's interest in the literary and artistic universe is related to his inquiry into the poetic experience, how Stevens' psychological insight into poetic thought compares to that of other modern or Romantic poets, Caldwell's interest in the literary and artistic universe is in the poet's conflict with the poetic principle in terms of form and structure and its effect upon the audience.

Underlying Zaiga's psychological approach to the poetic experience is his assumption that since man and nature exist harmoniously, the poet can become one with nature as he creates. Underlying Caldwell's psychological approach to the poetic experience is the conflict between the subject and the object, imagination and nature, as the poet creates. When psychologically examining form and structure, Caldwell raises the issue of the imagination's ultimate inaccessibility to nature, which produces serious questioning about the emotional and intellectual conflict experienced by the poet as he creates.

Comparative Analysis of Aesthetic Conventions

Table 14 compares the frequency of the Japanese and American aesthetic conventions evidenced in Zaiga's and Caldwell's criticism.

Table 14

Frequency Percentage of Japanese and American Aesthetic Conventions
Zaiga (J) and Caldwell (A))

Japanese Aesthetic Conventions			American Aesthetic Conventions		
	(J)	(A)		(J)	(A)
<u>Aware</u>	24	--	Democracy	4	18
<u>Wabi</u>	16	--	Organic Unity	11	45
<u>Mujo</u>	15	--	Divine Inspiration	12	--
<u>Yojo</u>	7	--	Common Sense	--	36
<u>Honi</u>	5	--	Colloquialism	--	--
<u>Yujo</u>	3	--	Humor	--	--
<u>Sugata</u>	2	--			
<u>Sabi</u>	2	--			
Total	74	--	Total	27	100

The table indicates that the aesthetic principle of Zaiga's criticism is controlled by the Japanese aesthetic conventions of aware, wabi, and mujo, while that of Caldwell's criticism is controlled by the American aesthetic

conventions of Organic Unity, Common Sense, and Democracy. Though the American aesthetic conventions of Organic Unity, Divine Inspiration, and Democracy are included in Zaiga's approach to the poem's content and form, they control only 27% of the total aesthetic concepts evidenced in his criticism. Caldwell's interest in the democratic quality of the poem is stronger than Zaiga's, accounting for 18% of the total aesthetic conventions in his essay and only 4% in Zaiga's.

Table 15

Rank Order of Importance of Japanese and American
Aesthetic Conventions: Zaiga (J) and Caldwell (A)

Rank Order	Japanese/American Aesthetic Conventions (J)	Aesthetic Conventions (A)
1	<u>Wabi</u>	Organic Unity
2	<u>Mujo</u>	Common Sense
3	Divine Inspiration	Democracy
4	Organic Unity	
5	<u>Aware</u>	
6	<u>Sabi</u>	
7	<u>Honi</u>	
8	<u>Yojo</u>	
9	<u>Yugen</u>	
10	<u>Sugata</u>	
11	Democracy	

Table 15 compares the order of importance of the Japanese and American aesthetic conventions evidenced in the two essays. It indicates that the Japanese aesthetic convention of wabi is most important to Zaiga's criticism, followed by mujo, while the American aesthetic convention of Organic Unity is most important to Caldwell's inquiry, followed by Common Sense. In Zaiga's critical inquiry, the most frequent Japanese aesthetic convention, aware, ranks fifth in importance, following the American aesthetic conventions of Divine Inspiration and Organic Unity, ranking third and fourth, respectively.

Discussion of Comparative Analysis of Aesthetic Conventions

The analysis of the Japanese and American aesthetic conventions evidenced in Zaiga's and Caldwell's criticisms reveals their influence on the critics' approaches to the aesthetic principle of poetry. Zaiga's critical inquiry is controlled by the Japanese aesthetic convention of wabi, which supports both his philosophical inquiry into the poet's attitude toward life and art and his psychological inquiry into how the poet's ego is dissolved during his creative act and how he experiences a catharsis of feeling while momentarily gaining insight into poetic truth and beauty. Caldwell's critical inquiry is controlled by the American aesthetic convention of Organic Unity, which supports his technical inquiry into the poet's experiment with form and structure, organizing his complex emotional and intellectual conflict with the world and nature as he creates.

These two major aesthetic conventions are incorporated into Zaiga's and Caldwell's psychological, formal, and linguistic-semantic inquiries and are closely related to their vision of the world in terms of their philosophical assumptions of the relationship between man and nature or man and the world. The philosophical foundation of Zaiga's vision of the world may be more fully understood in terms of the Japanese aesthetic conventions of mujo and aware.³ In contrast, Caldwell's vision of the world may be more fully understood in terms of the American aesthetic conventions of Democracy and Common Sense. Further, these Japanese and American conventions illuminate the nature of their technical, socio-cultural, and historical inquiries. Zaiga's approach to the formal and linguistic-semantic elements of the poem may be more fully understood in terms of the Japanese aesthetic conventions of honi, yojo, and sugata,⁴ stressing the affective quality of the poem's form and structure; Caldwell's formal, linguistic-semantic, and psychological approaches may be more fully understood in terms of Organic Unity. The following discussion details these findings.

For Zaiga, poetry is a genuine expression of the essential nature of the poetic experience. This concept of poetry is closely related to his philosophical assumption that in the transient world, man and nature

³ For definitions of mujo and aware, see pp. 91-98.

⁴ See pp. 94-102.

mutually exist as phenomenal reality in the eternal recurrence of time and space. His vision that the world is impermanent and transient denotes mujo, and he approaches the poetic universe through this vision. For him, one can only be assured of absolute reality by experiencing the phenomenal world. The same is true for poetic truth and beauty; they must be experienced in reality. In this connection, Zaiga's emphasis on Stevens' view of life as fiction also expresses mujo, for this convention sees life as only a fiction in a transient and impermanent world, and that the poet can only be assured of the validity of essential reality in his fiction.

In Zaiga's view, the poet is expected to have a genuine relationship with nature and become one with its objects. In this way the poet may experience a catharsis of self-preservation. This emphasis on oneness of man and nature may be explained by aware, which stresses one's genuine emotional relationship with nature and asserts that one's becoming one with the surrounding phenomena provides the only measure of reality.

In contrast, Caldwell views poetry as an original expression of the individual creative mind. This assumes a Democratic vision of the world, stressing the individual freedom in invention and experimentation while creating. For Caldwell, the mutual relationship between man and nature may be assured only through the transcendental vision of man and nature united with God. Yet Caldwell asserts that though the gods are all dead and "the human imagination can find no transcendental connection with deity" (951), the "secular imagination" is free to "invent whatever essence it

will" while "no deity exists to sanction its inventions" (951). This secular imagination changes the "inanity" of the familiar into a "brilliance."

For Caldwell, nature is "familiar" to man, and yet it is unsponsored by the gods. It is accessible to the human imagination but is not "possessed by it." Nature and man are ultimately inaccessible to each other. In this vision of the world, man's imagination is expected to possess a divine life power to create a vision of truth and beauty. In this connection, Caldwell stresses one's creative mind, supporting Stevens' "rebellious" attitude toward the Christianized nature that creates a new vision of art and life. Here Democracy is evident in Caldwell's vision of the poetic world. This vision prompts the poet to challenge the traditional and conventional theory and practice and leads him to discover a new aesthetic vision and performance. Caldwell certainly reveals this democratic vision of the creative act and production when appreciating Stevens' unique technical experiment with language and style and his free spirit to demonstrate a new concept of poetry in theory and practice. Caldwell also appreciates Stevens' secular imagination, unconfined by the Romantic tradition of language and style, and the poet's concept of unspoiled nature as a new world of imagination.

The American aesthetic convention of Democracy is also evidenced in Zaiga's critical inquiry, but his approach indicates a different perspective of the relationship between man and the world and/or nature. Where Caldwell stresses the capacity of the poet's rebellious secular imagination

that deals with the conflicts between tradition and his own principles, stressing the poet's self-reliance and freedom during the creative act, Zaiga is strongly concerned with the poet's ability to resolve his conflict with nature or the world while dissolving his ego during the creative act and, at the same time, producing universal love and harmony without conflict. Here, Zaiga's approach to Democracy implies the influence of the aware concept, which stresses one's ability to feel and become one with others and/or nature.

These differences between the two critics' philosophical visions of the poetic world lead them to focus on different critical issues. For Zaiga, the primary issue is the poet's experience with nature; for Caldwell, it is the poet's technique of individual expression. However, they both approach their issues psychologically. Zaiga examines the relationship between the poet's mind and the phenomenal world, and Caldwell examines the tones the poet produces to communicate his complex emotional and intellectual attitude toward a set vision of a poetic world and a set value of truth and beauty.

For Zaiga, the unique psychology involved in the poet's becoming one with nature is an aesthetic problem to be resolved, and he indicates the aesthetic convention wabi when focusing on the psychology of man's becoming one with nature. For Caldwell, the poet's unique technical experiment with language and style is a critical problem to be resolved by examining the tones produced by language and style. Whereas Zaiga

believes that genuine individual feelings and emotions are the source of poetic experience (aware), Caldwell believes in the poet's common sense to invent his own style of expression. For Zaiga, the traditional poetic symbols and imagery work as eternal expressions of universal emotions, communicating the genuine context of the poetic experience beyond time and space. Caldwell appreciates the poet's use of traditional myth and conventional imagery, but the literary tradition and convention exist only for the poet's invention of poetic expression to communicate his vision of the world.

Zaiga's vision makes him assume that the poetic form and structure are naturally produced from the poet's experience of catharsis during his creative act. The form and structure are then expected to suggest the essential nature of the poetic experience. This view of poetic creation inevitably leads the critic to examine the psychology of the poetic experience, a fusion of the subject (the poetic mind) and the object (nature). The vision of the mutual existence of man and nature gives an impression that no psychological conflict exists when man becomes one with nature. However, this vision involves accepting nature's phenomenal reality, and this then must include its negative qualities. Death and destruction are inevitable. Time and space forever pressure man's existence in nature. Thus, this acceptance of reality plays an important role in the poet's creative act. Zaiga indicates this when he assumes that Stevens accepts the pressure of reality while he creates. Here, wabi is

evident in Zaiga's psychological inquiry into Stevens' creative act in terms of the poet's internal conflict in attempting to dissolve a pressure from the "chaos of the outside world." For Zaiga, the poet's psychological conflict with a chaotic reality becomes a significant issue to be resolved in order to appreciate the poetic form and structure.

Wabi, in this context, corresponds to Zaiga's concern with Stevens' belief that the quality of life and poetry are equal: "The subject-matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it"(265). Zaiga assumes that poetry is the poet's way of life.

Zaiga's technical expectation of the suggestive quality of form and structure may also have been based upon wabi. The poet attaches himself to "the chaos of the outside world and its pressure and assumes a place where he establishes a harmonious world by dissolving it." He experiences his own self-preservation once pressures from the outside world are dissolved. He is now freed of his ego, for the pressures actually come from his own ego. Now he can freely and naturally produce the form and structure that suggest the essential nature of the experience. Zaiga's interest in spatialization and abstraction may have been influenced by this concept of the creative act.

Yojo and sugata are incorporated in Zaiga's approach to the form and structure, for he approaches the meaning of the poetic experience through the atmospheric progression of images and the poetic form as an abstract

whole. This is closely related to the critic's interest in the essential nature of poetic experience (honi) while focusing on the fictive world, the literary and artistic world, and myth. This, in turn, indicates the nature of his critical attitude, which tends to become one with the created world and objects. It significantly describes this Japanese critic's affective approach to the experience and phenomena in the poem.

Zaiga's psychological approach to the poem's form and structure reveals his own vision of the world; similarly, Caldwell's psychological approach reveals his unique vision of the world. Caldwell's psychological approach focuses on the poet's technique of formal organization. His Democratic vision of the creative act and production is seen in his appreciation of the poet's unique formal organization, which arouses in the reader a happy sense of discovery of the varieties of the poet's sensibility. In his examination of formal organization, his technical expectation of Organic Unity is evident. The complicated paradoxical elements of the poet's emotional and intellectual experience are expected to be organized within a unified structure, effectively communicating the poet's unconfined emotion and intellect that would otherwise be lost in obscurity.

This concept of Organic Unity is also related to the Democratic vision of the world. Individual freedom assumes recognition of others as individuals, and it assumes the complicated and paradoxical elements of various individuals' emotional and intellectual experiences. Multiplicity and complexity reside simultaneously in the world where one lives, and in

the Democratic vision of the world, these complex and multiple elements of human experience are to be valued and effectively communicated to the others. Consequently, the technique of communication becomes important and should not be arbitrary and subjective. Caldwell's appreciation of Stevens' technical solution to the complex and paradoxical elements of the poetic experience seems to be based upon this Democratic vision of poetic creation and communication. Caldwell's expectation of Organic Unity in the poem's formal organization not only reveals the poet's complex and paradoxical emotional and intellectual attitude toward the literary tradition, but also his conscious effort to communicate his intention effectively to the audience.

Caldwell's belief in the poet's individual technical experiment is also evident in his emphasis on the poet's use of conventional symbolism (myth) and imagery. This belief is closely related to Caldwell's appreciation of Stevens' imagination and his acceptance of nature as secular and spontaneous reality. Common Sense is incorporated here in Caldwell's appreciation of Stevens' attitude toward poetic creation, which appeals to the world of the common man.

Organic Unity is thus seen in Caldwell's examination of how the poet's technical invention and experiment with poetic form and structure solves his emotional complications and affects the audience. It is also seen in Zaiga's critical inquiry, but again approached from a different perspective of man's relationship with the world and/or nature. While Caldwell values

the complicated paradoxical elements of various individuals' emotional and intellectual experiences and stresses effective communication, Zaiga values the unity of self and nature and/or the world, stressing the fusion of the subject (poet's experience) and the object (nature) in natural images and language structure while examining Stevens' symbolism and abstraction. Here again, Zaiga's approach to the form and structure indicates an influence of both aware and wabi, the former in his vision of the world, assuming oneness of man and nature as the principle of the poetic experience and the latter in his view of the poetic creation.

CHAPTER VII

JAPANESE CRITICISM OF HARMONIUM

This chapter focuses on the critical strategies and aesthetic conventions evidenced in Nobuo Sakai's essay "Poetry of Wallace Stevens: An Approach to Harmonium." The chapter is divided into four sections. First, the analysis of the MIDD process and content categories is presented, including tables showing their frequency distribution and percentages and the results of Forced Paired Comparison of the major and supporting ideas. The next section centers on the implications resulting from the detailed analysis of the processes and contents of Sakai's major and supporting ideas.¹ Third, the analysis of the Japanese and/or American aesthetic conventions evidenced in Sakai's criticism is presented, including tables showing their frequency distribution and percentages and results of Forced Paired Comparison. The chapter concludes with a discussion of the implications resulting from the detailed analysis of aesthetic conventions that may have influenced Sakai's critical perspective.

¹ Detailed data analysis may be obtained by contacting the researcher.

Analysis of MIDD Processes and Contents

The MIDD processes and contents of all statements within Sakai's essay are reported in Table 16. Although Sakai's essay contains 109 statements, some statements were found to contain more than one process and/or content, resulting in a total of 244 processes and 232 contents for the entire essay.

Table 16

Frequency Distribution and Percentage
of MIDD Processes and Contents (Sakai)

Rank Order	MIDD Process	Frequency No.	Frequency (%)	MIDD Content	Frequency No.	Frequency (%)
1	PH	84	34	PI LAU	69 69	29 29
2	LS TC	51 51	21 21	ME	39	16
3	PS	34	14	SW	38	16
4	FO	23	9	FU	9	4
5	SC	1	0.4	AUD	5	2
6	-	-	-	PT	2	1
7	-	-	-	RC	1	0.4
	NIP	3	1	NIC	4	2
	TOTAL	247	100	TOTAL	236	100

(For code descriptions of MIDD processes and contents, see p. 134.)

Table 16 indicates that the philosophical process ranks highest in frequency. This process, combined with the two second-ranked processes (linguistic-semantic and technical), accounts for three-fourths of all the processes identified in the essay. Similarly, Table 16 shows that the contents of poet's intention and literary artistic universe rank first in frequency and, together with the second- and third-ranking contents (meaning and specific work), constitutes over 90% of the contents focused on by Sakai.

After each statement was scored for process and content, the grammatical structure of any statement identified as having more than one process was examined to determine which process was superordinate and which subordinate (see Chapter III, pp. 52-55). This analysis reveals which processes were involved in the critic's major proposition (superordinate process) and which process(es) supported this proposition. It also indicates what contents he focused on, directly or indirectly, within both the superordinate and subordinate processes. The overall analysis reveals that, in Sakai's approach, technical and philosophical inquiries closely interact with and are supported by psychological, linguistic-semantic, and formal processes, which focus primarily upon the contents of poet's intention and literary and artistic universe. Detailed tables reflecting these results can be found in Appendix F (Tables 69, 70, and 71, pp. 758-61).

The next step taken by the researcher was identifying the major idea of each paragraph and determining and ranking its content(s),

superordinate process(es), and subordinate process(es). Each major idea was then ranked as to its importance to the essay's theme. Results are indicated in Table 17.

Table 17
Rank Order of Importance of MIDD Processes and Contents
of Major Ideas (Sakai)

Rank Order	MIDD Process	MIDD Content
1	Philosophical	Poet's Intent
2	Technical	Lit/Art. Univ.
3	Ling-Semantic	Meaning
4	Formal	Specific Work
5	Psychological	

Finally, each supporting statement within a paragraph was ranked as to its importance to that paragraph's major idea and then to the essay's theme. The MIDD contents and superordinate and subordinate processes of each supporting statement were also identified. Results are indicated in Table 18.

As Table 18 indicates, supporting statements with a psychological process are more important to the major ideas of the essay than are those with a philosophical process. Although Sakai's major ideas are philosophically and technically oriented, he supports them with a

psychological approach. That is, Sakai's claims are philosophical and technical, whereas his evidence is psychological.

Table 18

Rank Order of Importance of MIDD Processes and Contents of Supporting Statements (Sakai)

Rank Order	MIDD Process	MIDD Content
1	Psychological	Poet's Intention
2	Philosophical	Lit/Art. Universe
3	Linguistic-Semantic	Meaning
4	Technical	Specific Work
5	Formal	Fictive Universe
6	Socio-Cultural	Poet

Table 18 also indicates that the poet's intention is the most important content found in the supporting ideas, and the literary and artistic universe ranks second. These two contents also rank highest in his major ideas.

Discussion of MIDD Analysis

Sakai's essay focuses on two of Stevens' propositions: "The poet's world is the poet's sense of the world," and "What is the subject of the poet? It is his sense of the world" (48). In these two propositions, Stevens implies not only his concept of poetry, but also his use of language. His

view of the world produces his unique style of poetic language, as evidenced by the images and metaphors he uses in Harmonium. The following paragraph exemplifies how Sakai focuses on these propositions in his essay:

These two propositions, which sound like Stevens' manifesto, saying that what the poet presents in the work is not the world itself but his "sense of the world," are to be remembered in the sense that they reveal the source of sensibility the poet depends upon, consequently containing the issues which influence the scheme of his methodology. When he says that the subject of poetry is not the world, but the "sense of the world," along with the technical design involved, we sense in the works his propensity to make language into a poetic theme by images or metaphors produced by the given rich senses of perception, detached from the various facts of reality. (48)

Sakai assumes that, in Stevens' theoretical works, the poet suggests a reader approach his poetry by considering how a "new action of language" is produced out of the "tension between the formless reality and the space of language."

Sakai uses various strategies to solve the ambiguities he encounters in Harmonium. His critical schema is basically philosophical and technical, and he primarily focuses on the poet's intention, the literary and artistic universe, and the poems' linguistic-semantic aspects (Tables 16 & 17). Thus, Sakai is interested in how Stevens' poetic theory provides a technical solution to the creative act. Sakai equivocates theory and practice, believing that he must examine the poet's theory of imagination and reality in order to solve a poem's ambiguities. He examines how form and

language reflect the poet's concept of poetry and the creative act, and he inquires into the nature of poetic experience.

Sakai examines how the poet's language suggests the nature of his experience with reality. He uses technical inquiry primarily to explore how Stevens' unique method of creating form and structure is influenced by his concept of language. In other words, Sakai is concerned with how Stevens' use of abstraction is based upon his theory of imagination and reality. Sakai's major concern with the relationship between the psychology behind the creative act and the function of language supports his controlling philosophical perspective (Table 16). He is concerned with how the poet confronts the pressure that comes from a formless and chaotic reality and how the poem's language emerges as this pressure is dissolved. Thus, Stevens' own philosophical approach to a technical solution for the poetic experience is closely related to Sakai's psychological inquiry into the relationship between the creative act and the language (Tables 15 and 16).

Sakai's belief that poetry does not present the world, but rather the poet's spiritual experience with the world implies his concern with how the poet's theory of imagination and reality structures his creativity. Stressing how Stevens' exploration of poetic form when experiencing reality creates his experimental language, Sakai examines how the images and metaphors illustrate the poet's unique perception of form.

Since Sakai equivocates poetic experience with language and style, he examines both the poet's attitude toward reality and toward the function of

language. Ultimately, Sakai interprets Stevens' theory to mean that poetic experience and the style of language are analogous, especially elaborating on Stevens' theory of the "Effects of Analogy," where the poet asserts that poetry possesses the power to transcend the objective world while sustaining an analogous relationship with "the particulars of reality":

An analogue, which transcends the various living things, though it is constituted by those things, is an orderly world of fiction created out of the chaotic world, even when it keeps an analogous relationship with reality. (49)

The critic stresses how this theory on the effects of poetry expresses Stevens' attitude toward reality and imagination. The poet confronts the chaotic, formless reality and creates order through language. Language is the "space" in which the poetic experience comes to possess its own autonomous world. Sakai is especially interested in Stevens' statement that poetry seems "to have something to do with our self-preservation" against the pressure of chaotic reality (49). Such poetry, Sakai believes, produces a feeling of freedom for the poet, "a kind of floating feeling or lightness into the immovable world." In such poetry, language, including images and metaphors, equals poetic experience, for, as Sakai notes, Stevens himself states that "[The] structure of poetry and the structure of reality are one, or, in effect, that poetry and reality are one, or should be" (50).

Sakai emphasizes how "abstraction," Stevens' particular mode of expression, reminds him of methods used by the Impressionists and Cubists. In fact, Stevens' theory stresses how poetry and painting are similar: "To a

large extent, the problems of poets are the problems of painters and poets must often go to the literature of painting for a discussion of their own problems" (51). For example, Sakai views the poem "Study of Two Pears" as a sampling of the poet's methodology, and he stresses how its "pictorial quality" exemplifies Stevens' unique mode of expression ("abstraction").

Then again, Sakai sees the specific mode of speech in "To the Roaring Wind" as suggesting a "lucidity," an abstract feeling produced from the poet's acute sense of experience with reality, where he tries to transcend time and space to explore the true motive of his own speech "even in the sound of wind." Here, Sakai refers to Stevens' abstraction as a form of "transparency," affirming that, through language, Stevens attempts to transcend the realm of representation.

Similarly, for Sakai, the rhythm of the language produces an abstraction that suggests the nature of poetic experience. He stresses that Stevens' "new language of no decorative quality" is closely related to the poet's view that "the structure of reality is nothing but an aspect illuminated in the various phases of the patchwork of language, which cuts into reality" (52).

Sakai is especially interested in how the poet's "unique perception of form" expresses the poetic experience as a whole and closely resembles the methods used by the Impressionists and Cubists. Sakai's approach is based upon the kinaesthetic and visual qualities of the poem's images and metaphors. He approaches the poet's aesthetic proposition by viewing

each poem's total affective quality as a synthesis of emotions produced by these images and metaphors. Sakai's interest in abstraction is especially evident in his discussion of "Earthy Anecdote," where he asserts that the poet explores the relationship between imagination and reality. Sakai considers the poem a balanced "verbal geometrics" produced from "two rhythmical images" (the firecat and the bucks) that create an "abstract form of movement," a form of visual plasticity and unusual emotion "uncommon to the poetry commonly read." Sakai questions the meaning of the poem in terms of how the poem's form, as a whole, produces an anecdotal space of imagination (an abstraction) through the "expansion of images" of the bucks and firecat.

For example, rather than searching for any logical connections between the images and metaphors or the lines and stanzas in "Life is Motion," he relies upon the affective quality of form and structure to define the poetic experience. Discussing how the arrangement of the language creates a visual sensation, Sakai stresses that the poetic form is actually an abstraction of the poetic experience:

Clearly the poem communicates the premonition of mutability (transience) of life in the so-called negative picture through the use of images of action and inaction opposed one another. . . . But before we read such a ready-made meaning into the poem, what the poem appeals to the reader directly is, first of all, a kind of fictional perception evolved through the dependence of language on the visual. Apart from a special technique suggested in the method of arranging eleven words before and after the word "stump," this poem apparently assumes a consideration of the form of motion rather than the movement itself. (55)

Sakai's technical inquiry into the poetic form and structure is based upon his interest in the poet's attitude toward reality, and he examines Stevens' use of anecdote with that in mind. Sakai assumes that Stevens' unique poetic view of the world allows him to interpret his experience in various forms, that Stevens believes that poetry is only an "anecdote" and "nothing but a kind of interpretation" of reality. Sakai assumes that because of this vision, Stevens' poetry possesses an "impersonal" quality and does not deal with "the mood of the poet's self-oblivious involvement." Sakai also considers anecdote as a unique language structure to create "anti-emotional space." He discusses the sense of humor in Stevens' experiment with anecdote, creating a unique emotional posture, different from that of the Romantic sentimentality.

Sakai consequently appreciates how the use of anecdote transforms the space of Oklahoma or Tennessee into a space of poetic imagination. That is, for Sakai, the poet's "capacity of abstraction" produces a unique aesthetic sensation. The kinaesthetic, visual, and audio fabrication of the real object and the creation of a unique form of fiction are testimony to the poet's rhetorical experiments with his unique poetic vision.

Sakai's technical inquiry leads him to examine Stevens' poetic mind, the psychology of which both reflects his poetic theory and demonstrates his technical achievement. Since Sakai believes that one must understand Stevens' poetic theory before approaching his poetry, an examination of how his creative mind operates in his theoretical assumptions becomes

essential. Sakai notes Stevens' own examination of the psychology of the creative act:

"It is a violence from within that protects us from a violence without. It is the imagination pressing back against the pressure of reality. It seems, in the last analysis, to have something to do with our self-preservation. . . (NA. 36)." (49)

The issue here is how the poet's mind confronts reality while he creates. Again, Sakai is specifically concerned with how Stevens' sense of reality differs from that of the Romantics. Stevens' world has no Romantic unity with Nature, and the poet "finds himself alone with his ego," holding "his imagination as a 'violence' from the inside against the 'base fact' or 'absolute fact perceived as another violence on the other side" (49).

In approaching the poet's use of abstraction and anecdote, Sakai comments on this attitude of the poetic mind toward reality, how a "sensation of floating" or freedom is created by the "act of putting the immovable world into motion by weaving it into the patterns of language" (52) and how the "joy of richness" is accompanied by a feeling of being freed from "the existing context of reality." The critic examines how the poet's anecdotal vision of the world leads a reader to approach the poems with emotional detachment and humor.

Thus, Sakai approaches the poetic form and structure by examining how the poet confronts with reality and attains a self-preservation. Underlying this critical approach is Sakai's assumption that form and structure equal the nature of poetic experience. Thus, for Sakai, the nature

of poetic experience itself provides a technical solution to the creative act.

To briefly summarize, then, Sakai's overall approach reveals a technical inquiry closely related to philosophical, psychological, and linguistic-semantic inquiries into the poet's poetic theory and creation:

The technique that stabilizes the form of transfiguration in the style of poetic language, which imagination weaves through working on phenomena or objects, consequently made the poet consciously seek the form of reality itself rather than the complications of the opposition of imagination and reality. (54)

Sakai assumes that the poet's technical performance and the nature of poetic experience are inseparable, suggesting that the poetic form and structure and the nature of the creative act are analogous. Sakai also implies that poetry does not deal with the complex emotional and intellectual components of the poetic experience. Rather, he suggests an aesthetic stance that stresses poetry's impersonal qualities.

Analysis of Aesthetic Conventions

Table 19 indicates the frequency analysis of the Japanese and American aesthetic conventions evidenced in Sakai's critical inquiry. Six of the eight identified conventions are Japanese, led by honi occurring in 11 of the 17 paragraphs that make up Sakai's essay and accounting for 28% of the total aesthetic conventions that he uses in his inquiry. The second most frequent convention is also Japanese (Wabi), but the third-ranking is an American convention, Organic Unity, only two percentage points less than wabi. Another Japanese convention (sugata) ranks fourth. Together,

the four most frequent conventions account for 85% of the total aesthetic conventions in Sakai's criticism.

Table 19

Frequency Analysis of Aesthetic Conventions (Sakai)

Rank Order	Japanese/American Aesthetic Conventions	Frequency # (%)
1	<u>Honi</u>	11 (28)
2	<u>Wabi</u>	9 (23)
3	Organic Unity	8 (21)
4	<u>Sugata</u>	5 (13)
5	<u>Mujo</u>	2 (5)
	<u>Yojo</u>	2 (5)
6	<u>Sabi</u>	1 (3)
	<u>Aware</u>	1 (3)
	Humor	1 (3)
	Total	40 (100)

Following this frequency analysis, the relative importance of each aesthetic convention was determined, based upon how important the supporting statement it occurs in is to the paragraph's major idea. (If more than one convention occurs in the same supporting statement, importance to that statement was determined according to where it occurs grammatically). Then, finally, the relative importance of each convention to the entire essay was determined according to the importance of the

major idea of the paragraph in which it occurs. (See pp. 107-128 for a full discussion of this analysis procedure.) Table 20 reflects this relative importance to the essay of those Japanese and American aesthetic conventions evidenced within Sakai's critical inquiry.

Table 20 indicates that honi and wabi control Sakai's approach to Stevens' poetry and the American conventions of Humor and Organic Unity are incorporated into his inquiry.

Table 20
Rank Order of Importance of Aesthetic Conventions (Sakai)

Rank Order	Japanese/American Aesthetic Conventions
1	<u>Honi</u>
2	<u>Wabi</u>
3	Humor
4	Organic Unity
5	<u>Sugata</u>
6	<u>Yojo</u>
7	<u>Sabi</u>
8	<u>Aware</u>
9	<u>Mujo</u>

Discussion of Analysis of Aesthetic Conventions

As shown in the above analysis of aesthetic conventions, the Japanese aesthetic conventions of honi and wabi control the poetic principle of Sakai's approach to critical inquiry. More specifically, Sakai incorporates these two conventions into his major philosophical and technical inquiries into the form and structure, focusing on how the poet's intention relates to the literary/artistic universe.

Sakai's major perspective is on Stevens' theory of imagination and reality, which stresses the analogous relationship between poetic form and structure and the poetic experience. Since Sakai assumes that poetic theory and practice should be examined equally, he focuses upon how the poet's approach to form and structure reflects his theory of imagination and reality, that is, his concept of the creative act. Here, honi controls Sakai's approach to the poetic principle that stresses how poetic form and structure suggest the essential nature of poetic experience. Wabi, on the other hand, controls his psychological inquiry into the nature of the poetic experience and supports his philosophical concern with Stevens' theory of imagination and reality.

Other aesthetic conventions are incorporated into these two aesthetic conventions. The American aesthetic convention of Humor is assimilated into wabi and Organic Unity into honi. The Japanese conventions of Sugata and yojo are incorporated into honi, supporting his concern with

how effectively the form and structure suggest the essence of poetic experience to the reader; mujo, sabi, and aware are incorporated into wabi in Sakai's examination of the nature of poetic experience, controlling his overall world view and attitude toward the relationship between reality and imagination when approaching Stevens' poetic world. A detailed discussion of the above summary of the interaction among these Japanese/American aesthetic conventions in Sakai's inquiry follows.

Stressing a critical focus on what the poetic experience essentially communicates, honi is evidenced in Sakai's concern with how images and metaphors in the poems suggest the essence of poetic experience with the phenomenal world. It describes his concern with how style of language and the creative act are analogous, a position that also leads him to examine how images and metaphors relate to the poet's abstract creation of reality. He is interested in Stevens' theory of Transcendental Analogue, the analogous relationship between poetic form and style and poetic experience of reality, which stresses that the creative act transcends "the existing cultural, social, symbolic or mythological context" of the things in the world and yet retains their context and form. This theory helps Sakai examine how the structure and form of the language communicate the poet's creative act. Since Sakai is concerned with the poet's belief that style constitutes meaning and meaning constitutes style, he approaches imagery and tone in terms of how they suggest the nature of the poet's creative act, which, in turn, helps him construe meaning.

Closely related to honi, sugata traditionally stresses the elegance of poetic style with which the poet chooses to communicate his poetic experience effectively. This convention also views poetic style as an abstract entity of poetic experience, suggesting the beauty of poetic form and content. It describes Sakai's concern with the total affective quality of the form and structure of the work, produced by a synthesis of imagery, tone, rhythm, and stanza organization. It explains Sakai's belief that the overall effect of the poetic form expresses the integrity of the poetic experience and that this effect is not dependent upon any logical configuration. This attitude toward form and style is evidenced in Sakai's interest in Stevens' abstraction, in how the "space of language" presents experience through affective images, metaphors, and rhythm. This aesthetic stance is evident in his elaboration of Stevens' Effects of Analogy theory. Sakai focuses upon the metamorphosis of reality through poetic form and structure, considering that only through figurative language can poetry "provide a plasticity, a form of order."

Sugata is also evident in the critic's concern with the poet's "unique perception of form," which creates, through the structure of language, a unique transparent space--an "anti-emotional space." He is concerned with the total effect of poetic form as a vehicle of communication. For example, in his approach to "Life is Motion," Sakai stresses how the entire form affects the audience, communicating the essential nature of poetic experience. He is reluctant to approach Stevens' poetry by logically

construing the idea the poem might communicate through images or the relationships of images or through rhythms created by specific language structures. Although, in his approach to "Earthy Anecdote," he agrees with a logical interpretation that images of death or inaction mean the "mutability of life," he defends his own approach to the poem by emphasizing how the overall effect of form and structure communicates the poetic experience:

But before we read such a ready-made meaning into the poem, what the poem appeals to the reader directly is, first of all, a kind of the fictional perception evolved through the dependence of language on the visual. Apart from a special technique suggested in the method of arranging eleven words before and after the word "stump" in the middle, this poem assumes apparently a consideration of the form of motion rather than the movement itself. And in proportion to this consideration, life is fabricated (in Stevens' word, "abstracted"), and it approaches the "fictional." For example, the substance of life itself tends to be 'abstracted' as it is allowed for the poet to draw a circle of dancing around the axis of the "stump" in the broad land of Oklahoma, or as it is allowed for the poet to present such a figurative method, and in the inverse proportion, it produces the effect to appeal conspicuously the form of life, or the proposition that "Life is Motion." As it is said in "Adagia" that to "subtilize experience" is "to apprehend the complexity of the world, to perceive the intricacy of appearance"(OP. 177)," Stevens may be approaching a kind of transparency, which is "abstracted from reality, in his proposition, "Life is Motion." This transparency, needless to say, is the transparency of a "transcendental analogue" structured by the poet's "sense of the world." (55)

Here Sakai stresses how, overall, the poem's abstract language communicates Stevens' belief that life is motion rather than movement. This aesthetic approach is revealed even more clearly in Sakai's elaboration on the transparency of poetic form and structure. In his

approach to "To the Roaring Wind," he stresses that a "compound body of imagery, rhythm, and ideas" (56) communicates the essential nature of the poetic experience. Sakai affirms that Stevens' lucid poetic language communicates a transcendental vision of reality--a poetic experience of tranquility in time and space.

Specifically denoting the richness of after-effect or after-glow that poetic form and structure produce upon the reader, yojo also describes Sakai's concern with the affective quality of form and language, stressing how the poem's language and form evoke feelings essential to the poetic experience and affect the audience's understanding of the nature of the poetic experience. He is concerned with how the work's images, tone, rhythm, form and structure evoke the feelings that are essential to the nature of the poetic experience. Sakai stresses that "the poem appeals to the reader directly," evoking "a kind of the fictional feeling" through "the dependence of language on the visual . . . [the suggestive quality of the] arrangement of words. . . the produced unity of sensation [through] the synthesis of images" (55), and the impression given by the synthesized images. He stresses how a unique "anti-emotional" quality of the poetic experience as a whole is evoked by the "rhetorical space" or "emptiness" created through language.

Sakai's emphasis on the equality of form/structure and the creative act, along with his interest in Stevens' abstraction, prompt him to explore not only the suggestive quality of form and structure, but also the nature of the creative act in terms of the relationship between imagination and

reality. He is interested in how the poet confronts and experiences the chaotic, transient, and formless outside world (mujo), eliminating the pressure of this phenomenal reality while creating poetry.

Organic Unity, which supports Sakai's use of honi, is especially incorporated in his inquiry into Stevens' use of language that "cuts into reality," producing a structure of reality reflecting the poet's sensibility. This is especially stressed when he approaches Stevens' poetic theory of poetry being "a transcendent analogue." Sakai believes in the orderly world of poetic fiction, which is "created out of the chaotic world" but retains "an analogous relationship with reality."

Organic unity is also evidenced in his approach to the poetic images, especially those found in "Anecdote of the Jar." Sakai appreciates the poet's "jar" image that analogously unifies metaphysical and physical reality. The use of abstraction unifies the "subject" and the "object," or the "imagination" and "reality" without losing their relationship in time or space. Thus, the image of a "jar" representing imagination and "Tennessee" representing reality together present the relationship of things and thoughts.

The aesthetic convention of wabi is evident in Sakai's concern with the psychology of Stevens' creative act. Wabi is specifically concerned with how the poet confronts the outside chaotic reality and dissolves the pressure while obtaining freedom of his self-preservation; the negative aspects of reality a poet experiences while creating are significant sources

for his poetic production. Sakai is interested in the tension that results between the formless reality and the creative mind, imports how the poet views the interrelationship between imagination and reality and indicates his strong interest in Stevens' concept of reality and his doctrine on the effects of poetry. As Sakai notes, Stevens says,

"It is a violence from within that protects us from a violence without. It is the imagination pressing back against the pressure of reality. It seems, in the last analysis, to have something to do with our self-preservation" (49)

"A possible poet must be a poet capable of resisting or evading the pressure of reality. . . ." (50)

"And I am imagination, in a leaden time and in a world that does not move for the weight of its own heaviness." (50)

Sakai is interested in how the poet finds himself "standing all alone by his own ego even without wishing for the supreme bliss of Romantic unity with Nature outside" (50), in how he confronts the chaotic, formless world, and how he uses his imagination as a protection from the pressures of the outside world--cathartic self-preservation via the creative act. Wabi is clearly evidenced in Sakai's emphasis on how the negative side of reality becomes a source of poetic sensibility that produces truth and beauty. The poem's form and structure lead the reader to experience the same "feeling of freedom from the existing context of reality" (52) as the poet has experienced.

Sakai's concern with Stevens' abstraction is also closely associated with wabi. Sakai's emphasis on the impression of self-detachment and

impersonality that Stevens produces in his anecdotal vision of the poetic world ultimately leads him to appreciate Stevens' comical vision of the world as evidenced in his cheerful attitude toward language, which differs from that of the Romantics whose sentimentality often made them indulge in the emotional entanglement with the object itself.

Mujo denotes the view of the world that nothing in the outside world is permanent, but that things in the world, including man, are transient and exist as part of phenomenal reality. Incorporated into the aesthetic principle of wabi, it is evidenced in Sakai's assertion that the world is chaotic and transient. He approaches Stevens' view of reality in terms of this belief, examining the poet's concept of poetic experience and creation. Sakai relates the poet's concept of imagination and reality to the structure of the poetic experience. He stresses Stevens' exploration of the form of essential reality in a "formless" world and his creation of poetic "form" in the "space of language." This view of a transient world ultimately leads Sakai to emphasize Stevens' use of anecdote to reflect his state of mind, how it produces impersonality in Stevens' poetic form, permitting him to have multiple visions of reality and to detach himself from the world. Mujo is clearly seen in Sakai's inquiry into how Stevens' emotional detachment implies that the world is only "fiction."

Incorporated into Sakai's use of wabi, Humor is evidenced in Sakai's approach to the poet's anecdotal interpretation of reality. Sakai senses Stevens' humor in his impersonal approach to the poetic creation, which

allows him to distance himself from his expressions. The "cheerfulness of words," or "Dandyism" is produced in this rhetorical space, an "anti-emotional space," which transcends one's sentimental attachment to the world. Sakai appreciates Stevens' ability to differentiate between his "anti-emotional, or "dehumanized," vision of the world and his comical, emotional approach to reality, helping him effectively communicate with the reader.

In fact, Sakai's interest in humor is closely related to his concern with Stevens' anti-worldly experience with reality, his emotional purgation by becoming one with the object itself. The poet's "capacity of abstracting reality" produces a method of distinguishing between the object in reality and the poet's self. This "space of 'emptiness'" produces an emotional detachment for both the poet and the reader. Here, Sakai's approach to humor is closely related to the Japanese aesthetic convention of wabi evidenced in his approach to the impersonality of Stevens' work. One's spiritual awakening to the world of reality naturally accompanies his emotional detachment and his feeling of "lightness," as is free from emotional involvement with worldly affairs, ultimately allowing him to feel comically detached, to observe the world around him cheerfully but also somewhat satirically.

Finally, the conventions of aware and sabi are seen in Sakai's concern with Stevens' attitude toward the phenomenal world, seeking to become one with its objects and experience tranquility. These two aesthetic

conventions are especially evident in his approach to "To the Roaring Wind":

The poet's "rage for order," which is thus exalted in the fictional "abstraction," sometimes carries him away toward the horizon of verbalization in order to explore the motive of his own speech, even in the sound of the wind: "What syllable are you seeking,/ Vacalissimu,/In the distances of sleep?/Speak it." Stevens attains a lucidity (or poetry) in the mode of speech, in his speaking to 'the roaring wind': Tell me "what syllable" you are seeking? What is the wind, if it is not the transformed tone of the poet's impulse toward vocalization, the roaring voice of his mind? Here we see again the spirit which incessantly transcends reality by analogy. Thus reality comes to transcend itself and attains the tranquil realm of time and space, and it is thus created into a poetic accomplishment as a compound body of imagery, rhythm, and idea. (55-56)

Here, aware describes Sakai's concern with the extreme state of one's becoming one with nature, which ultimately makes one reach "the tranquil realm of time and space." Through becoming totally one with nature, the poet's voice is identified with nature itself. Sabi describes Sakai's concern with Stevens' obtaining the spiritual realm within a phenomenal reality--a "tranquil realm of time and space" communicated through the poem's tone.

Overall, Japanese aesthetic conventions are characteristically interrelated in Sakai's approach to the form and content of the poem. Mujo, wabi, aware, sabi, and Humor describe his philosophical and psychological concern with the structure of Stevens' aesthetic experience, as well as with the poetic universe created in the poem. Honi and Organic Unity describe his concern with the work's technical elements: the equal value of form or structure and content; the equal value of the work's

linguistic-semantic and formal elements and the nature of the poet's aesthetic experience. Yojo and sugata describe his approach to the work in terms of its suggestive and affective quality in form and structure.

Sakai's critical inquiry, in terms of Japanese aesthetic conventions, corresponds to the MIDD analysis of processes and contents. Honi corresponds to his philosophical and the technical inquiry into how the poet's intention relates to the work's linguistic-semantic and formal elements. Sugata and yojo correspond to his psychological inquiry into how the work's linguistic-semantic and formal elements relate to the audience. Mujo, wabi, aware, and sabi correspond to his philosophical and psychological inquiry into the poet, his intention, the specific work, its meaning, and its fictive universe. Wabi also corresponds to his technical inquiry into the poet's philosophical and aesthetic disposition.

CHAPTER VIII
AMERICAN CRITICISM OF HARMONIUM

This chapter focuses on the critical strategies and aesthetic conventions evidenced in Martha Ravits' essay "Beginnings of a Fabulous Mode in Wallace Stevens' Harmonium." The chapter is divided into four sections. First, the analysis of the MIDD process and content categories is presented, including tables showing their frequency distribution and percentages and the results of Forced Paired Comparison of the major and supporting ideas. The next section centers on the implications resulting from the detailed analysis of the processes and contents of Ravits' major and supporting ideas.¹ Third, the analysis of the American and/or Japanese aesthetic conventions evidenced in Ravits' criticism is presented, including tables showing their frequency distribution and percentages and results of Forced Paired Comparison. The chapter concludes with a discussion of the implications resulting from the detailed analysis of aesthetic conventions that may have influenced Ravits' critical perspective.

¹ Detailed data analysis may be obtained by contacting the researcher.

Analysis of MIDD Processes and Contents

Table 21 reports the MIDD processes and contents of all statements within Ravits' essay.

Table 21

**Frequency Distribution and Percentage
of MIDD Processes and Contents (Ravits)**

Rank Order	MIDD Process	Frequency No. (%)	MIDD Content	Frequency No. (%)
1	PH	116 (32)	LAU	110 (24)
2	TC	89 (25)	PI	107 (24)
3	PS	58 (16)	ME	81 (18)
4	LS	39 (11)	SW	72 (15)
5	HS	31 (8)	FU	66 (14)
6	SC	14 (4)	MY	10 (2)
7	FO	8 (2)	PT	5 (1)
8	SI	1 (0.3)	AUD	4 (1)
9	--	--	RC	1 (0.2)
	NIP	5 (1)	NIC	2 (0.4)
	TOTAL:	361 (100)	TOTAL:	458 (100)

(For code descriptions of Midd processes and contents, see p. 134.)

Ravits' essay contains 198 statements but 356 processes and 456 contents, since more than one process and/or content often occurs in individual statements. Together, the philosophical, technical, and psychological dominate 70% of the processes identified in Ravits' essay. Similarly, the literary and artistic universe and the poet's intention together control almost half of the contents found in her essay.

After each statement was scored for process and content, the grammatical structure of any statement identified as having more than one process was examined to determine which process was superordinate and which subordinate (see Chapter III, pp. 52-55). This analysis reveals that the technical process occurs most often as the superordinate process within statements, followed by the philosophical process; one-third of the subordinate processes are also philosophical, and over one-half of these are within statements containing a technical superordinate process (see Table 72, p. 762).

The analysis also indicates which contents Ravits focused on, directly or indirectly, within both the superordinate and subordinate processes. Over 70% of those statements with a technical superordinate process interact with the content of poet's intention. Put another way, over one-half of the content poet's intention is found in technically-oriented statements; the same is true for the content of literary and artistic universe. Together, these two contents dominate almost two-thirds of the total contents within technically oriented statements (Table 73, p. 763).

Table 74 (pp. 764-565) uses the philosophical superordinate process (second in frequency) as an example of how a superordinate process within Ravits' essay interacts with the subordinate processes and contents.

The next step in the analysis was identifying each paragraph's major idea and then ranking it as to its importance to the essay's theme. Results are indicated in Table 22.

Table 22

Rank Order of Importance of the MIDD Processes and Contents
of the Major Ideas (Ravits)

Rank Order	MIDD Process	MIDD Content
1	Technical	Poet's Intention
2	Philosophical	Lit/Art. Universe
3	Psychological	Meaning
4	Socio-Cultural	Specific Work
5	Ling-Semantic	Poet
6	Historical	Fictive Universe
7	Formal	Myth

Finally, each supporting statement within a paragraph was ranked as to its importance to that paragraph's major idea and then to the essay's

theme. Table 23 ranks the importance of supporting statements within Ravits' essay by rank order of MIDD process and content.

Table 23

Rank Order of Importance of MIDD Processes and Contents
of Supporting Ideas (Ravits)

Rank Order	Process	Content
1	Philosophical	Poet's Intention
2	Technical	Lit/Art. Universe
3	Ling-Semantic	Poet
4	Historical	Meaning
5	Psychological	Specific Work
6	Socio-Cultural	Fictive Universe
7	Formal	Myth
8	-----	Reality by Consensus
9	-----	Audience

As Table 23 reflects, the first- and second-ranking processes for the supporting ideas are, respectively, the second- and first-ranking processes for the major ideas. Similarly, the third- and fifth-ranking processes are inverse: linguistic-semantic and psychological, respectively, for the supporting ideas, but psychological and linguistic-semantic, respectively, for the major ideas. This overall analysis reveals that Ravits' claims and

evidence are both technical and philosophical, but more of her claims are technical and more of her evidence is philosophical. What is interesting here is the extent to which these two processes interact, but as major perspectives and support. Table 23 also indicates an identical first- and second-ranking of the contents of poet's intention and literary and artistic universe, respectively. The third ranking given to the content of poet reflects how she significantly employs it to inquire into the poet's intention and the literary and artistic universe.

Discussion of MIDD Analysis

The theme of Martha Ravits' essay is as follows: Stevens' fictional strategy, his fabulous mode, is the poet's unique poetic experiment with form and structure, and expresses his individual imagination in a secular modern world. Ravits' critical schema is based upon her technical concern with Stevens' aesthetic experiment with a fictional strategy (see Table 22). Her major concern is Stevens' individual technical experiment with themes and contents particular in the secular modern world. She examines Stevens' aesthetic disposition, stressing how Eliot's modern "mythical method" of poetic expression contrasts with Stevens' "anti-mythological" secular fictional mode. Further, in relation to Stevens' technique of fabulation, the critic examines the linguistic-semantic elements of the work (the poet's "symbolic dualism," which reveals a problematic philosophical and psychological dualism) and the problematic relationship between

reality and imagination, or, more specifically, reality and dream.

Consequently, Ravits is also concerned with how the form and structure of Stevens' works reflect his creative act. In addition, she inquires into the socio-cultural and historical elements involved in Stevens' modernism (as opposed to traditionalism), as reflected in his poetic vision and language.

Ravits' major critical inquiry into Stevens' narrative strategy is supported by her philosophical inquiry into the poet's intention, the literary universe, and the poet (Table 23). This inquiry is further supported by linguistic-semantic and formal inquiries into Stevens' approach to fables in terms of abstraction and plot development, as the following example indicates:

The fabulous mode of Harmonium attests to the scope and abundance of his unique imagination. Yet Stevens remains at best an incomplete dramatist whose fables suggest the interaction of various components of experience as much through abstraction as through plot development--thus the tentative, enigmatic quality of even his most complete later fables. From the beginning, however, the fabulous becomes for Stevens an indispensable mode for depicting from a proper aesthetic distance that area where the themes of poetics and the themes of self meet. (91)

Here Ravits' technical inquiry is basically supported by a concern with how the poet demands a unique narrative mode by which he "speaks at once of external and internal reality." She implies a concern with the poet's philosophical (aesthetic) stance, which she emphasizes when discussing his attitude toward the traditional poetic imagination and his theoretical stance so unique for a modern secular age. She stresses the poet's debunking of myth as he discovers the fabulous mode which enables

him to approach simultaneously the "external and internal reality" to express the complex interaction between imagination and reality. She is interested in how the poet's technical experiment reflects his concept of poetry, especially in terms of his attitude toward life and art. She states:

In a secular age, Stevens hoped that art, particularly poetry, would help free man from the constraints of previous mythologies and religion: "After one had abandoned a belief in god, poetry is that essence which takes its place as life's redemption" (OP, 158). (78)

Ravits' interest in the technical and philosophical elements of his work includes the psychological problems involved in Stevens' act of creating, his unique personality, and his motive for the poetic form and structure. (See Tables 72 and 73, pp. 762-63.) She emphasizes the role art plays in his attempt to free man from the "constraints" of traditional mythology and religion and states how fables became Stevens' "favorite vehicles for presenting his formidable talents of wit and invention" (78). Thus, the art of "playfulness" evidenced in Stevens' fabulous mode is the poet's technical mask ("vehicle") through which he conveys his thoughts and originality.

Ravits' inquiry into Stevens' use of anecdotes also indicates her interest in the poet's personality. She stresses that his use of anecdote reflects his dogmatic attitude toward the art of fiction, his "unofficial view of being," his comical stance toward the theme, and his ironical and skeptical attitude toward reality. This psychological interest in the poet's technique in terms of the relationship between the "themes of poetics" and the poet's self becomes clearer when Ravits states:

The unrealistic premise of fable allows Stevens to express in fictive form the advanced poetic ambitions and poetic boasts that his natural inclination to reticence might otherwise have denied him. The bravura of his comic stance excuses the audacity of self-prophecy. (90)

Psychological inquiry into the poet's motive behind his various technical elements is illustrated in Ravits' approach to "Hymn from a Watermelon Pavilion." She examines Stevens' dualism in the symbolic structure of the components of poetic experience. Her interpretation of the poems effectively points out the symbolic illustration of the co-existence of dream and reality, or imagination and reality. She examines the irrational elements of the poetic imagination in terms of the introspective aspects of the poet's self. Ravits especially emphasizes the effective use of color to symbolize the irrational elements of dream and objective reality.

Ravits' technical and philosophical inquiry also includes an interest into the historical and socio-cultural elements of Stevens' poetry (Table 23). In the beginning of her essay, Ravits is interested in how they are reflected in Stevens' technique and in his aesthetic principle. Contrasting T. S. Eliot's The Waste Land with Stevens' Harmonium, Ravits stresses how Stevens' individualism and optimism reflects American modernism, that is, an American romantic temperament that celebrates how an individual imagination can experiment with a new technique. Ravits especially stresses how Stevens' untiring spirit to testify his power of imagination "under any conditions" is just the opposite of Eliot's pessimistic

temperament that focuses on the barrenness of modern life and is revealed in Stevens' unique fabulous mode.

Ravits' interest in the American cultural value of Stevens' poetry becomes an important element of her critical inquiry, for through this interest she approaches the sentiment and theme of the works and defends her major technical and philosophical inquiry. When inquiring into his poetic language, she emphasizes the connection between Stevens' fabulous mode (anecdote) and the American vernacular:

Stevens also plays on the connection between anecdote and oral form. He uses the term to gather the force of American vernacular into his style, for it implies, among other things, that Stevens, like Twain and Whitman, is a teller of tall tales, a native artist who draws on the vitality of American speech. Though Stevens' anecdotes turns out to be tightly controlled, artful poems, they nonetheless reflect the poet's early desire for an unpretentious, unstilted fictional mode. (79)

Her approach to the subject matter, themes, and characters of the poems often reflects a concern with the American backdrop behind the poet's creative act. For example, in her approach to "Hymn from a Watermelon Pavilion," she states:

In the chapter of *Walden* entitled "Where I Lived, and What I Lived For," Thoreau wrote: "Shams and delusions are esteemed for soundest truths, while reality is fabulous." Stevens often celebrates reality in accord with the doctrine of his nineteenth-century country-man. Perhaps Stevens was thinking of Thoreau in his cabin at Walden Pond, when he wrote "Hymn from a Watermelon Pavilion" (85)

Here Ravits associates Thoreau's philosophy of reality ("reality is fabulous"), the doctrine of secular imagination, to Stevens' use of the

fabulous mode. She approaches the poetic universe of "The Paltry Nude Starts on a Spring Voyage" in a similar manner, in terms of how Stevens presents an American theme by using the old world aesthetic image.

Stevens bravely casts his prediction of the fate of his early poetry in a Harmonium fable that centers on a rejoicing personification of his young American muse in "The Paltry Nude Starts on a Spring Voyage" (CP, 5). His opening protest--"But not on a shell, she starts . . ."--contrasts the birth of his American innocent to Botticelli's Renaissance portrait of "The Birth of Venus" an image not "archaic." (90)

Thus, Ravits' overall socio-cultural perspective also encompasses concern with language style and with the poet's modernism.

In examining the formal elements of the work, Ravits examines how Stevens' use of anecdote meets his modern aesthetic principle (abstraction and change), reflecting the modern world of "inconstancy," and how psychologically it helps the poet solve the technical problem of how to deal with the modern materials in such a world. Here, Ravits indicates her interest in the formative process of contents and form:

By masking his technical precision in seemingly casual, nonce creations, Stevens emphasizes the function of change in the poetic process. Anecdote is a short, episodic form whose brief span necessarily limits sequential development. In "a universe of inconstancy" (CP, 389), the choice of short anecdotal form releases the poet from the constraints of cause-effect narration and frees him to describe aspects of change in a momentary, provisional fashion. (90)

Overall, the contents Ravits focuses upon most in her technically oriented critical inquiry are the poet's intention and the literary universe. (See Table 73, p. 763.) She is concerned with what Stevens tries to do with

the art of poetry and why he does so. She explores the poetic language in search of how the poet's intention relates to his technical achievement of fabulation (literary universe) and his philosophical and aesthetic disposition. She focuses upon the meaning of the specific mode of language (symbolism) in the work which supports the poet's intention. Her inquiry includes the poet's creative act in terms of the relationship between the poet himself, the poetic universe, and myth.

The overall framework of Ravits' critical inquiry may be better understood by examining a part of her essay where she explores "The Paltry Nude Starts on a Spring Voyage." Her critical stance is basically technical, for she is examining how the poet's fabulation is closely related to the poet's unique philosophical disposition. This philosophical and technical perspective also includes the linguistic-semantic elements of the work, the symbolic construct of language which suggests the poet's attempt at technical achievement:

His modern nude sets out at her poetic inception in modest simplicity--she rides the "first-found weed" of spring rather than the shell of Venus' majestic sea-birth. But her unassuming manner belies her true intent, for she, like her divine prototype, hopes to acquire the "purple stuff" of the goddess' robe in a symbolic donning of the poetic mantle. . . . With the subtle internal rhyming of comparative forms--"goldener," "later," "intenser"--this description foretells the sea-change and maturation of Stevens' poetry as it advances from the youthful vigor of Harmonium toward the more stately embodiment of "an authentic and fluent speech." (90-91)

In addition, as she examines the poem's form and structure in terms of the symbolic structure of the poetic universe, she inevitably confronts the

psychological problem involved in the poet's creative act as he confronts reality, seeking an aesthetic outlet for his personal aesthetic assertions:

The unrealistic premise of fable allows Stevens to express in fictive form the advanced poetic ambitions and poetic boasts that his natural inclination to reticence might otherwise have denied him. The bravura of his comic stance excuses the audacity of self-prophecy. (90)

Ravits' interest in Stevens' technique also includes inquiry into the historical and socio-cultural elements of this poem. Stevens' modernism and provincialism, as manifested in the symbolic structure of the poetic universe, are stressed, for she is interested in the relationship between the poet, the secular world, and the modern poetic imagination:

Stevens bravely casts his prediction of the fate of his early poetry in a Harmonium fable that centers on a rejoicing personification of his young American muse in "The Paltry Nude Starts on a Spring Voyage" (CP, 5). His opening protest--"But not on a shell, she starts . . ."--contrasts the birth of his American innocent to Botticelli's Renaissance portrait of "The Birth of Venus," an image not "archaic." . . . His modern nude sets out at her poetic inception in modest simplicity. . . . The paltry nude moves out of her native New England "salty harbors" eager for "the brine and bellowing/Of the high interiors of the seas. (90)

Her discussion of this specific poem is also characteristic of her overall approach, for it reflects how those contents she frequently focuses on interact with her technical and philosophical perspective. Her major interest is in how the poet's intention is embedded in the poem's language and personification, revealing Stevens' emotional and intellectual motives. In her discussion of Stevens' motives for using the fabulous mode, she mentions how Stevens' "young American muse" is disguised in the figure of

Botticelli's Venus and how this myth of the birth of Venus is used to provide thematic structure.

Analysis of Aesthetic Conventions

Table 24 reports the frequency analysis of those aesthetic conventions evidenced in Ravits' critical inquiry.

Table 24

Frequency* Analysis of Aesthetic Conventions (Ravits)

Rank Order	American	Japanese	Frequency # (%)
1	Organic Unity	-----	21 (34)
2	Democracy	-----	14 (23)
3	Common Sense	-----	13 (21)
4	Humor	-----	6 (10)
5	Divine Inspiration	-----	5 (8)
6	Colloquialism	-----	3 (5)

*Frequency denotes the number of paragraphs in which an aesthetic convention occurs. (See pp. 107-108 for a detailed explanation.) Ravits' essay contains 46 total paragraphs.

As the above table shows, all six American aesthetic conventions are evidenced in Ravits' critical inquiry, but not one Japanese convention

occurs. Together, the top three ranking conventions control 78% of the total conventions evidenced in the essay.

Following this frequency analysis, the relative importance of each aesthetic convention was determined, based upon how important the supporting statement it occurs in is to the paragraph's major idea. (If more than one convention occurs in the same supporting statement, importance to that statement was determined according to where it occurs grammatically). Then, finally, the relative importance of each convention to the entire essay was determined according to the importance of the major idea of the paragraph in which it occurs. (See pp. 107-128 for a full discussion of this analysis procedure.) Table 25 reflects this relative

Table 25

Rank Order of Importance of Aesthetic Conventions (Ravits)

Rank Order	Aesthetic Convention
1	Organic Unity
2	Democracy
3	Humor
4	Common Sense
5	Divine Inspiration
6	Colloquialism

importance to the essay of those American aesthetic conventions evidenced within Ravits' critical inquiry. As Table 25 indicates, Organic Unity and Democracy not only are the most frequently occurring conventions, but they also control Ravits' critical inquiry as she approaches and comes to appreciate the "fabulous mode" of Stevens' poetry. Humor and Common Sense rank a close third and fourth, respectively, in order of importance, although their frequency ranks are just the reverse. It is interesting to note that Common Sense is significantly incorporated with the other three conventions--in 11 of the 14 paragraphs in which it occurs (4 paragraphs with Organic Unity, 4 with Democracy, and 3 with Humor). The last ranking conventions, Divine Inspiration and Colloquialism, are incorporated with Democracy.

Discussion of Analysis of Aesthetic Conventions

As the above analysis indicates, the American aesthetic convention of Organic Unity controls Ravits' major concern with the poet's technical experiment with his narrative strategy of the "fabulous mode," supporting her approach to the philosophical and psychological elements of the poetic creation. Democracy and Common Sense are also important, for they control her emphasis on the poet's creativity and his optimism, as well as his secular imagination that pertains to the common sense approach to the poetic materials in the real world.

Other American aesthetic conventions are incorporated within these controlling conventions. Divine Inspiration supports her approach to the "redemptive" function of imagination. Humor supports her approach toward Stevens' comical stance toward his subject. Colloquialism supports her approach to the poet's narrative technique, specifically his rhetorical experiment with American vernacular. A detailed discussion of these conventions in Ravits' criticism follows.

The aesthetic convention of Organic Unity is reflected in Ravits' approach to the poet's technique to resolve poetry's philosophical and aesthetic dualism by uniting incongruous and paradoxical themes and contents: the real and the ideal; dream and reality; subjectivity and objectivity; and the external and the internal. For example, she examines how the structure of "Earthy Anecdote" suggests its theme:

The Oklahoma setting of the anecdote suggests the unbounded freedom of the American range, and the wilderness of the stampeding 'bucks' identifies them as deer or antelope. It is their adversary, the firecat, a fabulous beast, that is totally unexpected in this setting. As the bucks "went clattering," the firecat "bristled in the way," forcing them to serve in "a swift, circular line" first to the right, then to the left. The motion of life in this anecdote has theoretical implications, since the leaping firecat holds sway over the bucks and organizes their random run into an abstract pattern a pattern mirrored in the stanzaic repetitions and turns of the tale. The poem is symmetrically composed. The first stanza serves as exposition; the second as thesis; the third, antithesis; the fourth, a combination of the previous two or synthesis; and the last stanza brings the action to a halt with a satisfying element of poetic closure: "Later, the firecat closed his bright eyes/And slept." (81)

Here, Ravits concentrates on how form and structure unite and organize the incongruous elements of the theme and contents, the dualism of reality and imagination (specifically, the actual and the fabulous), which, throughout stanzaic repetitions and movements, illustrates the function of the poet's individual imagination in a new secular world of freedom.

Ravits' major interest in Stevens' technical experiments in Harmonium reflects the convention of Democracy. For example, in her beginning paragraphs she focuses on how Stevens' modernism differs from Eliot's, and she agrees with Stevens in the fathomless capacity of one's individual imagination "under any conditions." Instead of Eliot's pessimism and his attachment to "antiquity," she supports Stevens' optimism, with its untiring spirit endlessly pursuing happiness and freedom despite the difficult conditions presented by the modern world. This spirit of "self-reliance" of the individual imagination is viewed "as a source of consolation in a secular era." She sees Stevens' challenging spirit to pursue aesthetic freedom and originality by experimenting with a new form of self-expression as a method for him to free himself from the "constraints of previous mythologies and religion":

[Stevens] chose to "make it new," in Pound's words, by creating unpretentious poetic fictions entirely his own. He looked not to the challenge of creating a overarching mythological pattern as did many modernists (Yeats, Pound, and Joyce, in addition to Eliot) but to the less awesome if equally demanding task of shaping his own fabulous mode. (77-78)

This interest in the poet's role in a new world of freedom leads Ravits to examine Stevens' technical achievement. Contrasting Stevens' secular individual imagination to Eliot's conservative attitude toward technical invention, Ravits highly appraises the poet's method of fabulation as an "unpretentious" form of free, "unconstrained" individual imagination, as well as his "unconventional" content:

By turning to fabulation rather than myth, Stevens avoided the larger communal, philosophical, and religious claims of myth and adopted instead an unpretentious personal form. Eliot in The Waste Land invented a new form in which to cast modern material by comparing it to previous tradition. Though his method was radical, his aims were deeply conservative. Stevens, using fable, a simple secular form ideally suited to the shorter lyric, set about demonstrating the spontaneity and resilience of the imagination under any circumstances. (78)

Ravits supports Stevens' disbelief in "myth" and religion because they confine one's sensibility and perception, narrowing its "endless possibilities and explanations for reality." She stresses how this "debunking of myth" and pursuing of "fable" affect the poet's technical invention.

Ravits' emphasis on Stevens' pursuit of a free "undogmatic" form of poetry that expresses the commonly shared experience of people in a secular age is especially evident when she discusses his use of the anecdote. She first comments that the word anecdote "comes from the Greek anekdota, meaning 'things not given out' or 'unpublished things,'" and then connects this with Stevens' attitude toward poetic form and content. She stresses that Stevens' undogmatic and informal attitude toward the poetic universe, "'the poet's unofficial view of being,'" helps him approach the

reader. She is especially concerned with how Stevens' use of the term "anecdote" in his titles affects the reader when first approaching his poetry. She feels the term "helps prepare the reader for their unconventional content." The critic's attentiveness to the "free" and "undogmatic" nature of the anecdote aids her inquiry into how Stevens' "fabulous mode" supports Stevens' "aesthetic convictions" that the poet's creative act is one of freedom and originality.

In addition, Democracy influences Ravits' approach to the poetic universe of the Harmonium in other ways. She approaches the "fabulous protagonists" as "figures of pure imagination ready to battle the intractable material of their world," who, as poet-scholars, confront reality and demonstrate self-reliance with their unconventional imaginations. Her interpretation of these poetic figures culminates with an appreciation of the heroic figure Hoon in "Tea at the Palaz of Hoon," a "self-elected ruler of reality" who confronts reality through "his own creative consciousness" and creates an original poetic vision in his struggle for self-discovery. Ravits' discussion of "The Paltry Nude Starts on a Spring Voyage" celebrates the birth of Stevens' "young American muse," which opposes the traditional muse of myth. She contrasts Stevens' American innocent with Botticelli's Venus, appreciating its "modest simplicity" and "unassuming" manner in pursuing self divinity. She appreciates how Stevens' "advanced poetic ambitions" demonstrate "the scope and abundance of his unique imagination."

The convention of Common Sense is reflected in Ravits' view of the poet's "unpretentious personal form" produced from everyday experience. She is interested in his unpretentious style and his unconventional content of common reality. Her discussion of "Earthy Anecdote" shows her appreciation of how Stevens' imagination is sustained by "untamed" everyday reality:

The firecat's final gesture links it to temporal existence, as Stevens uses a concrete detail to set off the fabulous aura of his symbolic beast. The matter-of-fact tone of the narrative heightens its theoretical ramifications, for the anecdote both demands and refuses to be read on a literal level. By presenting unreality as reality, it incorporates the fabulous into earthy existence. Stevens makes the fabulous--and by implication the burning power of imagination--a power that co-exists with and orders untamed reality. (81)

In her discussion of "To the One of Fictive Music," Ravits again emphasizes how Stevens' imagination interacts with his interest in "the familiar world of reality," and she appreciates the poet's celebration of "commonplace reality" in her approach to "Hymn from a Watermelon Pavilion." Referring to Thoreau's Walden (85), Ravits emphasizes Stevens' view of the poet as "scholar of reality," who confronts the untrodden world to discover hidden nourishment in common reality, which he then uses as a source of imagination.

Another aesthetic convention, Divine Inspiration, is evident when Ravits inquires into Stevens' concept of the "redemptive function of poetry" in a secular age. It interacts with her emphasis on the "self-reliance of the individual imagination as a source of consolation in a secular era." In her

approach to "Tea at the Palaz of Hoon," she concentrates on Hoon as a hero who overcomes his "war with reality" by self-celebration of his creative act. Transcending time and space, he makes the entire cosmos his home.

The aesthetic convention of Colloquialism is reflected Ravits' inquiry into Stevens' rhetorical experiment with the American vernacular. Ravits points out how anecdote and verbal language develop the "fabulous mode." Her interest in American speech is evident when she compares Stevens' style with that of Twain and Whitman:

He uses the term [anecdote] to gather the force of American vernacular into his style, for it implies, among other things, that Stevens, like Twain and Whitman, is a teller of tall tales, a native artist who draws on the vitality of American speech. Though Stevens' anecdotes turns out to be tightly controlled, artful poems, they nonetheless reflect the poet's early desire for an unpretentious, unstilted fictional mode. (79)

Colloquialism is also evident in Ravits' approach to "Bantams in the Pine-Woods." She stresses how Stevens uses the American vernacular as a powerful weapon to express his theme, his own personal poetic experience in the common new world. For Ravits, Iffucan is a "universal" poet whose work becomes dull and loses originality because his imagination depends upon a worldly scope of poetic material. In contrast, the "inchling" as an "incipient poet" sustains a personal strain of poetry because his imagination depends upon "the particulars of his native world." Ravits appreciates Stevens as a "new American talent" whose own native voice produces art.

Finally, since she focuses upon Stevens' comical use of metaphor, the aesthetic convention of Humor is also evident in Ravits' interest in his

experiments with narrative anecdotes. She comments on Stevens' comic slant toward his subject in "Bantams in the Pine-Woods":

Stevens again uses comic distortions of size in a dispute between two rival poets staged as a cockfight in "Bantams in the Pine-Woods." Here the "inchling," a self-effacing mask for the emerging poet, hurls rhetorical barbs at an exotic rival, whose very name contains the challenge "if you can". . . . (88)

Ravits shows her appreciation of the technique of "burlesque" and "exaggeration" with her emphasis on the poet's solution to expressing the emotional tension created out of the incongruous elements of his intellectual and emotional motive. His technique of humor here involves his experiment with poetic language, his playing with words to create a comic metaphor to indicate distorted images of two incompatible poets, representing a new emerging challenging poetic imagination and a traditional poetic imagination. Thus, Ravits appreciates the emotional release found in Stevens' humor, for it helps her approach his otherwise serious intellectual motive.

The American aesthetic conventions evident in Ravits's critical inquiry basically correspond with the analysis of the MIDD processes and contents. Democracy, Common Sense, and Divine Inspiration correspond with the philosophical, socio-cultural, and historical inquiries into the poet's intention, as well as the poet's unique aesthetic disposition in relation to the literary and artistic universe and myth. Colloquialism, Organic Unity, and Humor correspond with the linguistic-semantic, psychological, and formal inquiries into the poet's technical disposition.

CHAPTER IX

COMPARATIVE ANALYSIS OF JAPANESE AND AMERICAN CRITICISM OF HARMONIUM

Both the results of the MIDD analyses and the descriptions of the aesthetic conventions illuminate differences and similarities in Sakai's and Ravits' critical inquiry into Harmonium. This chapter begins with a comparative analysis of the MIDD processes and contents and the Forced Paired Comparison of major and supporting ideas found in the two essays. It includes tables showing the frequency (and percentage) distribution of these processes and contents, the interaction of subordinate processes and contents with superordinate processes, and the rank order of processes and contents of the major and supporting ideas. The implications of this MIDD analysis is then discussed. A comparative analysis of those Japanese and/or American aesthetic conventions evidenced in the two essays is then summarized, and the chapter concludes with a discussion of the implications of these findings.

Comparative Analysis of MIDD Processes and Contents

Table 26 compares the frequency of the MIDD processes and contents of statements within the two essays. Although the philosophical, technical, linguistic-semantic, and psychological processes together account for the

Table 26

Frequency Ratio Distribution of MIDD Processes & Contents
Sakai (J) and Ravits (A))

MIDD PROCESSES

	P H	P S	T C	H S	F O	L S	S C	M A	S I	N I P
(J)	34	14	21	--	9	21	.4	--	--	1
(A)	32	16	25	8	2	11	4	--	.3	1

MIDD CONTENTS

	P T	P I	L A U	M E	S W	R C	A U D	M Y	F U	I R	N I C
(J)	1	29	29	16	16	.4	2	--	4	--	2
(A)	1	24	24	18	15	.2	1	2	14	--	.4

(For code descriptions of MIDD processes and contents, see p. 134.)

majority of the total processes identified in both essays, their distribution varies. Both critics' perspectives are highly philosophical, and the ratio of the philosophical process to the total number of processes differs only slightly. However, Sakai's essay has equal percentages (21%) of technical and linguistic-semantic processes, while Ravits' has 25% and 11% for these two processes, respectively. Sakai's essay also has a slightly lower percentage of psychological processes than does Ravits'. Another major difference occurs in the two critics' formal, historical, and socio-cultural

processes. Formal ranks fourth in Sakai's essay, but fifth in Ravits'; 8% of Ravits' processes are historical, a process Sakai never uses; similarly, 4% of Ravits' processes are socio-cultural, a minimal process for Sakai (.4%).

Both criticisms indicate high percentages for four content categories: literary-artistic universe, poet's intention, meaning, and specific work account for 91% of the contents of Sakai's essay and 81% of Ravits'. A marked difference is evident in their interests in the fictive universe, however, with Sakai's interest 10% less than Ravits'.

Although the philosophical and technical processes rank high for both critics, major differences occur in the frequency of their superordinate and subordinate processes and in how they interact with one another (Table 75, p. 766). Over half of Sakai's superordinate processes are philosophical, compared to one-third for Ravits; on the other hand, 42% of Ravits' superordinate processes are technical, compared to 28% for Sakai. The psychological superordinate process ranks third for both critics. Sakai's philosophical superordinate process interacts closely with the linguistic-semantic, technical, and psychological subordinate processes; in fact, 44% of these subordinate processes are controlled by his philosophical inquiry. Ravits' technically oriented inquiry is supported primarily by philosophical, psychological, linguistic-semantic, and historical inquiries.

Table 76 (p. 767) compares how the contents interact with the superordinate processes within the two essays. Almost half of Sakai's philosophical inquiries focuses on poet's intention, literary and artistic

universe, meaning, and the poem itself. Ravits' technical inquiry also focuses on poet's intention and literary and artistic universe, which together constitute one-fourth of the total contents within the essay. Table 77 (pp. 768-70) compares both critics' philosophical inquiries (ranking first for Sakai and second for Ravits), revealing how the contents and subordinate processes work together within this specific superordinate processes.

Table 27

Rank Order of Importance of MIDD Processes and Contents
of Major Ideas: Sakai (J) and Ravits (A)

Rank Order	Process		Content	
	(J)	(A)	(J)	(A)
1	Phil.	Tech.	Poet's Int.	Poet's Int.
2	Tech.	Phil.	Lit/Art Univ	Lit/Art Univ
3	Ling-Sem.	Psych.	Meaning	Meaning
4	Formal	Socio-Cult	Spec. Work	Spec. Work
5	Psych.	Ling-Sem.		Poet
6		Historical		Fictive Univ.
7		Formal		Myth

Table 27 compares the rank order of the processes and contents of the major ideas for both essays. Just as the technical process dominates the percentage of superordinate processes in Ravits' essay, it ranks first for her major ideas. Similarly, the same applies to the philosophical process for

Sakai. The major ideas of both critics focus to the same extent on poet's intention and literary and artistic universe.

Table 28 compares those processes and contents supporting the major ideas of the two critics. Sakai supports his major concern, philosophically inquiring into the technical elements of the poem, with psychological,

Table 28

Rank Order of Importance of MIDD Processes and Contents
of Supporting Ideas: Sakai (J) and Ravits (A)

Rank Order	Process		Content	
	(J)	(A)	(J)	(A)
1	Psych.	Phil.	Poet's Intent.	Poet's Intent
2	Phil.	Tech.	Lit/Art. Univ.	Lit/Art. Univ.
3	Ling-Sem.	Ling-Sem.	Meaning	Poet
4	Technical	Historical	Spec. Work	Meaning
5	Formal	Psych.	Fictive Univ.	Specific Work
6	Socio-Cult.	Socio-Cult.	Poet	Fictive Univ.
7		Formal	Audience	Myth
8				Reality by Consensus

linguistic-semantic, and formal inquires. Ravits' technical inquiry is supported by the linguistic-semantic and philosophical, which are further supported by socio-cultural and historical inquiries.

Interesting differences are also reflected here. Sakai significantly relies on the psychological process to support his ideas, but for Ravits this supporting process ranks second to last. Similarly, Ravits significantly relies on the technical process to support her ideas, but for Sakai, this ranks second to last. Moreover, the socio-cultural process ranks higher as a support than it does for Sakai, but the formal process ranks lower.

Ravits uses the historical process to support her ideas, but Sakai does not.

In both critics' supporting ideas, the contents of poet's intention and literary and artistic universe rank first and second, respectively. Ravits, however, focuses more on the poet than does Sakai, and Sakai focuses more on meaning than does Ravits. Ravits shows an interest in the fictive universe, myth, and reality as agreed upon by consensus--contents Sakai does not focus on in his supporting ideas.

Discussion of MIDD Comparative Analysis

The comparative analyses of both Sakai's and Ravits' critical inquiries reveal that both critics primarily use philosophical and technical perspectives and focus on poet's intention and literary and artistic universe (Table 26). However, while both critics also indicate psychological and linguistic-semantic approaches within their technical and philosophical perspectives, Sakai's approach is more linguistic-semantic, while Ravits' is more psychological. Sakai is interested in Stevens' poetic theory in terms

of the creative act and the function of language; Ravits is interested in Stevens' aesthetic principle in terms of his unique narrative technique.

More specifically, Sakai is interested in Stevens' concept of poetry, which stresses the relationship between reality and imagination. He focuses on how poetic form is created out of the poet's experience with reality and how language functions in the creative act. He is primarily concerned with Stevens' disposition that "Poetry is the poet's sense of the world." Stevens is interested in the suggestive quality of images and metaphors which the critic considers to be an embodiment of the poet's perception and sense of reality. Especially interested in poetic form as an abstraction of the poet's sense of the world, Sakai stresses that imagery and metaphors evoke the feeling of that poetic reality. He further examines Stevens' philosophy of poetic creation in terms of the analogous relationship between the form of experience that language produces and the nature of the creative act.

Ravits' technical and philosophical inquiry primarily focuses on Stevens' narrative strategy, his "fabulous mode," which involves his unique aesthetic disposition. Unlike Sakai, she is not interested in how the poet's experience with reality relates to his philosophical disposition; her concern is with Stevens' technical solution to the poet's individual emotional and intellectual dualism, the dualism of imagination and reality. For Ravits, this dualism is not an aesthetic problem that the poet must solve while he creates, as it is for Sakai, but rather it provides the poetic source for theme

and structure. Thus, her concern is with how a technical solution expresses the complex psychological elements involved in the poetic imagination. For Ravits, Stevens' fabulous mode provides this technical solution, expressing the dynamic, complex psychology of the poet's creative act. She is interested in how the poet's fabulous mode, with its modern aesthetic principles of "abstraction," "change," and "pleasure," reflects his unique approach to the secular, inconstant, and temporal aspects of the world, as well as his awareness of its cultural beginnings.

Ravits' interest in the poet's individuality and unconventionality leads her to explore his emotional and intellectual conflict when confronting the inconstant world and its chaotic reality. Often her inquiry suggests how his fabulous mode becomes a vehicle to defend his "natural inclination to reticence," "unpretentiousness," and "comic stance," and how it reflects his optimism, skepticism, and undogmatism. Ravits views the poet's technical experiment as a "demonstration of his originality" and a vehicle for self-preservation while coping with the philosophical dualism of reality and imagination.

For Sakai, however, the poet's personality is not a psychological or aesthetic problem when he creates. For him, poetry results from the dissolution of the poet's ego during the creative act; in other words, poetic form and language consequently eliminate the poet's individuality.

Despite their different views concerning the poet's creative act, both critics inquire into the poet's technical experiment with form and structure.

Sakai's interest lies in how Stevens presents reality through using abstraction. Sakai emphasizes how form and structure express the essence of poetic experience with reality, delineating any existing "cultural, social, symbolic, or mythological context." Basically, Sakai equates form and structure with the poetic experience itself. As Sakai's technical inquiry is philosophically oriented, he must consider Stevens' poetical theory when inquiring his use of language; Sakai is interested in how the poet applies his theory to the form and structure of his poems.

Ravits' technical concern with the poems is based upon an interest in the poet's unique symbolic and thematic structure due to his awareness of the historical and socio-cultural environment. She believes that the poet's individual solution to the changing concept of reality in time and space ("Stevens avoided the larger communal, philosophical, and religious claims of myth") influenced his poetic creation and thus his technique; his acknowledgement of the socio-cultural environment led him to explore a new poetic language and style for the secular American experience. Ravits' concern with the originality and uniqueness of Stevens' fabulous mode in light of the modern aesthetic principles and the secular provincial world of poetic creation is inevitably related to her concern with how the poet's technique impacts upon the reader.

Sakai's interest in Stevens' concept of reality and poetry ("the structure of poetry and the structure of reality are one, or, in effect, that poetry and reality are one, or should be") leads him to examine the

psychology behind the creative act. Unlike Ravits, whose concern is with how the poet's philosophical dualism inevitably causes emotional and intellectual conflict which, in turn, influences form and structure, Sakai's concern is the exploration of the form of the poet's experience of reality . For Sakai, Stevens' concept of reality does not raise any issues about philosophical and psychological dualism. Rather, Sakai sustains his own philosophical view of the poetic experience--viewing that the poet uses the creative act to dissolve the pressure of the outside world. Sakai places equal value on the structure of poetry and the poetic experience with reality.

This difference between the two critics' philosophical approaches to the relationship between imagination and reality leads them to have different psychological issues, as well. Sakai's psychological issues are more often discussed within his philosophically oriented inquiry, and Ravits' psychological inquiry is often discussed within her technically oriented inquiry. (See Table 75, p. 766.)

Sakai is inevitably interested in how Stevens eliminates the pressure from the outside world and transcends the chaotic and formless reality. He concentrates on how the poet resolves the pressure of time and space through his poetic experience with the phenomenal world. This psychological inquiry helps Sakai understand how the poems' unique form and structure suggest the essential reality of the poet's philosophical and aesthetic experience. In contrast, Ravits is interested in how the poet's

emotional and intellectual motives demand original form and structure. While Sakai is technically interested in how the poet's abstraction demands impersonality but yet suggestiveness, Ravits is technically interested how symbolic construct of form and structure involves the emotional and intellectual complexities of the poetic experience and the poet's personality, demanding a formal rhetorical organization to unite complexities and contradictions. Sakai is technically concerned with the affective quality of poetry, which involves the psychological issue of the poet's experience of catharsis while he creates and the audience's experience of the same through the form and structure.

In his psychological inquiry, Sakai emphasizes how imagination and reality become one while the poet creates. This is evidenced in his concern with the poetic form in relation to the psychology of the creative act, the "tension between the formless reality and the space of language" and the poet's discovery of "the subtlety of the aspects of things" in the experience. Thus, the critic emphasizes how imagination brings "a kind of floating feeling or lightness into the immovable world." Moreover, Sakai demonstrates his interest in phenomenism by psychologically inquiring into the "relationship between the world and man or imagination." His unique psychological observation of the relationship between the phenomenal and natural worlds and the poet's imagination stresses the poet's experience of oneness with objects. Sakai emphasizes that the suggestive quality of the style of language is equivalent to the form of "the

poet's sense of the world." This further supports his strong concern with the "formal" beauty of the "anti-emotional" space or the world of "emptiness" produced by the poet's unique aesthetic experiment with the phenomenal world. Here, Sakai's view that the world is formless and chaotic is similar to Stevens' view that the world consists of pressure and violence. Consequently, the nature of Stevens' concept of imagination and reality provides familiar ground for Sakai to develop his inquiry into the poet's technical solution to the creative act.

In contrast, Ravits' psychological inquiry focuses on the symbolic construct of the poet's emotional and intellectual complexity. Her view that poetry expresses the poet's individual creativity inevitably includes the poet's emotional and intellectual conflict with reality. As previously discussed, the dualism involved in the poet's creative act is a critical issue for Ravits. Thus, symbolism helps her examine how the poet expresses this emotional and intellectual dualism in the form. She approaches the fictive universe as a symbolic embodiment of the complex emotional and intellectual components involved in the creative act ("symbolic dualism"), his dualism of imagination and reality and the dualism of reality and illusion (the conscious and the unconscious.) She is therefore interested in the symbolic structure of language and dream theme in such works as "The Comedian as the Letter C," "Anecdote of Cana," "Anecdote of the Prince of Peacocks," "Palace of the Babies," and "Hymn from a Watermelon Pavilion."

The different perspectives in both critics' philosophical and psychological inquiries also lead them to different formal and linguistic-semantic approaches. Sakai inquires formally into the suggestive quality of the "unity of images," as well as into how the poetic form as a whole affects the reader. He assumes the poet's experience of emotional purgation suggested by the formal elements will be equal to the reader's aesthetic experience with the form and structure. In contrast, Ravits emphasizes the poet's experiment with narrative development. She stresses how the poetic form produces an emotional effect upon the audience. Her emphasis that catharsis is technically embedded in the structure of the work supports her concern with the symmetrical relationship among the parts of the poems in terms of the dramatization of their themes.

Sakai's linguistic-semantic inquiry stresses the affective quality language produces on the reader. The form and structure of the work is seen as a total "compound body of abstraction"--"a compound body of imagery, rhythm, and idea." Since he is concerned with abstraction, the "space of language" created in poetry, which he assumes is equivalent to the poet's "sense of the world," he stresses the impressional quality of the kinesthetic, visual, and audio sensation produced by metaphors and imagery.

Ravits' linguistic-semantic interest lies in the poet's experiment with language, that is, his invention of symbolic expression and his rhetorical experiment with the secular and provincial experience. Concerned with

meter, diction, metaphor, pun, and vernacular, Ravits explores the "symbolic import of experience" in the work as it relates to the poet's philosophical and psychological dualism involved in the relationship between imagination and reality, or dream and reality.

While no historical and little socio-cultural inquiry is indicated in Sakai's approach, both are significant in Ravits' exploration of the poet's technical achievement. Ravits emphasizes the "American modernism" reflected in the form and content of the work as it relates to the poet's technical experiment with language and theme, and she considers this to be the poet's major influence on modern poetry. She is also concerned with the poet's American literary heritage--his literary association with the works of Emerson and Thoreau--and his experiment with American rhetoric, which she feels is the poet's socio-cultural consciousness while he creates.

The two critics' critical schema may be more clearly understood by examining each of their approaches to one specific poem in Harmonium, "Earthy Anecdote." Sakai is primarily concerned with how the imagery suggests the poetic experience. Since he is interested in how abstraction reveals the poet's "sense of the world"--the true "aspects of things," he discusses the poet's use of imagery of "transfiguration," "evocation," and "visual modification" of things. He emphasizes how the aesthetic quality of these images produces the beauty of abstraction or form of poetic experience and creates the poem's overall effect. Sakai is psychologically interested in how the images affect the reader and also evoke the poet's

sense of reality. Sakai's psychological interest in the nature of poetic experience--the "total pursuit of the joy of 'discovering' more subtlety of the aspects of things than ever" is indicated as he explores how Stevens' "kinaesthetic" sense of the world is reflected in his images.

Sakai's discussion of the linguistic and formal elements of the poem supports his view that form and structure equal the poetic experience. Sakai is interested in how Stevens' language produces a "purification" of things or the "disengagement of the context of things" in order to create a transfigured "form" or "space" of reality which evokes the essential nature of the poetic experience. Sakai's formal approach to the poem also indicates his interest in the suggestive quality of the imagery--the peculiar emotion evoked through the relationships of two images, "firecat" and "bucks," creating the "abstracted form of movement" or the "verbal geometrics" in the "broad flat space of Oklahoma."

Ravits' critical perspective is also technical and supported by philosophical inquiry. However, unlike Sakai, her philosophical inquiry is not related to the psychological, but is supported by both formal and the socio-cultural inquiries. She is concerned with Stevens' secular imagination dealing with his cultural background, "the unbounded freedom of the American rage" (81), and his search for a fictional mode, "anecdote," which supports his aesthetic principle of symbolism. Ravits maintains that anecdote contains both the "actual" objects as reality and the "unreal" objects created by the poet's individual imagination. She is interested in

how Stevens presents a symbolic fictional space of "anecdote" through a "fabulous beast" (81), while simultaneously presenting the objective reality through the "bucks" and the "Oklahoma setting." She discusses the poem's formal organization which reveals the theoretical implication of Stevens' symbolism. She examines how the poem's symmetrical "stanzaic" organization illuminates Stevens' aesthetic disposition toward imagination and reality: the poet presents how the fabulous (the symbolic as "unreality") "co-exists with and order untamed reality" (81). Ravits is also interested in the poem's "tone" which supports "the double entendre" of the poem's theoretical implication, Stevens' symbolic presentation of both "unreality" and "reality," implying his aesthetic principle of poetic creation.

Both Sakai and Ravits are concerned with the poet's intention in relation to the literary and artistic universe ("anecdote"), the specific work, and the meaning of the poem, and both discuss the specific work in relation to its fictive universe and its audience, while focusing on the poet's intention. However, unlike Sakai, Ravits characteristically pursues the poet's intention through discussing not only the meaning of the specific work but also that of the fictive universe that reflects the "components" of the poetic experience:

The Oklahoma setting of the anecdote suggests the unbounded freedom of the American range, and the wildness of the stampeding "bucks" identifies them as deer or antelope. It is their adversary, the firecat, a fabulous beast, that is totally unexpected in this setting. . . . The motion of life in this anecdote has theoretical implications, since the leaping firecat holds sway over the bucks and organizes their random run into

an abstract pattern, a pattern mirrored in the stanzaic repetitions and turns of the tale. . . . The firecat's final gesture links it to temporal existence, as Stevens uses a concrete detail to set off the fabulous aura of his symbolic beast. (80-81)

Ravits' philosophical approach to the meaning of the fictive universe, such as the animals and the "Oklahoma" setting, indicates her interest in the symbolic construct of poetic experience.

In contrast, Sakai does not pursue the meaning of the individual elements of the poem's fictive universe; his approach to the fictive universe is based upon his interest in the feelings produced by the individual images which suggest the nature of the poetic experience and thus provide the overall meaning of the poem, the poet's presentation of "the power of imagination" and "the inviolability and variability" of the poetic space:

First, the charm of this poem is in the beauty of the form of the bucks themselves, which in the broad space of a stage, Oklahoma, change their movements quickly from right to left, drawing a circle in accordance with the movement of the "firecat." The broad flat space of "Oklahoma" might have been considered to fit especially for the purpose of separating the abstracted form of movement (the poet's "sense of the world") from the existing context. We can even detect the so-called poet's kinaesthetic sense in the balanced sensibility of form which draws the "verbal geometrics" produced from the two rhythmical images of the "firecat" and the "bucks," which themselves serve as the function of thought. There we see a good example of the formal beauty of images which possess both the unusual emotion uncommon to the usually recognized poetry and the visual plasticity. One problem to be considered in reading this poem is the characteristic of the image space in which the relationship of two rhythmical powers extinguishes their relatedness in the sleeping of one [the firecat]; . . . the expansion of images of "bucks" and "firecat" not only possesses the formal beauty which is precisely molded, but also indicates a clue to discover an extension of "meaning." (54)

Whereas Sakai's technical inquiry is based upon his interest in how the nature of the poetic experience is evoked through imagery, Ravits' is based upon her interest in the poet's use of "anecdote" as an experiment in narrative form and structure. Specifically, while Sakai is interested in the poet's abstraction of the poetic experience, Ravits is interested in symbolism. Whereas Sakai examines the suggestiveness of imagery when examining the nature of poetic experience and stresses the impersonal and anti-emotional quality (abstraction) of the poem's form and structure, Ravits examines Stevens' fictional strategy, the anecdote, in terms of the poet's symbolic creation and presentation of objects and the formal organization which denotes components of the poetic experience.

Sakai's philosophical approach to "Earthy Anecdote" is also supported by psychological inquiry. Unlike Ravits, Sakai is interested in the psychology of the poet's creative act, more specifically, abstraction. Sakai is interested in the nature of poetic experience as equivalent to "the exploration of the form of reality itself" that demands that he examine the poet's attitude toward objects.

Ravits' supports her philosophical interest in Stevens' symbolism by discussing the poet's theoretical implications: The poet "makes the fabulous--and by implication the burning power of imagination--a power that co-exists with and orders untamed reality." Ravits examines the narrative organization which implies this theoretical implications:

The motion of life in this anecdote has theoretical implications, since the leaping firecat holds sway over the bucks and organizes their random run into an abstract pattern, a pattern mirrored in the stanzaic repetitions and turns of the tale. The poem is symmetrically composed. The first stanza serves as exposition; the second as thesis; the third, antithesis; the fourth, a combination of the previous two or synthesis; and the last stanza brings the action to a halt with a satisfying element of poetic closure: "Later, the firecat closed his bright eyes/And slept." (81)

As Ravits indicates a symmetrical approach to the form and structure, she examines how the poet uses narrative structure to present his philosophical stance.

Ravits' psychological approach to "Earthy Anecdote" is characterized by an inquiry into the relationship between the narrative structure and the reader:

The Oklahoma setting of the anecdote suggests the unbounded freedom of the American range, and the wildness of the stampeding "bucks" identifies them as deer or antelope. It is their adversary, the firecat, a fabulous beast, that is totally unexpected in this setting. (80-81)

Ravits discusses how the poet's anecdote produces a surprising emotional effect upon the reader, "presenting unreality as reality" as "Stevens makes the fabulous--and by implication the burning power of imagination--a power that co-exists with and orders untamed reality" (81). Ravits' concern with the poet's attitude toward the reader purports an interest in how catharsis results from the development of plot. She later indicates her concern with the role of the "firecat" plays as a dramatic element of the narrative structure, implying how Stevens' treatment of the object produces catharsis. She comments on how the tone of the narrative affects the

reader: "The matter-of-fact tone of the narrative heightens its theoretical ramifications, for the anecdote both demands and refuses to be read on a literal level" (81).

In contrast, Sakai's psychological inquiry into the relationship between form and structure and the reader focuses upon the overall feeling evoked by the poem, suggesting the unique quality of form and structure, reflecting thus the unique nature of poetic experience: "There we see a good example of the formal beauty of images which possess both the unusual emotion uncommon to the usually recognized poetry and the visual plasticity" (53).

Comparative Analysis of Aesthetic Conventions

Table 29 compares the frequency of the Japanese and American aesthetic conventions evidenced in the two essays.

Table 29

Frequency Analysis of Japanese and American Aesthetic Conventions Sakai (J) and Ravits (A)

	Japanese Conventions		American Conventions	
	(J)	(A)	(J)	(A)
<u>Aware</u>	--	--	Colloquialism	-- 5
<u>Honi</u>	28	--	Common Sense	-- 21
<u>Mujo</u>	5	--	Democracy	-- 23
<u>Sabi</u>	3	--	Divine Inspiration	-- 8

continued

Table 29 cont'd

	Japanese Conventions		American Conventions	
	(J)	(A)	(J)	(A)
<u>Sugata</u>	13	--	Humor	3 10
<u>Wabi</u>	23	--	Organic Unity	21 34
<u>Yojo</u>	5	--		
<u>Yugen</u>	--	--		

Whereas Ravits' essay contains no Japanese conventions, Sakai's essay evidences two American conventions, Organic Unity and Humor, which also control the conventions evidenced in Ravits' approach to Stevens' poetry. Sakai's essay reflects honi as the most frequent conventions, followed by wabi.

Table 30 indicates that the Japanese aesthetic conventions of honi and wabi are most important to Sakai's critical inquiry, whereas the American aesthetic conventions of Organic Unity and Democracy are most important to Ravits' critical inquiry. (Organic Unity ranks fourth for Sakai.) The American convention of Humor ranks third for both critics.

The analysis suggests that in Sakai's criticism, the Japanese aesthetic conventions of honi and wabi control his approach to the aesthetic principle of poetic form and content, while in Ravits' criticism, the

American aesthetic conventions of Organic Unity and Democracy control her approach to the poetic form and content.

Table 30

Rank Order of Importance of Japanese & American Aesthetic Conventions Sakai (J) and Ravits (A)

Rank Order	Japanese/American Aesthetic Conventions (J)	(A)
1	<u>Honi</u>	Organic Unity
2	<u>Wabi</u>	Democracy
3	Humor	Humor
4	Organic Unity	Common Sense
5	<u>Sugata</u>	Divine Inspiration
6	<u>Yojo</u>	Colloquialism
7	<u>Sabi</u>	
8	<u>Mujo</u>	

Discussion of Comparative Analysis of Aesthetic Conventions

As the MIDD analyses for both Sakai (Chapter 7) and Ravits (Chapter 8) notes, both critics have major technical concerns with Stevens' works, and both use psychological, formal, and linguistic-semantic perspectives to support their inquiries. Yet, as the above MIDD comparative analysis indicates, their critical approaches to form and

content still differ in the way these processes and contents interact. These variations in approach may be more fully understood by examining the nature of their aesthetic stance in terms of those Japanese and/or American aesthetic conventions evidenced in their criticisms. For example, Sakai's overall technical perspective may be more fully understood in terms of the Japanese aesthetic convention of honi, and his supporting inquiries into this major perspective may be better understood in terms of sugata and yojo. Incorporated into this major aesthetic principle of critical inquiry is Organic Unity, supporting his inquiry into Stevens' use of language. In contrast, Ravits' overall technical perspective may be more fully understood in terms of Organic Unity, and her supporting inquiries into this technical perspective by the aesthetic conventions of Colloquialism and Humor.

The analyses of the aesthetic conventions in their criticisms also suggest that the aesthetic conventions that control their critical perspectives are closely related to their different visions of poetic creation and the poetic world. Sakai's vision may be more fully understood in terms of the Japanese aesthetic conventions of wabi, mujo, and aware, supporting his aesthetic inquiry into the essential nature of poetic experience with nature, his vision of the impermanent and transient state of both man and nature, and his emphasis on the poetic experience of oneness with things and/or others. Wabi is most important, controlling his inquiry into the poet's abstraction of poetic experience, stressing impersonality or emotional detachment of poetic expression. Incorporated into this aesthetic principle

of critical inquiry is Humor, which Sakai sees in Stevens' wabi attitude toward the world, his emotional yet comical detachment from worldly affairs.

In contrast, Ravits' may be more fully understood in terms of the American aesthetic conventions of Democracy, Common Sense, and Divine Inspiration, supporting her appreciation of Stevens' optimism and self-reliance (and thus individualism), her emphasis on the poet's secular imagination pertaining to the common life materials he uses as a source of poetic creation, and her interest in his religious concept of poetic creation, the redemptive act of the celebration of the self.

The above findings of aesthetic conventions in Sakai's and Ravits' criticisms correspond to the MIDD analysis of processes and contents of their critical inquiries. Sakai's overall philosophical perspective may be more fully understood in terms of mujo, wabi, and aware, which, in turn, illuminate the nature of his technical, psychological, linguistic-semantic, and formal inquiries. In contrast, Ravits' philosophical perspective may be more fully understood in terms of Democracy, Divine Inspiration, and Common Sense, which, in turn, illuminate the nature of her technical, psychological, historical, and socio-cultural inquiries. Sakai's formal and linguistic-semantic approaches may be more fully understood in terms of honi, sugata, and yojo, whereas Ravits' formal, linguistic-semantic, and psychological approaches may be more fully understood in term of Colloquialism and Organic Unity. A detailed discussion of the implications

from the comparative analyses of the aesthetic conventions in Sakai's and Ravits' criticism follows.

For Sakai, poetry is not an emotional expression of the poet's individuality and personality but rather possesses an impersonal and emotional detachment, found in language. Mujo underlies Sakai's approach to the poetic world. For Sakai, the poet must experience both poetic truth and beauty in the real world. That is, the only absolute reality is what one experiences with the transient and impermanent phenomenal reality. His assumption that the world is chaotic and transient is evident when he emphasizes how Stevens explores the form of essential reality in a formless and chaotic world. Similarly, mujo conceives that since the outside world is only "fiction," the poet detaches himself from it and thus dissolves his ego.

Sakai's emphasis on the impersonal and anti-emotional qualities of poetic form and language inevitably leads him to examine how the form and structure evokes feelings in a reader similar to those experienced by the poet while obtaining poetic truth and beauty in reality. This approach implies equivalent value of the form and structure and the poet's creative act. Wabi is especially concerned with how the poet dissolves the pressures from the outside world and gains insight into truth and beauty. This convention is especially evident when Sakai explores the creative act, examining how Stevens confronts chaotic reality and eliminates the pressure he experiences. Sakai asserts that poetry produced out of such

creative act is an abstraction of the poetic experience and thus possesses self-detachment and impersonality. Sakai approaches Stevens' use of anecdote by assuming that it is based upon the poet's view that the world is fiction, permitting the poet to be self-detached and impersonal in his poetic expression.

In contrast, Ravits views poetry as a unique expression of the poet's creative mind, expressing his complex emotional and intellectual conflicts with reality. Thus, she expects it to possess a unique form and language style that correspond to the poet's complex individual experience. The poetic creation is itself the poet's untiring, endless pursuit of happiness and freedom by experimentation with originality. The aesthetic convention of Democracy is clear in Ravits' appreciation of Stevens' challenging spirit that pursues aesthetic freedom and originality by experimenting with a new form of self-expression, especially when she emphasizes the poet's role in a new world of freedom and nature, contrasting the poet's secular individual imagination to Eliot's conservative attitude toward technical invention. Ravits appraises Stevens' fabulous mode as an "unpretentious" form of free, "unconstrained" individual imagination and Stevens' anecdote as the poet's free "undogmatic" form of poetry, expressing the commonly shared experience of people in a secular age ("commonplace reality"). Ravits also reveals Common Sense when approaching the form and content of Stevens' fabulous mode. She contends that Stevens' audience is made up of

common readers who can easily approach Stevens' unique poetic form and content through this free and undogmatic view of the poetic universe.

The role of the poet is also significant in the two critics' approaches to Stevens' poetic world. When Ravits discusses Stevens' concept of the "redemptive function of poetry" in a secular age, Divine Inspiration is evident. In her approach to the role of poet, she emphasizes the "self-reliance of the individual imagination as a source of consolation in a secular ear." This approach is most evident in her appraisal of Hoon ("Tea at the Palaz of Hoon") as a hero who overcomes his "war with reality" by self-celebration of his creative act. In contrast, Sakai believes that a poet in the chaotic, inconsistent world finds himself alone with his own ego, and he must confront the pressures of this outside world. He must use his imagination to overcome self-indulgence in the formless reality and to create poetry as cathartic self-preservation. Here, wabi is clearly evidenced in Sakai's emphasis on how the poet can change the negative side of reality into poetic truth and beauty, and only through this can he preserve his freedom.

These differences between the two critics' visions of the poetic world lead them to different approaches toward poetic form and language. Sakai's emphasis on impersonality leads him to examine the affective quality of the images and metaphors, defending his position that abstraction is Stevens' technical solution to the creative act. Since Sakai believes a work's style constitutes its meaning and meaning constitutes its

style, he approaches imagery and tone in terms of how they suggest the nature of the poet's creative act, which, in turn, helps him construe its meaning. Thus, honi controls Sakai's critical approach to Stevens' theory of imagination and reality, stressing the analogous relationship between poetic form and structure and the poetic experience. His inquiry focuses upon how language suggests or evokes the essence of poetic experience with phenomenal realities. He is interested in how abstract language almost loses its rhetorical function and implies Stevens' search for an individual style of language during his creative act. Thus, the impersonality and emotional detachment of abstraction suggested by the images, metaphors, and rhythm are valued, for they are obtained through the poet's becoming one with things and/or nature. Here, Organic Unity supports Sakai's approach to language, which stresses oneness of form or structure and content, the subject and the object, things and thoughts.

Also incorporated into this poetic principle are sugata and yojo, the former stressing the poetic form or style as an abstract whole of poetic experience, and the latter the mood and feelings evoked through the form and structure. The suggestive and affective quality of the form and language is also indicated in Sakai's emphasis on Stevens' abstraction. Sakai is especially interested in the overall affective quality the poem produces upon the reader, suggesting the nature of the poetic experience. Here, sugata is evidenced in his approach to the poetic form. Sugata views a poem as an abstract entity of poetic experience, stressing the quality of

style appropriately chosen by the poet to communicate the poetic experience.

This aesthetic stance is again evidenced in Sakai's concern with the "anti-emotional space" and its total effect upon the reader. Sakai is reluctant to approach Stevens' poetry by logically constructing any relationships between images or rhythms created by specific language structures. Rather, he stresses the suggestive quality of the "compound body of imagery, rhythm, and ideas," and he approaches the nature of the poetic experience through the "produced unity of sensation" through the synthesis of images and the atmospheric progression of the images and metaphors. This approach to the images and metaphors also evidences yojo, which stresses the after-effect of moods and sensations that the images and metaphors produce upon the reader.

The principle of honi leads Sakai to basically expect unity through the intrinsic nature of poetic form and structure, with the suggestion of images, metaphors, rhythm, and diction; the principle of Organic Unity controls Ravits' critical inquiry into Stevens' technical experiment with the narrative form and structure of poetic experience, leading the critic to seek unity by examining logical or causal relationships among images, metaphors, tones, rhythm, and diction to find a simultaneous expression of Stevens' complex, incongruous, and even paradoxical intellectual and emotional motives. This principle leads Ravits to also expect that the poet's rhetorical experiment with poetic expression will have an effectively persuasive

impact on the reader. In this way, Colloquialism and Humor are incorporated into her approach to Organic Unity, supporting her inquiry into Stevens' experiment with American vernacular and his comical use of metaphor, burlesque, and exaggeration, which together become his powerful weapon: using the common ground of human experience in the real, everyday world, Stevens is able to express his theme and his own personal temperament.

Although humor is evidenced in both critics' inquiries, again it is approached from different perspectives of the poetic creation. Whereas Ravits' approach to Humor is incorporated into her technical inquiry into the poet's attitude toward his subject matter and his audience, Sakai's is incorporated into his philosophical and psychological inquiry into how the poet's attitude toward the world is reflected in his poetic creation. Thus, for Sakai, Humor is basically supported by his wabi concept of poetic experience, which stresses the impersonal and anti-emotional nature of poetic experience. Sakai emphasizes how the poet obtains an emotional detachment toward the world through his poetic creation, which allows him to observe the world cheerfully and even comically. Thus, Sakai appreciates Stevens' Dandyism and cheerful words while stressing the poet's creation of anti-emotional or impersonal poetic space that allows him to escape from his complicated and paradoxical relationship with the world. Stevens is able to create a world of self-deception in order to escape from his emotional involvement with the world.

In summary, Japanese aesthetic conventions are evident in Sakai's emphasis on the impersonal quality of the poetic expression and style (abstraction), the suggestive quality of form and structure, the poet's emotional detachment from the facts in reality, the poet's self-preservation through his ego dissolution in the creative act, and the poet's untiring exploration of form through his sensibility. In contrast, American aesthetic conventions are evidenced in Ravits' emphasis on the individuality of poetic expression and style, the symbolic construct of form and structure, the poet's self-expression (projection), and the poet's experiment with a new language in a new common and free world.

CHAPTER X

JAPANESE CRITICISM OF "THE EMPEROR OF ICE-CREAM"

This chapter focuses on the critical strategies and aesthetic conventions evidenced in Hisayoshi Watanabe's essay "Wallace Stevens: The Central Problem of His Poetry." The chapter is divided into four sections. First, the analysis of the MIDD process and content categories is presented, including tables showing their frequency distribution and percentages and the results of Forced Paired Comparison of the major and supporting ideas. The next section centers on the implications resulting from the detailed analysis of the processes and contents of Watanabe's major and supporting ideas.¹ Third, the analysis of the Japanese and/or American aesthetic conventions evidenced in Watanabe's criticism is presented, including tables showing their frequency distribution and percentages and results of Forced Paired Comparison. The chapter concludes with a discussion of the implications resulting from the detailed analysis of aesthetic conventions that may have influenced Watanabe's critical perspective.

¹ Detailed data analysis may be obtained by contacting the researcher.

Analysis of MIDD Processes and Contents

Table 31 reports the MIDD processes and contents evidenced in Watanabe's essay in both raw numbers and percentages. Again, since there can be more than one content and/or process per statement, Watanabe's essay consists of 188 statements but contains 225 identifiable processes and 320 identifiable contents.

Table 31

Frequency Distribution and Percentage of MIDD Processes and Contents
(Watanabe)

Rank Order	MIDD Process	Frequency No.	(%)	MIDD Content	Frequency No.	(%)
1	PH	84	(34)	PI	68	(21)
				LAU	67	(21)
2	PS	83	(34)	SW	55	(17)
3	LS	16	(7)	ME	48	(15)
4	HS	16	(7)	AUD	33	(10)
5	FO	13	(5)	PT	17	(5)
6	SC	11	(4)	RC	16	(5)
7	TC	2	(1)	FU	14	(4)
8	--	--		IR	2	(1)
	NIP	20	(8)	NIC	4	(1)
	TOTAL:	245	100	TOTAL:	324	(100)

(For code descriptions of MIDD processes and contents, see p. 134.)

The psychological and philosophical processes, ranking first and second in frequency, together constitute almost two-thirds of all the processes evidenced in Watanabe's essay; the two most frequent contents, poet's intention and literary and artistic universe, together constitute over 40% of the total contents. Table 78 (p. 771) concentrates on how the MIDD subordinate processes interact with the superordinate processes within Watanabe's essay, and Table 79 (p.772) focuses on how the MIDD contents interact with the superordinate processes. Table 80 (p.773) specifically focuses on how the contents and subordinate processes interact within the psychological superordinate process, Watanabe's second-most frequently used process.

After the major ideas of each paragraph were identified, they, along with their MIDD processes and contents, were ranked in importance to the theme of the essay by Forced Paired Comparison. Results are shown in Table 32.

Table 32
Rank Order of Importance of MIDD Processes and Contents
of Major Ideas (Watanabe)

Rank Order	MIDD Process	MIDD Content
1	Philosophical	Poet
2	Historical	Audience
3	Psychological	Lit/Art. Universe

continued

Table 32 cont'd

Rank Order	MIDD Process	MIDD Content
4	Ling-Semantic	Poet's Intention
5	Socio-Cultural	Meaning
6	Formal	Specific Work
7	Technical	Fictive Universe
8		Reality by Consensus

Finally, each statement within a paragraph was ranked as to its importance to the major idea of that paragraph and ultimately to the theme of the essay, and the MIDD contents and superordinate and subordinate processes of each supporting statement were also identified. Table 33 reflects the results of this step of the analysis. Watanabe supports his major ideas (philosophically and historically oriented) psychologically and philosophically; put another way, his claims are philosophical and historical, and his evidence is primarily psychological and also philosophical. The critic also employs the historical and socio-cultural processes to support his major inquiry. Whereas the content poet ranks first in importance for his major ideas, poet's intention is most important for the supporting ideas, as Table 33 also indicates.

Table 33

**Rank Order of Importance of MIDD Processes and Contents
of Supporting Ideas (Watanabe)**

Rank Order	Process	Content
1	Psychological	Poet's Intention
2	Philosophical	Lit/Art. Universe
3	Ling-Semantic	Poet
4	Historical	Reality by Consensus
5	Socio-Cultural	Audience
6	Formal	Meaning
7	Technical	Fictive Universe
8		Specific Work
9		I-Responder

Discussion of MIDD Analysis

In his essay "Wallace Stevens: The Central Problem of His Poetry," Watanabe focuses on how the "Emperor of Ice-Cream" reflects the poet's attempt to structure a momentary experience of reality. As he creates, Stevens is constantly grasping for the momentary beauty in things as they are so that reality and imagination become one. Watanabe's theme is evident when he says:

As it is generally known, he was the poet who thought that reality could be deepened through the conflict between imagination and

reality. Imagination reacts toward reality and tries to explore it. This persistent exploring of reality forms the process of his poetic activity itself. There is a time in this process when imagination and reality, words and objects, stop opposing each other and everything momentarily seems to cease moving. But the poet continues his poetic creation further as if he is afraid of living comfortably with such a momentary achievement. This poem, "The Emperor of Ice-Cream," expresses the poet's attainment of such a moment. (95)

Watanabe's overall critical issue is to examine this unique spiritual pattern of Stevens' creative act in light of the Romantics and other modern poets. He questions how Stevens' poetry differs from theirs, so unique, in fact, that the audience might have difficulty accepting it as a part of the commonly recognized Western literary circle. Watanabe is especially interested in this particular work, "The Emperor of Ice-Cream," because he believes it is a good example of Stevens' fundamental spiritual pattern of poetic experience. Watanabe assumes that one may have difficulty associating Stevens' poetry to that of the Romantics and other modern poets because of his poetic form and structure, which, in turn, comes from his unique attitude toward reality and imagination. He believes Nietzsche's avocation of "Death of Gods" influenced Stevens' philosophy.

Watanabe examines Stevens' attitude toward reality and imagination in light of this modern Western philosophical background. He is especially interested in the poet's positive attitude toward the modern man's loss of faith, for he believes that Stevens' acceptance of this negative reality fundamentally structures his spiritual pattern:

In the beginning of this essay I mentioned that at present, it might be difficult to evaluate the poet, Stevens, accurately enough. One of the reasons is that he is probably at the remotest spiritual realm Western thought has reached after the avocation of "Death of God." This may be why the moderns have difficulty understanding him with a sufficient perspectives. He is a descendent of Nietzsche, but so remote and sophisticated a descendent that he is even capable of saying, "Loss of faith is growth." Such a proposition, then is his starting point. We cannot help thinking that this poet's philosophy has been born out of the strongest spirit in the Modern period when we read the following passage: "The final belief is to believe in a fiction, which you know to be a fiction, there being nothing else. The exquisite truth is to know that it is a fiction and that you believe in it willingly." (98)

Watanabe is not only interested in how Stevens' philosophical and aesthetic experience differs from that of other poets like Wordsworth, Yeats, and Eliot, but he also compares Stevens' experiment with reality with Cezanne's, especially his attempt to present "the structure of the world as it is." Like Cezanne, Stevens does not "impose order on reality" but waits "for the time when reality discloses its essential figure," that is, when "activity and passivity merge." To defend his own approach to Stevens' attitude toward reality, he refers to what Merleau-Ponté, a phenomenologist, views as Cezanne's attitude toward reality,

To seize the world in "an order which is about to be born"--this is what Merleau-Ponté found out in Cezanne, and at the same time it is the basic attitude of his own Phenomenology. So is it with Wallace Stevens. (102)

Watanabe believes that the poet's daily life becomes a way for him to experience poetic truth. In examining Stevens' attitude toward reality and imagination, Watanabe values the poet's life-long search for poetic truth.

For Watanabe, Stevens is a significant modern poet who ventures to explore unknown poetic truth in reality, and he highly respects Stevens as a "poet-philosopher": "Essentially, we can say that this poet is a heroic poet-philosopher, who, in fact, often shunned by the audience because of the difficulty of his poetry, struggled with the most 'vital' problem of our time throughout his life" (103).

Watanabe supports his major philosophical concern by examining how Stevens' experiences with reality form the basis of his own philosophical and aesthetic principle. Here, Watanabe focuses on Stevens' life-long pursuit of poetic truth, a momentary experience of freedom in the world as it really is:

The world which suddenly appears unchanged in appearance or the world which becomes rich all of a sudden through the acceptance of what exists as it is "without seeing anything which does not have existence"--this kind of momentary revolutionary experience of essential "reality" occupies the life of the poet Stevens. It is the basic motif of his poetry, unchanged from his first collection, Harmonium, to the last work, "The Rock." (96)

Watanabe extends this psychological interest in the poet's attitude toward reality by exploring how he expresses his theory of imagination in his poetry:

But we do not just wait for the coming of this subtle, yet revolutionary change without doing anything. We have to work positively on reality. The poet calls this act "imagination." Reality makes its appearance through the working of the imagination. The title of a poem says "Reality is an Activity of the Most August Imagination." This imagination does not change reality at all, nor does it add anything to it nor read anything into it. And ultimately reality becomes imagination itself. . . . "Like light, it [imagination] adds nothing, except itself." This seems to explain

the paradoxical function of imagination very well. It throws light on what is existing as it is. But through this illumination, what was previously invisible becomes visible. The world comes to show its original essential figure. The world making its appearance is caught in the "first idea," seen in "Notes toward a Supreme Fiction," and is freed from every concept of "a priori."
(97)

Watanabe is especially interested in Stevens' theory of the paradoxical function of imagination. Imagination, for Stevens, does not impose on reality any kind of order or "priori" concept of beauty. Rather, it penetrates into the unknown truth found in reality as it is by becoming one with its objects. Poetic truth is thus communicated through reality itself, appearing momentarily through the functioning of the imagination.

Watanabe's psychological interest in Stevens' creative act is closely related to his inquiry into the poem's unique form and structure (see Table 80, p. 773), for he assumes that they reflect the unique spiritual pattern of the poet's experience with reality--the pattern of the poet's pursuit of poetic truth in reality. Thus, he relates the spiritual pattern of Stevens' poetry to the poet's attitude toward reality that supports the philosophical disposition of "Negative Capability." He points out how the poem's form and structure invite a negative reader response toward the poetic universe, asserting that this reader dissatisfaction with the poetic world is just what the poet intends to create.

First of all, the poem's formal elements themselves produce the ambiguity of the poetic experience. A reader who only approaches the poem as he would a poem by Eliot or an Imagist would fail to understand

what Stevens is trying to say. A reader will not be able to understand this poetic experience by only examining the poem's images individually or by trying to make a connection between them because the poem's fragmentary images in themselves do not tell anything about the poet's experience of poetic truth. Watanabe suggests that a reader accept what he feels about the images as a whole without searching for any specific meaning. Since he also assumes that these images may arouse unpleasant feelings in the reader, he discusses the negative aspects of reality presented in the poem so that a reader will neither expect nor accept such unpleasantness when reading poetry. Watanabe suggests that poetry is expected to inspire the reader intellectually and emotionally. "We demand, and also expect that this is seem, the fictive figure, and that there exists something definite exists behind it, with which we can live peacefully, relieved morally as well as emotionally" (93).

This unconscious expectation, in turn, leads Watanabe to explore what the poet is trying to do by creating this "unpleasant" poetic universe. His own expectation upon the poet's intention reflects his view of Stevens' philosophy of "Negative Capability":

That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible figure as the ultimate reality. He tells us to see nothing but the visible and to concentrate on only this. ("Let the lamp affix its beam.") Would not the absolute beauty be born in there? At this moment we suddenly have a twisted and strange feeling which this ambiguous and so disturbing line evokes: "The only emperor is the emperor of ice-cream." That is, the only emperor, the only principle that disciplines our lives is the "principle" of "ice-cream." But this is is

not merely is. It is is when seem suddenly turns into be. It is is when the negative suddenly turns into the affirmative. Our emperor is nothing but the emperor of ice-cream. Is it reality as it appears to be? If so, then the emperor is what we have welcomed with our own will. (93-94)

This example also reflects Watanabe's interest in the poet's use of language, specifically the paradoxical relationship between is and seem. He inquires into how the poet is able to take negative reality and find poetic truth and beauty in it if it is accepted as it actually is. In this way he resolves the ambiguity of the line "The only emperor is the emperor of ice-cream." For him, it means that the only principle that disciplines our lives is the principle of phenomenal reality which, through our creative minds, produces poetic truth and beauty.

Watanabe examines the spiritual pattern of the poet's aesthetic experiment, for he believes that the poet's life experiences have produced this philosophy. His psychological inquiry focuses on how the poet's relationship with the phenomenal world pertains to his search for the "structure of reality." Watanabe believes that the poem's unique form and structure is equal to, and therefore expresses, the spiritual pattern of the poet's experience with reality.

Watanabe is interested in the unique psychology involved in Stevens' attitude toward reality and how it affects the poetic form and structure and, consequently, the reader (see Table 80, p. 773). Watanabe examines how differently the reader is affected by the form and structure of "The Emperor of Ice-Cream" versus the experimental patterns of Romantic and

other Modern poetry. In other words, he evaluates Stevens' poetry in light of a reader's experience with Romantic and other pieces of poetry that possess different patterns of poetic experience. For example, Watanabe asserts that the "form of feeling" produced by this poem's unique form and structure is different from that usually produced by the poems of Wordsworth and Yeats. Both Wordsworth and Yeats indicate the spiritual patterns of poetic experience that accept the "negative" reality of life experience, and they turn it into the "positive value," "a cry of ecstasy that comes out of the agony of the deepening spirit, which has performed one complete change in process." Watanabe calls this pattern of the poetic experience "a drama of spirit," which, he believes, is similar to what Stevens presents in the poem. Yet Stevens' poem is not "a dramatization of self." In both Wordsworth's "Immortality Ode" and Yeats' "Sailing to Byzantine," the drama is structured in the sequence of the struggles within each poet's mind, but in Stevens' poem, the drama is invisible and the climax occurs suddenly, instantaneously renewing the world. Watanabe assumes Stevens believes that truth and beauty are only experienced momentarily when the poet experiences reality while he creates; therefore, Stevens' experience of truth cannot be expressed as a self-dramatization.

Watanabe believes he, as a reader of the poem, must explore the relationship between imagination and reality, since this is what Stevens himself must solve in his life and his art. For Watanabe, the poet's life and art become inseparable as he creates. The poet momentarily experiences

truth and beauty while living in the real world and accepting its transient and inconstant nature without any priori concept. The poet's creative act actually gives the poet life itself; poetry is a way for the poet to spiritually pursue truth in a transient phenomenal world.

Watanabe's critical issue, then, is how Stevens fits into the realm of modern poetry, an issue he clearly indicates in the beginning of his essay:

It is not very easy to answer the question of whether Wallace Stevens (1879--1955), as a modern poet, can be put in the same class as Yeats, Eliot, or Rilke. This problem of evaluating Stevens and his poetry will perhaps be undertaken by a later generation. But even at the present time there seems no doubt that this poet's existence had a great significance both in the modern poetry and to the modern world in which we live. (91)

Watanabe assumes that Stevens' vision of the world leads him to create his unique poetic universe which, in turn, suggests the unique spiritual pattern of his experience with reality. In fact, it is his socio-cultural inquiry into how the poem's fictive universe relates to the real world that prompts Watanabe to further question what the poet is actually implying with his unique form and structure (see Tables 78 and 79, pp. 771-72).

Watanabe sees the poem's fictive universe representing the "life of the modern man as it is." The critic compares the poem's world to what he himself, as a modern man, experiences and understands about the real world. He emphasizes its immorality, insensibility, and destruction, and thus interprets that ice cream symbolizes a negative aspect of reality. Moreover, he emphasizes that his discomfort with the "unpleasant" scene is a clue to the poet's vision, as expressed in the form and structure of the

poem, and he believes that one "demands" something certain behind this "unpleasant" feeling, something spiritual and peaceful. Here, Watanabe's socio-cultural approach to the fictive universe helps him associate his own vision of the world with that of the poet's.

Analysis of Aesthetic Conventions

Table 34

Frequency* Analysis of Aesthetic Conventions (Watanabe)

Rank Order	Japanese/American Aesthetic Conventions	Frequency # (%)
1	<u>Wabi</u>	9 (56)
2	<u>Honi</u>	2 (13)
	<u>Sugata</u>	2 (13)
	<u>Mujo</u>	2 (13)
3	<u>Yojo</u>	1 (6)
	Total	16

*Frequency denotes the number of paragraphs in which an aesthetic convention occurs. (See pp. 107-108 for a detailed explanation.) Watanabe's essay contains 22 total paragraphs.

Table 34 ranks the frequency of the Japanese and American aesthetic conventions evidenced in Watanabe's critical inquiry. Watanabe employs five of the eight Japanese conventions in his criticism, but no American aesthetic conventions.

Following this frequency analysis, the relative importance of each aesthetic convention was determined, based upon how important the supporting statement it occurs in is to the paragraph's major idea. (If more than one convention occurs in the same supporting statement, importance to that statement was determined according to where it occurs grammatically). Then, finally, the relative importance of each convention to the entire essay was determined according to the importance of the major idea of the paragraph in which it occurs. (See p. 107-128 for a full discussion of this analysis procedure.) Table 35 reflects the relative importance to the essay of those conventions evidenced within Watanabe's critical inquiry.

Table 35

Rank Order of Importance of Aesthetic Conventions (Watanabe)

Rank Order	Aesthetic Conventions
1	<u>Wabi</u>
2	<u>Mujo</u>
3	<u>Honi</u>
4	<u>Sugata</u>
5	<u>Yojo</u>

Table 35 indicates that wabi is the most important aesthetic convention, in addition to being the most frequent. Although mujo, honi,

and sugata are equally evidenced in Watanabe's criticism (Table 34), they differ in importance, with mujo being the most important of the three and sugata the least important.

Discussion of Analysis of Aesthetic Conventions

The nature of Watanabe's critical schema can be more fully understood by examining how his aesthetic stance may have been influenced by traditional Japanese aesthetic conventions. The MIDD rank order and frequency analyses indicate that Watanabe attempts to resolve the poem's ambiguity by examining the unique psychology of the poet's aesthetic experience and philosophical disposition and also the total psychological impact of form upon the audience. The first reflects the traditional Japanese conventions of mujo and wabi; the second reflects yojo, sugata, and honi.

The analysis of the aesthetic conventions evidenced in Watanabe's criticism indicates that wabi controls his major philosophical and psychological approach into the unique spiritual pattern of Stevens' creative act by examining how the poet experiences poetic truth through experiencing reality. Underlying wabi lies mujo, the aesthetic convention that ranks second in importance. Mujo supports Watanabe's vision of the world, influencing his inquiry into the psychology of the creative act.

Supporting Watanabe's major philosophical and psychological approach to poetic creation, the aesthetic conventions of honi, sugata, and

yojo are incorporated into his approach to the linguistic-semantic and formal elements of the poem. Honi controls Watanabe's concern with the suggestive quality of poetic form and structure as he examines how language and imagery imply the essential nature of poetic experience. Sugata is evident in his emphasis on the abstract nature of the poem's formal organization and yojo in his emphasis on how form and structure affect the reader. Both sugata and yojo support Watanabe's concern with honi. A detailed discussion of these Japanese aesthetic conventions within Watanabe's criticism follows.

Mujo supports Watanabe's vision of the world, stressing the inconstant, transient, and impermanent reality of the world. It is evident in Watanabe's approach to the uniqueness of the poet's creative act and his poetic universe. Watanabe emphasizes the negative aspects of reality in the modern world--a world full of inconsistency, destruction, and death--which he believes Stevens accepts as sources for his creative act.

The modern world's view of reality is stressed in Watanabe's approach to Stevens' spiritual pattern. He believes that Stevens' "Loss of faith," ultimately invites a belief in fiction as absolute truth. In his approach to the spiritual pattern of Stevens' creative act, Watanabe is especially interested in the relationship between Stevens' concept of reality and that represented by Nietzsche, who proclaims "the death of God." He assumes that Stevens is a "descendent of Nietzsche" who accepts the reality of the godless world but whose imagination challenges this reality, gaining insight

into the hidden truth and beauty, and who constantly seeks his own world of spiritual salvation.

Watanabe is interested in Stevens' acceptance of the negative aspects of reality. Watanabe assumes that Stevens' concept of poetry is based upon "amor fati," an acceptance of the inscrutable and ambiguous reality of one's life in the midst of an ever-changing and inconstant world. It is testimony to the function of poetry as a substitute for religion. Thus, he often associates Stevens' approach with Keats' spiritual pattern of "Negative Capability" and also that of other philosophers and Existentialists, such as Sartre, Merleau-Ponty, and Colin Wilson. He stresses that phenomenism strongly influences the structure of the modern philosophical mind. Because the poet's vision of the world is based upon the principle of "phenomenon" as opposed to "noumenon," he has a unique spiritual pattern of poetic experience. Stevens accepts phenomenal reality as absolute truth and the outside world as only "fiction." Watanabe notes that Stevens himself states that "The final belief is to believe in a fiction, which you know to be a fiction, there being nothing else. The exquisite truth is to know that it is a fiction and that you believe in it willingly" (98). This, Watanabe believes, denotes "the fundamental structure or the keynote of Stevens' poetry" (99).

The concept of reality purported by mujo is indicated in Watanabe's approach to the poem's fictive universe. He believes that the negative aspects of modern man's life provide a clue as to how to approach the

poet's philosophical disposition toward life and art. Watanabe perceives feelings of unpleasantness expressed in the fictive world ("sex," "a sweet cheap pleasure," "the smell of death," "the smell of immorality and destruction," and "immoral insensibility toward such things") and thus interprets "ice-Cream" as "the symbol" of those "cheap" and "sweet" things in the modern life, which soon melt into formless reality.

Wabi, the spiritual pattern based upon mujo's concept of reality, is reflected in Watanabe's emphasis on Stevens' acceptance of the negative aspects of reality and the godless world which do not provide any religious assurance of eternity. It also describes the poet's life-long pursuit of poetic truth to solve the tension created by his art-life conflict. Here, Watanabe's aesthetic stance stresses Stevens' idea that poetry is a way of life and a way of spiritual salvation in a godless world:

What will support man in place of God? He [Stevens] tries to find the capacity in poetry: "The relation of art to life is of the first importance especially in a skeptical age since, in the absence of a belief in God, the mind turns to its own creations and examines them, not alone from the aesthetic point of view, but for what they reveal, for what they validate and invalidate, for the support that they give." (94)

Wabi is also evident when Watanabe examines how the poet experiences reality, especially when he stresses the poet's momentary experience of the "essential" reality, which "appears itself suddenly without any change in appearance," or the world which "becomes rich all of a sudden through the acceptance of what exists as it is 'without seeing anything which does not have existence'" (96). Watanabe ultimately admits

that some of Stevens' poems may remind the Eastern reader, especially the Japanese reader, of Zen, which can be associated with Western metaphysics developed after Nietzsche's advocacy of "the death of God."

Wabi also describes the critic's interest in how the sources of poetic creation and the nature of aesthetic experience relate to the suggestiveness of the work's form and structure. This relationship can be described by those Haiku aesthetics that stress how a poet's psychological conflict (created by the opposition of Being and Nothing) leads him to create a work without any logical structure to suggest a momentarily experienced essential reality. Watanabe's concern with this relationship between the suggestive poetic form and the unique internal structure of the poet's experience is similar to his concern with how the audience is affected by the form. Wabi describes this unity between the work, poet, and audience, while also describing the poet's aesthetic experience.

Similarly, yojo (stressing how poetic form and structure produce a total after-effect upon a reader) describes Watanabe's interest in how the lasting effects of the poem's form on the audience suggest the essential nature of the poetic experience. For Watanabe, the poem's catharsis equals the poetic purgation a poet experiences while he create; it is not produced by the process of events in the work itself:

What kind of poetry is this? The first questions, and so the initial anxiety raised by this poem, may be what this poem is about. Let it be vaguely discovered. At least something will be born in each reader's mind from the synthesis of the imagery in these two stanzas. The next question concerns the form of

feeling this poem tries to attain. Where on the co-ordinate of our perception can we place the position of this poem? Such concerns may express more clearly our vague dissatisfaction with this poem. It is probably not until we read other poems (such as "Snow Man") that we can feel a kind of catharsis with this poem, a suggestive feeling, and it is not until we have read a considerable amount of his work that this feeling begins to develop gradually in us. (92)

Sugata is also indicated here. Stressing the concept of poetic form and structure as a total abstract figure of impressions, sugata describes Watanabe's concern with how the poem as a whole affects the reader by creating in him a "form of feeling" which suggests for the reader the essence of the poet's poetic experience.

Honi, in general, focuses on whether or not poetic form and structure truly suggest the essential meaning of poetic experience. It thus describes how Watanabe approaches the nature of Stevens' experience by inquiring into the work's imagery and diction, stressing that imagery's synthetic quality suggests the essence of the poet's experience. His concern with the unity of imagery is particularly related to Japanese linked poetry, which proposes a unity of progression, tone, and mood in team-composed stanzas in order to suggest the nature of phenomena and experience.

Overall, these Japanese aesthetic conventions are interrelated during Watanabe's inquiry into the poem's form and content. Mujo describes his vision of the impermanent and transient world through which he approaches the poet's experience with reality; wabi describes his psychological interest in the poet's creative act in reality, which, in turn,

leads to his concern with the audience's perception of and reaction to the poetic form (yojo, sugata, honi). Watanabe's psychological concern is with the poet's qualitative cathartic transformation of his individual life experience; the poet's self-preservation through this creative act which is considered to be a way of his life; the significance of the poet's "time" experience; the momentary experience of truth and beauty as obtained by the poet's insight into the essence of reality; and the affective quality of the poetic form and structure on the reader, who is expected to feel a catharsis similar to what the poet experienced while he created.

This description of aesthetic conventions evidenced in Watanabe's critical inquiry corresponds to the MIDD analysis. Mujo and wabi are interrelated when he philosophically and psychologically inquires into how the poet as an individual significantly pursues the true meaning of life while living in a universal and even cosmic reality and how affectively and qualitatively the poetic form and structure communicates this poetic experience to the audience. The reader, in turn, is expected to experience truth indirectly, just as the poet experienced it in his everyday life.

Mujo and wabi are also incorporated in Watanabe's historical and socio-cultural concerns with how the poet's experience with the modern world is depicted in the poem, reflecting his unique attitude toward imagination and reality. Yojo, sugata, and honi are incorporated in Watanabe's psychological inquiry into how the poem's unique form and structure suggest the spiritual pattern of Stevens' experience with reality.

They are also incorporated in Watanabe's inquiry into how different the affective quality of the form and structure is as compared to other modern and Romantic poetry. They are thus incorporated in Watanabe's concern with the reader's perception of the poetic form and structure.

CHAPTER XI

AMERICAN CRITICISM OF "THE EMPEROR OF ICE-CREAM"

This chapter focuses on the critical strategies and aesthetic conventions evidenced in William Stein's essay "Stevens: 'The Emperor of Ice-Cream': The Requiem of the Romantic Muse." The chapter is divided into four sections. First, the analysis of the MIDD process and content categories is presented, including tables showing their frequency distribution and percentages and the results of Forced Paired Comparison of the major and supporting ideas. The next section centers on the implications resulting from the detailed analysis of the processes and contents of Stein's major and supporting ideas.¹ Third, the analysis of the Japanese and/or American aesthetic conventions evidenced in Stein's criticism is presented, including tables showing their frequency distribution and percentages and results of Forced Paired Comparison. The chapter concludes with a discussion of the implications resulting from the detailed analysis of aesthetic conventions that may have influenced Stein's critical perspective.

¹ Detailed data analysis may be obtained by contacting the researcher.

Analysis of MIDD Processes and Contents

The MIDD processes and contents of all statements within Stein's essay are reported by rank order of frequency in Table 36. Although the essay contains 39 statements, 74 identifiable processes and 74 identifiable contents were employed, since more than one process and/or content often occurs within the same statement. Table 36 indicates that over four-fifths of Stein's processes are dominated by the three processes of linguistic-semantic, technical, and philosophical. Similarly, the four contents of

Table 36

Frequency Distribution and Percentage
of MIDD Processes and Contents (Stein)

Rank	MIDD Order Process	Frequency No. (%)	MIDD Content	Frequency No. (%)
1	LS	25 (34)	PI	21 (28)
2	TC	21 (28)	SW	21 (28)
3	PH	14 (19)	LAU	15 (20)
4	HS	5 (7)	ME	14 (19)
5	FO	5 (7)	AUD	3 (4)
6	PS	4 (5)	--	
	NIP	0 (-)	NIC	1 (1)
	TOTAL:	74 (100)	TOTAL:	75 (100)

(For code descriptions of the MIDD processes and contents, see p. 134.)

poet's intention, specific work, meaning, and literary and artistic universe control 70% of the total contents.

Although Table 36 indicates that the linguistic-semantic process occurs more frequently than the technical process, Tables 81 (p. 774), which reports the interaction of MIDD subordinate processes with the superordinate processes in Stein's essay, indicates that more statements contain a technical superordinate process (19) than linguistic-semantic superordinate process (13). This table also shows that most subordinate processes are linguistic-semantic, followed by philosophical. It also shows that about 70% of the total subordinate processes in the entire essay occur within technically oriented statements.

Table 82 (p. 775) focuses on how the 74 contents interact with the superordinate processes in the essay. Over half of the total contents occur within statements controlled by the technical process and almost one-third occur in statements with a linguistic-semantic superordinate process. More specifically, almost two-thirds of the poet's intention content and half of both the specific work and literary and artistic universe contents occur within technically oriented statements. Together, these three contents control more than four-fifths of the total contents identified within technically oriented statements. Overall, one-third of the total contents occur within statements linguistically-semantic oriented statements. Table 83 (pp. 776-77) specifically focuses on how the contents and subordinate

processes interact with Stein's most frequent superordinate process--technical--the process that controls his inquiry.

The next step in this analysis was determining each paragraph's main idea and then ranking each according to its importance to the theme of Stein's essay (that in "The Emperor of Ice-Cream," Stevens deconstructs the traditional Romantic muse of inspiration into its lowest common denominator by using irony and wit). Table 37 ranks the MIDD processes and contents based upon the importance of the major ideas. It thus reveals the framework of Stein's critical perspective in terms of the importance attended to the specific mode of inquiry and the focus of inquiry.

Table 37

Rank Order of Importance of MIDD Processes and Contents
of Major Ideas (Stein)

Rank Order	Process	Content
1	Technical	Poet's Intention
2	Formal	Meaning
3	Linguistic-Semantic	Specific Work
4	Psychological	Lit/Art. Universe
5	Philosophical	
6	Historical	

The last step in this analysis was ranking each supporting idea within the paragraph as to its importance to the major idea of that paragraph,

using Forced Paired Comparison. A part of this step included distinguishing the subordinate and superordinate processes within statements, as well as their contents. Table 38 reflects the results of this analysis.

Table 38

**Rank Order of Importance of MIDD Processes and Contents
of Supporting Ideas (Stein)**

Rank Order	Process	Content
1	Technical	Meaning
2	Linguistic-Semantic	Specific Work
3	Philosophical	Lit/Art. Universe
4	Historical	Poet's Intention
5	Formal	Myth
6	Psychological	Audience

Together, Tables 37 and 38 reflect interesting differences. Poet's intention ranks as the most important focus in Stein's major ideas, but meaning, specific work, and literary/artistic universe are more important in his supporting ideas. While the technical process ranks first for both the major ideas and supporting statements and the linguistic-semantic process ranks third and second, respectively, the philosophical and historical processes play a more important role in supporting the major ideas than

they do for the major ideas themselves; similarly the formal process ranks second in importance for the major ideas, but second-to-last for the supporting statements.

Thus, Stein's critical perspective is primarily technical and formal, focusing upon poet's intention, and he supports this perspective significantly with linguistic-semantic, philosophical, and historical inquiries that focus on meaning, specific work, and literary/artistic universe. This finding is also supported by results indicated in Table V, which shows, for example, that within the technically oriented statements, the linguistic semantic subordinate process most frequently interacts with the technical superordinate process, focusing upon meaning and specific work.

Discussion of MIDD Analysis

The theme of Stein's essay is that in "The Emperor of Ice-Cream," Stevens uses irony and wit to deconstruct the traditional Romantic muse of inspiration into the lowest common denominator. In general, Stein focuses on the poet's rhetorical experiment. His strategy is basically limited to an examination of Stevens' unique poetic language, which purports to be the poet's philosophy of the poetic imagination.

Stein's critical approach is primarily based upon an interest in how the poet's unique imagination contrasts with the Romantic imagination ("the practices of poets down through time--the concocting of rhythmical concept for the purpose of comforting deceits, the desserts of illusion") and how he

rebelliously experiments with language to deconstruct the traditional Romantic imagination, revealing its deceptive use of language:

Thus Stevens reveals that in a world of things-as-they-are, the poet always emulates the sovereign of melting delights. A victualler of the word's worth, he serves up his flavored platitudes about things as-they-ought-to-be or might-have-been in recipes of language (symbolic, mythic, and morassy) never to come to be, glorifying the power of glossolalia. (Item 9)

Stein etymologically examines how the poem's particular images and metaphors reveal the poet's philosophical motive and creative mind. The poet's psychological motive is examined in terms of the irony evident in the form and structure of the poem. Strongly concerned with the poet as both thinker and wordsmith, Stein views Stevens as a prophetic figure whose language significantly influences both individual readers and the intellectual community.

Because Stein feels it necessary to examine why Stevens chose the content that he did for this ambiguous poem, he first explores the poet's own statement and the language in this statement:

Wallace Stevens's historical assertion, "I think I should select from my poems Harmonium as my favorite "The Emperor of Ice-Cream." This wears a deliberately commonplace costume, and yet seems to me to contain something of the essential gaudiness of poetry" (Letters, #292), proclaims the disposition of still another divine spirit. On this occasion it refers to the muse of inspiration that by way of Spenser and the classical epic, under numerous personifications, nurses the raptures of the nineteenth- and twentieth-century Romantics. (Item 9)

Specifically, Stein approaches the work's complex form and structure by inquiring into how the linguistic-semantic elements reflect the

philosophical and historical context of Stevens' intention. For example, he examines the etymology of the title itself to show a relationship between Stevens' intention and his unique temperament. Stein particularly focuses upon how Stevens' use of the word "gaudiness" depicts his attitude toward poetic creation: Stevens states, "This ['The Emperor of Ice-Cream'] wears a deliberately commonplace costume, and yet seems to me to contain something of the essential gaudiness of poetry" (Item 9). This specific word (as Stein defines, gaud means "to delight in," "rejoice," "jest, plaything, toy," or "showiness,") etymologically suggests Stevens' "irrepressible ludic impulse behind the creative act." Stein stresses how this suggests Stevens' motive behind the poem: "The Emperor of Ice-Cream" picks up the overtones of these semantic permutations, especially Stevens' elation in cunningly weaving his web of tergiversations" (Item 9).

This examination of the "ludic impulse" behind Stevens' rhetoric helps Stein explore the poet's disposition toward poetic imagination as he "deconstructs the roboted invocations of the Romantic muse." Stein asserts that Stevens' "ludic impulse" is suggested in the poem's title, which indicates a "comic inversion of high brow formalism," and successfully reduces "the practice to the lowest common denominator of aesthetic taste in the pun on the universal relish for ice cream." Stein further explores Stevens' own statement about what his poem implies:

For when Stevens observes that "the poem is obviously not about ice cream (sic) but about being as distinguished from seeming to be," he indicates that, unlike his predecessors and

contemporaries, he intends to tear off the paper facade of the palace of poetry. (Item 9)

Here Stein's inquiry into the etymology of Stevens' language has led to an examination of how the poet's attitude toward poetic imagination contrasts with the Romantic attitude. Here, "seeming to be" implies the Romantic attitude of an illusionary reality.

This inquiry into the poet's language and attitude toward the creative act leads Stein to explore how the poet's rhetoric produces the poem's form and content, a dramatic deconstruction process that degrades "the poetic act into a game of wordupmanship." Stein examines the etymological context of the unique poetic language, stanza by stanza, to reveal Stevens' intricate technique of "conversion of the traditional epiphany into a makeshift lighting device." Stein stresses that Stevens' ironic use of the word let in the first stanza reflects his attitude toward the traditional epiphany of English verse that introduces the "Biblical accounts of creation." Yet, the "pervasive imperative mood" the word let produces in the poem still meets Stein's expectation of Stevens as a prophetic poet who "dethrones" the traditional literary formalism.

Stein especially stresses how Stevens uses wit and burlesque to effectively suggest his motive, poking fun of the "debasement" of the traditional highbrow expressions that have dominated the literary world for centuries. His incongruous images throughout this first stanza continue to reflect his ironic attitude, this time, toward the traditional poetic language.

He juxtaposes traditional poetic Biblical language with everyday images such as "the roller of big cigars" and "the kitchen cups concupiscent curds," producing "a travesty of the incongruities of imagery." This texture of incongruous images effectively degrades the illusion of the traditional religious poetic imagination. Stein stresses how the dramatic process of this degradation occurs in the first stanza, with its inclusion of prostitution, a funeral performance, and a "finale" by a "puff" of Stevens' "metaphysical smoke" ("Let be be finale of seem"). Referring to the first stanza, Stein indicates how effectively Stevens' language illuminates his motive in relation to the philosophical and historical context of the poem's theme, suggesting the poet's intention to deconstruct the traditional illusion of Romantic imagination.

Again, the critic's examination of the etymology of poetic language controls his critical strategy in his approach to the last stanza, where Stein stresses the poet's "makeshift" religious symbolism:

The last stanza continues to stress the ornamental and at the same time beclouding effusions of the Romantics, anticipating Stevens's conversion of the traditional epiphany into a makeshift lighting device. (Item 9)

Here Stein is interested in how Stevens uses irony and wit in his religious metaphors, which traditionally control the "unimaginative" formalism of poetic imagination to "shape poetry to fit the reigning taste."

Stein indicates the poet's motive behind his rhetoric, illuminating Stevens' devices of "disvaluation" of the "unimaginative" formalism of poetic

tradition evidenced in his language. Stein discusses Stevens' final step in his dramatic wordgame, as the rhetorical process reaches its climax:

This disvaluation of unimaginative rhetoric inevitably leads to the blanketing of the "face" (typeface), the printed word divested of communicative power. The protruding (disagreeably conspicuous) "feet" (a pun on pedestrian imagery and metrics) of the romantic muse reveals why she lies "cold" and "dumb." Ever speechless and stupid, she never functions other than as a dead "affix" in the composition of poetry, and obtrusive appendage of affected inspiration. Properly, "the emperor of ice cream" dethrones this vessel of ventripotent nonsense. (Item 9)

Stein indicates that the poet's motive has successfully been realized in the poem's theme, for the symbol of ice cream now functions as a vehicle by which the poet suggests that "being" (reality) is different from "seeming to be" (the Romantic illusion).

Analysis of Aesthetic Conventions

Table 39 reflects the frequency of those American and/or Japanese aesthetic conventions evidenced in Stein's critical inquiry. All six American conventions are employed in Stein's essay, but not even one Japanese convention is in evidence.

Following this frequency analysis, the relative importance of each aesthetic convention was determined, based upon how important the supporting statement in which it occurs is to the paragraph's major idea. (If more than one convention occurs in the same supporting statement, importance to that statement was determined according to where it occurs grammatically). Then, finally, the relative importance of each convention

Table 39

Frequency* Analysis of Aesthetic Conventions (Stein)

Rank Order	American	Japanese	Frequency # (%)
1	Organic Unity		3 (27)
2	Common Sense		2 (18)
	Humor		2 (18)
	Democracy		2 (18)
3	Colloquialism		1 (9)
	Divine Inspiration		1 (9)
		Total	11 (100)

*Frequency denotes the number of paragraphs in which an aesthetic convention occurs. (See pp. 107-108 for a detailed explanation.) Stein's essay contains 11 total paragraphs.

to the entire essay was determined according to the importance of the major idea of the paragraph in which it occurs. (See pp. 103-124 for a full discussion of this analysis procedure.) Table 40 reflects the relative importance to the essay of those American conventions evidenced within Stein's critical inquiry.

As Table 40 indicates, Organic Unity controls the aesthetic principle of Stein's criticism of the poem, and Table 39 also shows it to be the most frequently evidenced convention, as well. Similarly, both Colloquialism and Humor rank second in frequency and second and third in importance. However, Democracy also ranks second in frequency, but it ranks fifth in

importance. Likewise, although Colloquialism is less frequently evidenced than Democracy, it ranks higher in importance. Divine Inspiration ranks lowest in both frequency and in importance.

Table 40

Rank Order of Importance of Aesthetic Conventions (Stein)

Rank Order	Aesthetic Conventions
1	Organic Unity
2	Common Sense
3	Humor
4	Colloquialism
5	Democracy
6	Divine Inspiration

Discussion of Analysis of Aesthetic Conventions

As the above analysis of the aesthetic conventions evidenced in Stein's criticism indicates, the American convention of Organic Unity controls his major technical and linguistic-semantic approach to the poem, focusing upon the poet's rhetorical experiment by examining how the poem's images and metaphors reflect the paradoxical nature of the poet's psychological and philosophic motive and imply his attitude toward the traditional concept of poetry. Supporting this major concern and ranking second in

importance to Stein's critical inquiry is the American aesthetic convention of Common Sense. Supporting his concern with the poet's "common sense" attitude toward poetic creation are Humor and Colloquialism, which are also incorporated into his examination of the poet's experiment with language. Finally, Democracy and Divine Inspiration are evidenced in supporting Stein's inquiry into Stevens' philosophical and psychological motive and his technical experiment with poetry, as seen when he stresses the poet's free spirit and prophetic power. A more detailed discussion of the relationship among these American aesthetic conventions within Stein's criticism follows.

Organic Unity, the principle of how incongruous and paradoxical poetic elements are organized, is evident in Stein's approach to the poem's formal and linguistic-semantic elements. Stein especially focuses on how Stevens' language depicts the poem's theme: the poet's rebellious ironic attitude toward traditional formalism, which yet he himself employs. Stein explores the poet's language etymologically, pointing out incongruities in diction, imagery, and metaphor, which reflect the paradoxical co-existence of both the traditional religious elements and the everyday elements of the poetic experience:

The pervasive imperative mood and the repetition of "let" vividly echo the biblical accounts of creation. An archetypal crutch in English verse for hundreds of years, it undergoes complete debasement in "the roller of big cigars". . . . Perhaps a caricature of one of William Blake's sinewy immortals, he is left to beat into froth and foam the a la mode recipe of religious afflatus. Fittingly, the pun on the polarizing etymological and semantic

meaning of "cream," from chrism to semen, releases the alliterative discharge of "in kitchen cups concupiscent curds". . . . A travesty of the incongruities of imagery that decorate such supplications, "the wenches" (sluts) displace the singing and dancing muses, "dawdling" (in a reverberation of daws) in the hand-me-down "dress" of language as monotonous as the caw-cawing of crows. Instead of amaranthine garlands "the boys" (pimps) hustle their funeral wreaths from graveyards of rhetoric as outmoded as "last month's newspapers." (Item 9)

Divine Inspiration defines a critical expectation of the poet as a prophetic figure, one who is expected to inspire individual readers and the literary community as a whole. Stein does perceive Stevens as a prophetic figure who uses rhetoric as a powerful vehicle to express his rebelliousness and inspire the intellectual community. In contrast to the Romantics, Stevens attempts to bring a new philosophical and psychological perspective to the poetic creation. This becomes the basis for the theme of Stein's essay. He asserts that Stevens is "another divine spirit" because, by proclaiming that his poem contains "something of the essential gaudiness of poetry," Stevens ironically reveals his prophetic attempt to dethrone the Romantic tradition.

Another aesthetic convention evidenced in Stein's critical inquiry is Democracy, which stresses originality of poetic creation. Stein suggests that the poet, as prophet, concerns himself with the future. Stein values Stevens' individualism which opposes the traditional poetic concepts and techniques and encourages linguistic innovation, flexibility, and a secular imagination.

Likewise, Common Sense (an aesthetic stance that stresses the poet's practical and realistic view of human experience) helps describe Stein's concern with the poet's deconstruction of the Romantic ideal of poetry. He examines the poem's literary quality by focusing upon how the poet's diction and imagery reflect practical and realistic human experience in a common-sense world. Stein examines the way Stevens suggests his common sense to devalue the traditional formalism of poetic imagination by converting traditional "religious symbolism" into common, everyday language.

This common, everyday language is also linked to the convention of Humor, for the critic is concerned with how incongruities of diction and imagery in the poem create humor, and how comic irony and exaggeration reflect the poet's opposition to the Romantic ideal. This appreciation of Stevens' conversion of traditional poetic language into an everyday, common language that produces exaggeration and burlesque also reflects the aesthetic concept of Colloquialism. Stein is interested in Stevens' use of everyday down-to-earth language (e.g., "the roller of big cigars," "kitchen cups," "the wenches," "dawdling," "the boys," and "last month's newspapers," and "ice-cream,") which serves to degrade the Romantic illusion of poetic imagination. Stein especially focuses on "Stevens' comic conversion of the traditional epiphany into a makeshift lighting device," the poet's almost businesslike attitude toward the traditional religious symbolism that suggests the double entendre of the incongruous elements of convention

and reality. Stein is specifically interested in Stevens' degradation of religious symbolism into "a back alley joke":

"The dresser of deal" harks back to the verbal dress of the attendant chorale of doxies, and again Stevens twists an unfamiliar word, "deal" (pine), into a pun or trickery and on the purely business aspect of shaping poetry to fit the reigning taste. Then, in a twinkle of wit, the decrepit wardrobe metamorphoses into a shoddy wardrobe. The phrase, "lacking the three glass knobs," scoffs at the abuse of religious symbolism in nineteenth- and twentieth-century poetry, and the pun on "nobs" (important persons) degrades the promiscuous fragmentation of the three persons of the godhead into a back alley joke. (Item 9)

Overall, these American aesthetic conventions are incorporated in Stein's inquiry into the poems' form and content and also correspond to the findings of the MIDD analysis. Divine Inspiration, Democracy, and Common Sense describe his philosophical and historical concerns with the poet's individualism, which proposes a need to break from the traditional Romantic concept of poetry and demonstrate his secular imagination to express common everyday experience as poetic truth. Organic Unity describes the critic's examination of the poet's unique rhetoric to unify the incongruous elements of the theme. Colloquialism and Humor describe Stein's emphasis on Stevens' use of everyday down-to-earth language, which cultivates a new concept of poetic language, and especially an interest in the poet's comic conversion of traditional religious symbolism into a "back alley joke."

CHAPTER XII

COMPARATIVE ANALYSIS OF JAPANESE AND AMERICAN CRITICISM: "THE EMPEROR OF ICE-CREAM"

Both the results of the MIDD analyses and the descriptions of the aesthetic conventions illuminate differences and similarities in Watanabe's and Stein's critical inquiry into "The Emperor of Ice-Cream." This chapter begins with a comparative analysis of the MIDD processes and contents and the Forced Paired Comparison of major and supporting ideas found in the two essays. It includes tables showing the frequency (and percentage) distribution of these processes and contents, the interaction of subordinate processes and contents with superordinate processes, and the rank order of processes and contents of the major and supporting ideas. The implications of this MIDD analysis is then discussed. A comparative analysis of those Japanese and/or American aesthetic conventions evidenced in the two essays is then summarized, and the chapter concludes with a discussion of the implications of these findings.

Comparative Analysis of MIDD Processes and Contents

Table 41 compares the frequency of the MIDD processes and contents of statements within the two essays. Over two-thirds of the total processes in Watanabe's essay are philosophical and psychological; almost five-sixths

of the total processes in Stein's essay are linguistic-semantic, technical, and philosophical.

Table 41

Frequency Ratio Distribution of MIDD Processes and Contents
Watanabe (J) and Stein (A)

	<u>MIDD PROCESSES</u>									
	P H	P S	T C	H S	F O	L S	S C	M A	S I	N I P
(J)	34	34	1	7	5	7	5	-	-	8
(A)	19	5	28	7	7	34	-	-	-	-

	<u>MIDD CONTENTS</u>											
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C
(J)	5	21	21	15	17	5	-	10	-	4	1	1
(A)	-	28	20	19	28	-	-	4	-	-	-	-

(For code descriptions of MIDD processes and contents, see p. 134.)

Poet's intention, literary universe, meaning, specific work, and audience constitute 77% of the total contents in Watanabe's essay; the same first four of these contents constitute more than 90% of Stein's essay. Major differences occur in the two critics' use of audience; similarly, though poet and fictive universe represent 5.2% and 4.3%, respectively, of Watanabe's total contents, they do not even occur in Stein's essay, and

although myth constitutes 4% of Stein's total contents, but does not occur in Watanabe's essay.

More specific differences in the two critics' processes are further defined in Table 84 (p. 778). Together, the psychological and philosophical control 75% of Watanabe's superordinate processes, and the technical, linguistic-semantic, and philosophical constitute over 90% of Stein's superordinate processes. The table also reveals differences in how the critics support their statements. For example, Watanabe clearly employs the philosophical subordinate process the most, and Stein the linguistic-semantic. Watanabe's approach reflects a close interaction between the psychological superordinate and philosophical subordinate processes, and Stein's approach reflects close interaction between the linguistic-semantic and the technical superordinate processes with the philosophical subordinate process.

Still focusing on the statements within these two essays, it is interesting to note the contents on which each critic focuses within his superordinate processes. As Table 85 (p. 779) shows, the majority of the contents poet's intention, literary/artistic universe, and specific work occur within Watanabe's philosophical and psychological inquiries. For Stein, almost all of his poet's intention and literary/artistic universe contents are within his philosophical, technical, and linguistic-semantic inquiries; he focuses most on specific work when using technical and linguistic-semantic processes. A further comparison shows that Watanabe focuses on the

audience primarily with a psychological process, but Stein does so only within technical and linguistic-semantic statements. Watanabe focuses on meaning mainly within philosophical and psychological inquiries, while over half of Stein's focus on meaning occurs in linguistic-semantic inquiries.

Table 86 (p. 780) uses the philosophical superordinate process as an example for comparing how the two critics' subordinate processes and contents interact with a superordinate process. It indicates, for example, that almost 80% of Watanabe's and 60% of Stein's philosophical superordinate processes are not combined with any subordinate process. Watanabe's philosophical superordinate process interacts primarily with poet's intention, meaning, literary/artistic universe, and specific work; Stein's only with poet's intention.

Table 42 compares the rank order of importance of the processes and the contents of the major ideas in Watanabe's and Stein's criticisms. The technical process dominates Stein's major ideas, just as it does his superordinate processes, but the philosophical approach ranks first for Watanabe's major ideas, but second for his superordinate processes. Although the psychological process dominates Watanabe's superordinate processes, it ranks third for his major ideas. For Stein's major ideas, the table shows that his focus is on poet's intention, meaning, and specific work, in that order; these three contents, however, rank fourth, fifth, and sixth in importance for Watanabe, whose interest lies in poet, audience, literary/artistic universe, and poet's intention. Interesting, too, is that

Watanabe's major critical interest encompasses eight contents, but Stein's only four.

Table 42

Rank Order of Importance of MIDD Processes and Contents
of Major Ideas: Watanabe (J) and Stein (A)

Rank Order	Process (J)	(A)	Content (J)	(A)
1	Philos.	Tech	Poet	Poet's Intent
2	Historical	Formal	Audience	Meaning
3	Psych.	Ling-Sem.	L/A Univ.	Sp. Work
4	Ling-Sem.	Psych.	Poet's Int.	L/A Univ.
5	Socio-Cult.	Philos.	Meaning	-----
6	Formal	Historical	Sp. Work	-----
7	Tech.	-----	Fic. Univ.	-----
8	-----	-----	Reality (C)	-----

Table 43 compares those processes and contents of the two critics' supporting ideas. It shows that the technical process ranks most important both for Stein's supporting and major ideas. The linguistic-semantic process, which ranks third for his major ideas, ranks second for his supporting ideas. In other words, Stein's technical claim is supported by linguistic-semantic inquiry into the poem. Similarly, the philosophical process ranks most important for Watanabe's supporting and major ideas,

and his philosophical inquiry is primarily supported by historical and psychological inquiry into the poem.

Table 43

Rank Order of Importance of MIDD Processes and Contents
of Supporting Ideas: Watanabe (J) and Stein (A)

Rank Order	Process		Content	
	(J)	(A)	(J)	(A)
1	Psychological	Tech.	Poet's Int.	Meaning
2	Philosophical	Ling-Sem.	L/A Univ.	Sp. Work
3	Ling-Semantic	Philos.	Poet	L/A Univ.
4	Historical	Historical	Reality (C)	Poet's Int.
5	Soc-Cult.	Formal	Audience	Myth
6	Formal	Psych.	Meaning	Audience
7	Tech.	-----	Fict. Univ.	-----
8	-----	-----	Spec. Work	-----
9	-----	-----	I-Responder	-----

Other marked differences are evident in the way the two critics support their major ideas. Whereas the psychological process ranks high for Watanabe, it ranks last for Stein; the technical process ranks first for Stein, but last for Watanabe. Moreover, although the historical process ranks the same in both critics' processes used for their major ideas, it ranks second for Watanabe and last for Stein as supporting processes. Watanabe

uses the socio-cultural process in his supporting statements, but Stein does not.

The first and second-ranking contents are poet's intention and literary/artistic universe for Watanabe's supporting ideas, and meaning and specific work for Stein's. Both critics are more concerned with the literary/artistic universe in their supporting ideas than in their major ideas, but Watanabe is more concerned with poet's intention and Stein with meaning. Watanabe's supporting ideas reflect no focus on myth, the content ranking fifth for Stein; in contrast, Stein's supporting ideas reflect no focus on poet, reality by consensus, fictive universe, or I-responder, all included in Watanabe's supporting ideas.

Discussion of MIDD Comparative Analysis

Watanabe's major concern is with Stevens as a modern "poet philosopher," whose unique spiritual pattern of poetic experience consequently creates conflict for a reader approaching his poetry. In this connection, Watanabe compares the poet's spiritual pattern with that of other modernists and the Romantics by examining his unique poetic form and structure. Stein's major concern is with Stevens' emotional and intellectual attitude toward poetic tradition, "the Romantic muse." He examines how Stevens' language successfully reflects both his own poetic imagination and his attempt to deconstruct the Romantic tradition of poetry.

More specifically, Watanabe's critical approach is supported by the psychological inquiry into how the poet's own experience with aesthetic truth relates to the poem's form and, in turn, how this form affects the reader. Stein's critical approach is characterized by his technical inquiry into how the poem's linguistic-semantic and formal elements imply the relationship between the poet's intention and the literary universe.

Although Watanabe psychologically inquires into the structure of the poet's philosophical and aesthetic experiment with reality, he sees the poem's uniqueness in the affective quality of its form and structure and examines how both the poet's unique life experience and his creative act relate to the poem's affective quality. He is particularly interested in how the poet's life-long search for the "structure of reality" produces a poetic form that suggests his philosophical and aesthetic disposition. Thus, he psychologically examines how the poet, the real world, the reader, the poetic universe, and the work itself are all interrelated.

Watanabe's basic critical pattern demonstrates a traditional Japanese approach. His emphasis on the poet's experience is common to Japanese criticism, which is concerned with universal truth as illustrated by the implications of the poet's own life experience. Moreover, his concern with the suggestive quality of the poem's formal elements reveals another typical Japanese critical concern with the quality of the poetic experience in time and with the poet's preoccupation with the momentary experience of beauty.

In contrast to Watanabe, Stein sees the uniqueness of this poem lying in how the poet's experiment with poetic language reveals his intent, his philosophical disposition. This approach to the poet's intent demonstrates the traditional American critical principle that seeks oneness of idea and language. This critical attitude toward poetic form and content is further evidenced by the MIDD analysis, which indicates that he examines the poet's intent through the linguistic-semantic and formal elements of the specific work. He is interested in how the symbolic structure of language expresses the poet's historically and philosophically significant ideas and in how his ideas and poetic technique are opposed to the Romantic tradition.

Both Watanabe and Stein take an historical approach to the poem, but they do so from different perspectives. Watanabe examines the relationship between the poet's aesthetic and philosophical experience and the modern world and compares it with that of the other modern poets, modern artists, and modern philosophers. Since he is interested in how the modern world, a godless world of discomfort and immorality, affects the poet's creative act, he relates the poet's unique modern aesthetic and philosophical approach towards reality to the poetic form and structure and, ultimately, to the reader. In contrast, Stein is interested in how the poet's concept of poetry differs from the traditional Romantic concept. He is interested in Stevens' rebelliousness toward the traditional intellectual temperament, which he believes creates the poet's unique approach to the poetic creation.

Similarly, both critics are concerned with the formal elements of the poem, but from different perspectives. Watanabe is concerned with how their affective qualities relate to the reader and the literary and artistic universe. He examines how they suggest the poet's unique aesthetic and philosophical experience and how they affect the perception of a reader who is used to other poetic techniques. He emphasizes the asymmetrical relationship between the formal elements, believing that the unique formal structure of images and the rhetoric must be approached synthetically in order for a reader to experience the essence of the poetic experience; an attempt at a logical connection among the poetic elements would be unsuccessful:

This poem is imagistic on the first reading. But we can know that the intention of this poem is not to produce the effect of imagism since the couplet put at the end of each stanza, especially the line, "Let be be finale of seem," which is abstractive in description, tightens up the poem like a loop of the [wooden] bucket. The scattered images of this poem should somehow find a direction of unity in this one line as well as in the repeated last line of each stanza. But I do not mean that the unity makes the connection among them plausible. However, this idea might be acceptable, for, after all, making connections among images is like trying to solve a puzzle. (92-93)

In contrast, Stein is concerned with how the structure of the formal elements indicate the poet's technical intent. Accordingly, he emphasizes the dramatic development of the poem's theme, believing that the poet's intellectual and emotional disposition is embedded in the form and structure of the work. Thus, Stein approaches the poem stanza by stanza,

looking for the rhetorical structure of thematic development which will reveal the poet's intent:

From beginning to end Stevens degrades the poetic act into a game of wordupmanship. Incarnating his muse after the assertive fashion of all the great pretenders to inspiration, he proceeds to salt the "tales" of his pigeons. . . .The pervasive imperative mood and the repetition of 'let' vapidly echo the biblical accounts of creation. . . ."Let be be finale of seem" ends the labored performance (the intimation of "finale") in the stanza with a puff of metaphysical smoke. . . .The last stanza continues to stress the ornamental and at the same time beclouding effusions of the Romantics, anticipating Stevens' conversion of the traditional epiphany into a makeshift lighting device. . . . Then, in a twinkle of wit, the decrepit wardrobe metamorphoses into a shoddy wardrobe. . . . Properly, "the emperor of ice cream" dethrones this vessel of ventripotent nonsense. (Item 9)

Both critics also have philosophical concerns with the poem, but these, too, come from different perspectives. Watanabe examines the poet's aesthetic and philosophical experience in terms of the psychology involved in the poetic vision of the world. He elaborates on how the line "The emperor of ice-cream" relates to the poet's philosophical "principle" of life, reflecting a vision of the impermanent and transient world. He interprets "ice cream" as a symbol of this phenomenal reality:

This is a drawing of life, as it is, of modern man, captured by the poet in the poem. An immoral insensibility toward such things as sex, sweet, cheap pleasures, death (the smell of death), and the smell of immorality and destruction are common elements of one's perception of this scenery. Ice cream, which is cheap and sweet and which quickly melts away, becomes the symbol of these things. (93)

In contrast, Stein is philosophically concerned with how Stevens' concept of poetry reflects his intellectual and emotional disposition. He

interprets "the emperor of ice cream" as an expression of the poet's aesthetic belief ("an absolute good"). He emphasizes how "ice-cream" signifies Stevens' common sense approach to an aesthetic principle, a "common denominator of aesthetic taste":

Exalting "the emperor of ice cream" as "an absolute good" (Letters, #378), he fabricates a goad [sic] of poetry who imp's the practices of poets down through time--the concocting of rhythmical conceit for the purpose of comforting deceits. . . . [He] reduces the practice to the lowest common denominator of aesthetic taste in the pun on the universal relish for ice cream. (Item 9)

Both critics' linguistic-semantic approaches are also from different critical perspectives. Whereas Watanabe explores how the images, metaphors, and the lines themselves suggest the poet's spiritual pattern, Stein explores how the symbolic structure of the poet's rhetoric expresses the intellectual and emotional basis of his philosophy. Watanabe's inquiry is based upon his overall interest in how the poet's spiritual pattern differs from that of the Romantics and other modernists. Stein's inquiry is based upon his overall concern with how the poet's experiment with rhetoric communicates his own philosophical and aesthetic disposition which opposes "the Romantic muse." While Stein tends to inquire into how the etymology of images, metaphors, and symbols depicts the poet's intention, Watanabe tends to inquire into how the intrinsic quality of poetic language reflects the poet's philosophical and psychological motive.

Further, both critics' psychological inquiries come from different perspectives. Watanabe examines the work psychologically in terms of how

the poet's life experience affects his creative act and how the poetic form and structure reflect the nature of the poetic experience. Watanabe is psychologically interested in how the formal elements of the work relate to the audience's perception and feeling and to the form and structure of other modern and/or Romantic poetry. Specifically, Watanabe examines how the spiritual pattern of the poet's experience with philosophical and aesthetic truth in reality differs from that of other modern poets or artists like Yeats, Eliot, Rilke, and Cezanne, and from that of Romantic poets like Keats and Wordsworth, and most importantly, from that of modern philosophers like Nietzsche, Sartre, and Husserl. He continues his examination of how Stevens' poetic form and structure reflect the pattern of his poetic experience, especially focusing upon a reader's perceptual expectation nurtured by past experiences with poetry. Essentially, then, Watanabe is interested in how the poet's attitude toward reality influences his poetic form and structure, which consequently prompts his critical interest into how the form and structure affect the reader.

In contrast, Stein is psychologically interested in how the underlying emotional factors of the creative act are reflected in the poet's unique poetic language. Stein emphasizes how, in a letter, Stevens expresses his philosophical and aesthetic attitude: "This wears a deliberately commonplace costume, and yet seems to me to contain something of the essential gaudiness of poetry' (Letters, # 292)." Here Stein is interested in the poet's intention inferred in the phrase "the essential gaudiness of

poetry." He focuses on how the etymological context of the word gaud ["to delight in" (Latin), "to rejoice" (Old French), or "jest, plaything, toy"

(Middle English)] reveals

the poet's irrepressible ludic impulse behind the creative act. . . "The Emperor of Ice-Cream" picks up the overtones of these semantic permutations, especially Stevens' elation in cunningly weaving his web of tergiversations. (1)

He continues to emphasize the irony and burlesque of the poetic language, which suggest the poet's creative impulse. Essentially, then, Stein's psychological inquiry is based upon an interest in the poet's attitude toward the audience, which, in effect, is closely related to the rhetoric employed by Stevens.

Comparative Analysis of Aesthetic Conventions

Table 44 compares the frequency of the Japanese and American aesthetic conventions evidenced in Watanabe's and Stein's criticism. While the Japanese aesthetic convention wabi is most frequently evidenced in Watanabe's criticism (56%), the American aesthetic convention of Organic Unity is most often seen in Stein's criticism (27%). In Watanabe's criticism, the Japanese conventions of mujo, honi, and sugata rank second in frequency, all at 13%; for Stein, Democracy, Common Sense, and Humor rank second, each at 18%. No American aesthetic conventions are evidenced in Watanabe's criticism, and no Japanese aesthetic conventions are seen in Stein's criticism.

Table 44

Frequency Percentage Distribution of Japanese and American
Aesthetic Conventions: Watanabe (J) and Stein (A)

	Japanese Conventions		American Conventions	
	(J)	(A)	(J)	(A)
<u>Wabi</u>	56	--	Organic Unity	-- 27
<u>Honi</u>	13	--	Common Sense	-- 18
<u>Mujo</u>	13	--	Democracy	-- 18
<u>Sugata</u>	13	--	Humor	-- 18
<u>Yojo</u>	6	--	Divine Inspiration	-- 18
<u>Aware</u>	--	--	Colloquialism	-- 9
<u>Sabi</u>	--	--		
<u>Yugen</u>	--	--		

Table 45 compares the rank order of importance of the Japanese and American aesthetic conventions in the two essays. Wabi is most important to Watanabe's inquiry, and Organic Unity is most important to Stein's. The analysis shows that while mujo, honi, and sugata are tied in frequency, mujo is the most important convention; similarly, whereas Common Sense, Democracy, and Humor all rank an equal second in frequency in Stein's criticism, Common Sense is the most important of the three.

Table 45

**Rank Order of Importance of Japanese & American Aesthetic Conventions
Watanabe (J) and Stein (A)**

Rank Order	Japanese/ Aesthetic Conventions (J)	American Aesthetic Conventions (A)
1	<u>Wabi</u>	Organic Unity
2	<u>Mujo</u>	Common Sense
3	<u>Honi</u>	Humor
4	<u>Sugata</u>	Colloquialism
5	<u>Yojo</u>	Democracy
6		Divine Inspiration

Discussion of Comparative Analysis of Aesthetic Conventions

As the comparative MIDD analysis indicates, Watanabe's major concern into the poem is philosophical, focusing upon poet, audience, and literary/artistic universe and supported by psychological inquiry into how the poetic experience relates to the poet's intention and the literary/artistic universe; in contrast, Stein's major concern is technical, focusing upon poet's intention, meaning, and specific work and supported by linguistic-semantic inquiry into how the poet's experiment with poetic language reflects his philosophical and psychological motive. Thus, even though both are concerned with similar elements of the work (technical, linguistic-

semantic, psychological, philosophical, historical, and formal), their critical perspectives differ. Their differences may be better understood by examining the Japanese/American aesthetic conventions evidenced in their criticisms.

The Japanese aesthetic conventions of wabi and mujo control Watanabe's philosophical and psychological inquiry into the nature of poetic experience. In contrast, the American aesthetic convention of Organic Unity controls his linguistic-semantic and formal inquiry into the poet's experiment with poetic language, which, in turn, reveals his concern with the American aesthetic conventions of Colloquialism and Humor. Watanabe is also interested in the linguistic-semantic and formal elements of the poem, but his focus is on form and structure; the Japanese aesthetic conventions of honi, sugata, and yojo support his inquiry into how form and structure suggest the essence of poetic experience.

In addition, while both critics' vision of the world control their overall critical perspectives, Watanabe's may be better understood in terms of the Japanese aesthetic convention of mujo, whereas Stein's may be better understood in terms of the American aesthetic conventions of Common Sense, Democracy, and Divine Inspiration. A detailed discussion of the implications of these differences in aesthetic stance within the two criticisms follows.

For Watanabe, poetry provides self-preservation in a world full of "unpleasantness," "insensibility," "destruction" ("death"), and "cheap"

pleasures. Underlying this belief lies the convention of mujo, which views reality as unstable, impermanent, and chaotic. In this reality, one's self-existence is only assured through seeking "an essential figure of reality," that is, through the creative act which, in turn, can only occur if one accepts the phenomenal reality of those things in the world in which he lives. This emphasis on phenomenism, when approaching how Stevens' concept of reality underlies his creative act, has Watanabe confirm similarities between Stevens and phenomenologists such as Husserl, Merleau-Ponty, and Heidegger. Ultimately Stevens' attitude toward such reality leads him to believe that the world is only fiction; thus Watanabe's interest in the poet's statement that reflects such a belief ("The final belief is to believe in a fiction, which you know to be a fiction, there being nothing else.") may be more fully understood in terms of mujo, where one's realization that the world is only a fiction is the final step in accepting phenomenal reality as an absolute.

Also in conjunction with mujo's concept of reality, Watanabe defines Stevens' role as a poet to be to influence the reader by communicating the universal truth of reality as he himself experienced it. Thus, for Watanabe, the poet's subjective experience with reality becomes an important measure to understand the objective and universal significance of poetic truth communicated by the poem.

For Stein, poetry is the poet's individual emotional and intellectual expression. The poet is expected to be self-reliant and original, creating a

unique form of poetic expression with its own individual effect on the reader. This Democratic disposition toward the poet's creative mind is seen in Stein's emphasis on Stevens' rebelliousness against the literary tradition, a convention of literary imagination which confines one's free and inventive creative mind. Stein appraises Stevens' deconstruction of the Romantic illusion of poetic imagination, which has deceived poets' creative acts over centuries and, therefore, also readers' minds. Stein's criticism obviously demonstrates his own rebelliousness toward traditional formalism, reflecting his own Democratic vision of a creative mind.

Both Watanabe and Stein are concerned with how the poet's role relates to the society in which he lives, but they approach this concern from different perspectives. For Watanabe, poetry is a way for the poet to achieve self-salvation or self-preservation. The poet is a philosopher whose keen insights into truth and beauty within reality free the reader from his everyday concerns of physical necessity. Watanabe appraises Stevens as a poet philosopher who ventures to explore the unknown realm of truth and beauty during his life-long creative act, cultivating and inspiring the reader who is otherwise left confined to an inhibited vision of the world. This view is closely related to the Japanese convention of wabi, which concentrates on the poet's attitude toward life and art.

In contrast, Stein expects the poet to possess a "divine spirit" and to present prophetic vision and inspiration which can change one's intellectual attitude toward the world. Stein appraises Stevens' disposition toward the

poetic imagination, which has him reveal how the long-nurtured literary tradition of poetic imagination, the "Romantic muse," is really an illusion. This indicates how the American convention of Divine Inspiration may have influenced Stein's approach.

Both Watanabe and Stein are interested in the poet's creative mind, but again their different perspectives control their approaches. Watanabe is interested in how the poet confronts the chaotic and inconstant reality and dissolving the pressure to become one with its objects, obtains an insight into truth and beauty. Here wabi is again seen in Watanabe's approach to the poet's creative act through which the poet resolves his conflict with the negative reality of the world. In contrast, Stein is concerned with how the emotional and intellectual disposition toward the world reveals the poet's personality and affects his technique. His etymological examination of one specific word Stevens uses in his statement (gaudiness) reveals the "irrepressible" ludicrous impulse behind Stevens' creative act, which produces a "burlesque," a "caricature," and a "joke." Here, the American convention of Humor describes Stein's approach to the poet's language.

Both Watanabe and Stein are philosophically concerned with Steven's language and his use of imagery and metaphor; both also make psychological inquires into his intention. However, each examines the work's form and structure from a different aesthetic perspective. Concerned with the synthetic whole, Watanabe stresses the suggestiveness

of diction, imagery, and metaphor. His focus on how the poem's form and structure affect the reader and suggest the poet's intention reflects the Japanese aesthetic conventions yojo and sugata, which stress the overall effect of poetic form and structure.

Moreover, while inquiring into the nature of the poetic experience, Watanabe examines the asymmetrical (alogical) relationship among the poem's formal elements, stressing the total synthetic unity of progression, tone, and mood of the poetic experience. He believes that the "scattered images of this poem" are given "a direction of unity" through the line repeated at the end of each stanza, "Let be be finale of seem;" a reader will not discover unity by making logical connections among these images but rather by gradually discovering their suggestive intrinsic connections. This approach to the poem's form as a synthetic whole reflects the Japanese aesthetic convention sugata, which views poetic form and structure as one abstract figure made up of numerous impressions. Further, honi, which focuses on how poetic form and structure suggest the essential nature of poetic experience, is evident in Watanabe's concern with unity.

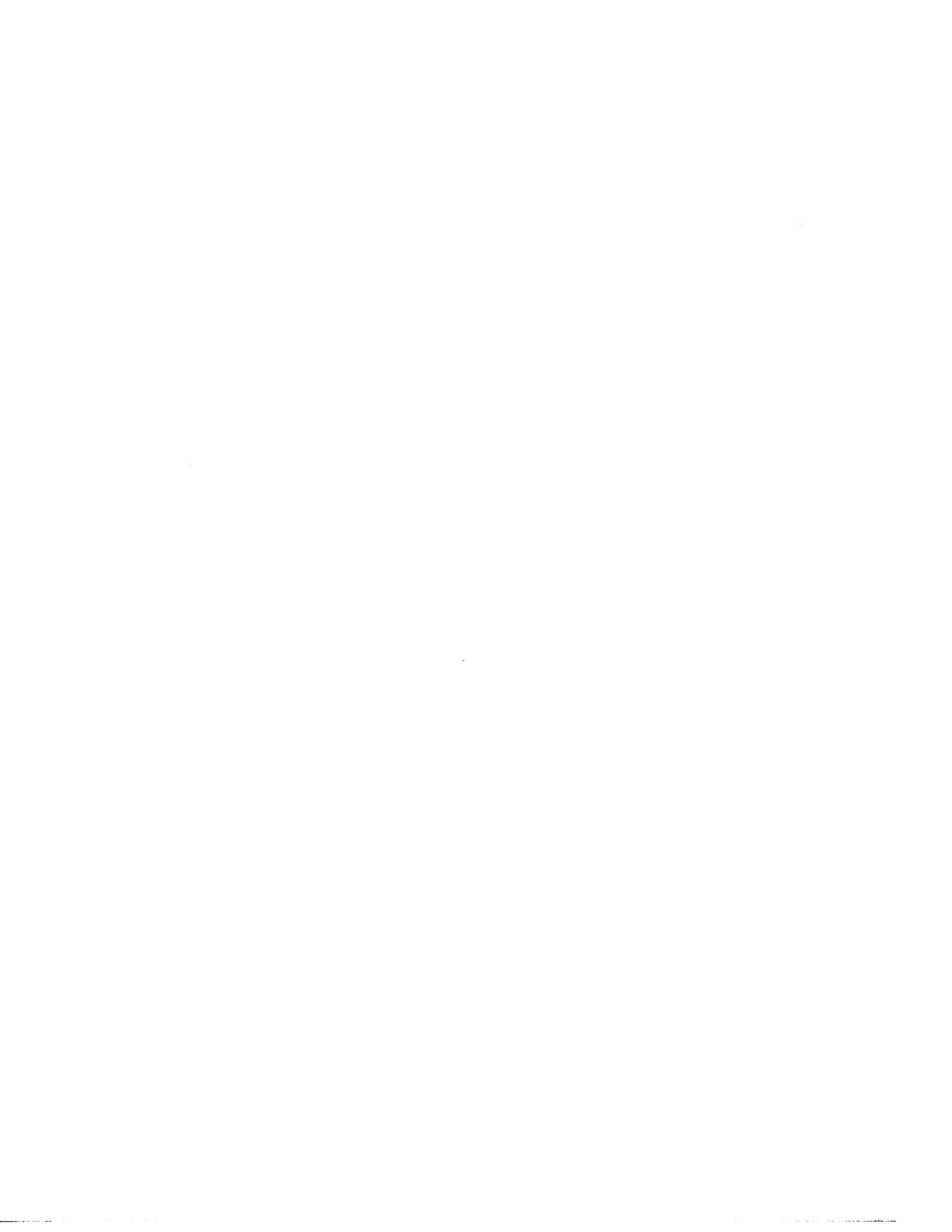
In contrast, Stein's inquiry into the poem's form and structure reflects the American aesthetic convention Organic Unity, the principle of how incongruous and paradoxical poetic elements are organized. He believes that unity is discovered logically by inquiring into how the incongruities in diction, imagery, and metaphor reflect the co-existence of both the

traditional religious elements and the everyday elements of the poetic experience.

Similarly, both Watanabe and Stein are interested in Stevens' unique poetic language, but their approaches reflect different aesthetic perspectives. Watanabe is philosophically interested in the intrinsic meaning of the poetic language, which he believes denotes the poet's intention. He is especially interested in the meaning of "be" and "seem" in the line, "Let be be finale of seem," which he believes contains Stevens' philosophical disposition. Honi is thus evident in Watanabe's inquiry into the essence of the poetic experience. In contrast, Stein's interest in poetic language is etymological. He stresses the poet's make-shift rhetoric that converts traditional religious imagery and metaphor into that of everyday life. The American aesthetic convention Colloquialism is evident in his approach to Stevens' unique poetic language.

In summary, Watanabe's overall philosophical perspective may be more fully understood in terms of mujo, which, in turn, illuminates the nature of his psychological and socio-cultural inquiries. In contrast, Stein's philosophical perspective may be more fully understood in terms of Democracy and Common Sense, which, in turn, illuminate the nature of his technical, psychological, socio-cultural, and historical inquiries. Similarly, Watanabe's psychological approach may be more fully understood in terms of wabi; formal and linguistic-semantic approaches may be more fully understood in terms of yojo, sugata, and honi. In contrast Stein's formal

and linguistic-semantic approaches may be more fully understood in terms of Organic Unity, Colloquialism, and Humor.



CHAPTER XIII

SUMMARY ANALYSIS OF JAPANESE AND AMERICAN CRITICISM
OF "SUNDAY MORNING," HARMONIUM,
AND "THE EMPEROR OF ICE-CREAM"

In this chapter the researcher discusses the overall critical strategies and aesthetic conventions evidenced in the selected Japanese and American criticisms of Wallace Stevens' "Sunday Morning," Harmonium, and "The Emperor of Ice-Cream." The chapter has four major sections. The first section includes a brief summary and then a comparison of the three Japanese criticisms; the second section has a brief summary and then a comparison of the three American criticisms; and the third a comparison of the Japanese and the American criticisms. Each of these sections is further subdivided into three sections. Each begins with a brief summary of the comparative analysis of the MIDD processes and contents and the Forced Paired Comparison of major and supporting ideas found in the Japanese and American essays. It includes tables showing the frequency (and percentage) distribution of these processes and contents, the interaction of subordinate processes and contents with superordinate processes, and the rank order of processes and contents of the major and supporting ideas. The implications of this MIDD analysis is then discussed. A comparative analysis of those Japanese and/or American aesthetic

conventions evidenced in the essays is then summarized, and each major section concludes with a discussion of the implications of these findings. The last major section of this chapter concludes the study and includes implications for education and suggestions for further studies.

Comparative Analysis of Japanese Criticism

Summary Analysis of MIDD Processes and Contents and Forced Paired Comparison of Major and Supporting Ideas

Table 46

Frequency Percentage Distribution of MIDD Processes and Contents
Zaiga (Z), Sakai (S), and Watanabe (W)

	<u>MIDD PROCESSES</u>										N
	P H	P S	T C	H S	F O	L S	S C	M A	S I	I P	
(Z)	38	23	3	8	6	16	2	-	-	-	4
(S)	34	14	21	-	9	21	0.4	-	-	-	1
(W)	34	34	1	7	5	7	5	-	-	-	8

	<u>MIDD CONTENTS</u>											
	P T	P I	L A U	M E	S W	R C	A U D	M Y	F U	I R	R E	N I C
(Z)	1	10	16	28	24	5	1	3	11	-	-	1
(S)	1	29	29	17	16	0.4	2	-	4	-	-	2
(W)	5	21	21	15	17	5	10	-	4	-	-	1

(For code descriptions of MIDD processes and contents, see p. 134.)

Table 46 compares the distribution of frequency percentages of the MIDD processes and contents of the three selected Japanese criticisms. The table indicates that all three Japanese critics' perspectives are philosophical. Of the three, Watanabe uses the psychological process within his philosophical perspective most often. In fact, these two processes account for 68% of his total number of processes. Zaiga also uses the psychological process in his philosophically oriented critical inquiry, but he also frequently uses the linguistic-semantic process as well. Together, these three processes account for 77% of the total number of processes used by Zaiga. Of the three, Sakai employs the psychological process the least, but both the technical and linguistic-processes the most. Together, the philosophical, technical, and linguistic-semantic processes account for 76% of his total processes.

Zaiga is more frequently involved with the formal process than is Sakai; in turn, Sakai is more interested in the formal process than Watanabe. Both Zaiga and Watanabe employ the historical process within their philosophically oriented inquiries, but Sakai indicates no interest in this area. All three critics show little interest in the socio-cultural, especially Sakai. Finally, of the three, Watanabe has the highest percentage of the nonidentifiable process category.

Table 46 also compares the frequency percentages of the contents on which the three critics focus. Sakai is the most frequently concerned with poet's intention and literary/artistic universe, which together account for

58% of his total contents. Zaiga is most concerned with meaning, specific work, and literary/artistic universe, which together account for 68% of his total contents. Watanabe is most concerned with poet's intention, literary/artistic universe, and specific work, which together account for 59% of his total contents. Zaiga is the most concerned of the three critics with the fictive universe, and Watanabe with audience and poet. Both are concerned with reality as agreed upon by consensus much more than is Sakai.

Table 87 (pp. 781-82) compares the frequency distributions of the superordinate and subordinate processes within the three Japanese criticisms. Over half of both Zaiga's and Sakai's superordinate processes are philosophical, whereas 40% of Watanabe's are psychological, followed by the philosophical. The psychological superordinate process ranks second in Zaiga's criticism and third in Sakai's. Sakai's second-ranking superordinate process is technical, 25% higher than for either Zaiga or Watanabe. Table 87 also indicates that of the three Japanese critics, Watanabe employs the subordinate processes of philosophical and socio-cultural the most often, Sakai the linguistic-semantic subordinate process, and Zaiga the psychological and formal subordinate processes.

Table 87 also compares the interaction of the critics' subordinate and superordinate processes. Most of the subordinate processes in all three essays interact within philosophical and psychological inquiry: 80% for Zaiga, 60% for Sakai, and 71% for Watanabe. More specifically, within

the philosophically-oriented statements, the psychological subordinate process is the most frequent for Zaiga, the linguistic-semantic for Sakai, and the historical for Watanabe. Within psychologically-oriented statements, the philosophical subordinate process is the most frequent for both Zaiga and Watanabe.

Table 88 (pp. 783-84) compares the frequency distributions of the contents focused upon within the superordinate processes. For example, two-thirds of Zaiga's total focus is on the literary/artistic universe, most within philosophically oriented statements. This same content accounts for about 54% of Sakai's total contents and is also the most frequently seen within his philosophically oriented statements. This content is also evidenced in his technically oriented statements. For Watanabe, the literary/artistic universe is the focus of his philosophical and psychological inquiries. The three critics also highly focus on meaning. It is most frequently seen within Zaiga's philosophically oriented inquiry (50%), but also in his psychological inquiry (30%). Watanabe focuses on meaning in these same two approaches, and Sakai in his technically oriented inquiry.

Overall, Tables 87 and 88 indicate that all three Japanese critics' perspectives are primarily philosophical, focusing on poet's intention, literary/artistic universe, meaning, and specific work. Table 89 (pp. 785-788) specifically compares how their subordinate processes and contents interact within their philosophically oriented inquiry. It shows, for example, that Watanabe employs the philosophical superordinate process

without any subordinate processes the most (almost 80%), as compared to 55% for Zaiga, and only 21% for Sakai.

The table also shows that 13% of Zaiga's philosophical superordinate process, while only 7% and 6% of Sakai's and Watanabe's, respectively, is combined with the psychological subordinate process. Of the three, Sakai's philosophical inquiry is most frequently combined with the linguistic-semantic subordinate process (20%), followed by Zaiga's (10%). Similarly, of the three, Sakai's philosophical inquiry is most frequently combined with the technical subordinate process (35%), almost one-quarter of which are also combined with the linguistic-semantic, formal, and psychological subordinate processes. Further, of the three, Zaiga's philosophical inquiry is most often combined with the historical subordinate process (17%), 7% of which are also combined with the linguistic-semantic, formal, psychological, and socio-cultural subordinate processes.

Table 47, which ranks the critical perspectives of the major ideas of all three critics in order of importance, again indicates first-ranking for the philosophical process, with the focus on poet for Zaiga and Watanabe and poet's intention for Sakai. Both Zaiga and Watanabe are also highly concerned with the poet's philosophical and aesthetic disposition in terms of its historical significance in the literary world. Both also equally stress the psychological aspect of the poet's philosophical and artistic disposition. Zaiga stresses the poet and his relationship with the literary/artistic world, but Watanabe stresses the poet and his relationship with the audience and

their relationship to the literary/artistic world. Sakai is highly concerned with the technical aspects, primarily focusing on how poet's intention relates to the literary/artistic world and the specific work. He is more concerned with the linguistic-semantic than the other two.

Table 47

Rank Order of Importance of MIDD Processes and Contents of Major Ideas: Zaiga (Z), Sakai (S), and Watanabe (W)

Rank Order	<u>Process</u>			<u>Content</u>		
	(Z)	(S)	(W)	(Z)	(S)	(W)
1	Phil.	Phil.	Phil.	Poet	Pt's Int.	Poet
2	Hist.	Tech.	Hist.	L/A U.	L/A Univ.	Aud.
3	Psych.	L-Sem.	Psych.	Pt's Int.	Meaning	L/A Univ.
4	Formal	Formal	L-Sem.	Sp. Wk.	Sp. Wk.	Poet's Int.
5	L-Sem.	Psych.	Soc-Cult.	Meaning	-----	Meaning
6	Tech.	-----	Formal	Real. (C)	----	Sp. Wk.
7	Soc-Cult.	-----	Tech.	Fic. Univ.	----	Fic. Univ.
8	----	-----	-----	Audience	-----	Real. (C)
9	----	-----	-----	Myth	-----	-----

Table 48 ranks the three critics' critical strategies and areas of concern of their supporting ideas. The psychological and philosophical processes

Table 48

Rank Order of Importance of MIDD Processes and Contents of Supporting Ideas: Zaiga (Z), Sakai (S), and Watanabe (W)

Rank Order	<u>Process</u>			<u>Content</u>		
	(Z)	(S)	(W)	(Z)	(S)	(W)
1	Psych.	Psych.	Psych.	L/A Univ.	Pt's Int.	Pt's Int.
2	Phil.	Phil.	Phil.	Myth	L/A Univ.	L/A Univ.
3	Tech.	L-Sem.	L-Sem.	Pt's Int.	Meaning	Poet
4	Hist.	Tech.	Hist.	Poet	Sp. Work	Real. (C)
5	L-Sem.	Formal	Soc-Cul.	Meaning	Fic. Univ.	Aud.
6	Formal	Soc-Cul.	Formal	Real. (C)	Poet	Meaning
7	Soc-Cul.	Tech.	----	Aud.	Aud.	Fic. Univ.
8	----	----	----	Fic.Univ.	----	Sp. Work
9	----	----	----	-----	-----	I-Resp.

are of major importance for all three critics and are closely interrelated in supporting their major critical perspectives. Sakai and Watanabe stress the linguistic-semantic elements to support their philosophical and psychological inquiries, and Zaiga stresses the technical elements to support his inquiry. The historical process is equally important for Zaiga and Watanabe in supporting their inquiries.

Table 48 also indicates that poet's intention and literary/artistic universe rank first and second, respectively, in Sakai's and Watanabe's supporting ideas. For Zaiga, the literary/artistic universe ranks first, followed by myth--something not even found in the other two critic's supporting ideas.

Discussion of MIDD Analysis and Forced Paired Comparison

All three selected Japanese critics are primarily concerned both with Stevens' unique aesthetic and philosophical disposition toward imagination and reality and with the spiritual pattern of his creative act reflected in his poems. Their critical perspectives imply a belief that the poet's experience with reality produces poetic truth and beauty, as well as poetic form and structure--a traditional Japanese belief that poetry is not just the poem itself, but rather it expresses a poet's life-long search for poetic truth and form.

All three Japanese critics view Stevens as a poet-philosopher. Zaiga and Watanabe focus on his untiring life-long search for truth and beauty in reality. Sakai explores how the poetic form and structure communicate the poet's "sense of the world," and Watanabe examines how they reflect the spiritual pattern of the poet's experience with reality. This philosophical perspective (especially for Sakai) implies a technical concern with the analogous relationship between poetic theory and practice. Each tends to approach a poem in terms of how it reflects the structure of the poet's

creative act, examining how its form and structure denotes a relationship between imagination and reality. Zaiga's and Watanabe's concern with Stevens' philosophical and aesthetic experience consequently leads them to explore how the historical and socio-cultural elements of the works relate to his unique perception of and experience with the outside world.

The Japanese critics believe that poetry is the poet's private means of self-preservation and self-cultivation, helping him transcend a busy public life to attain spiritual comfort and freedom, and that poetry should inspire the reader, providing a sense of freedom and a spiritual reservoir within one's materially-oriented everyday life. They examine the relationship between Stevens' experience with reality and his poetry by comparing him with other Western contemporary and Romantic poets.

Within their philosophical perspectives, all three Japanese critics basically share the following psychological inquiries into the poetic experience: an examination of the poet's unique philosophical and aesthetic experience with reality; an examination of the relationship between the spiritual pattern of the poet's experience with reality and the work's form and structure; and an examination of the effect that the form and structure produce on the audience and how it suggests the essence of poetic experience. Each of these examinations implies a belief that the reader becomes one with the poet, experiencing emotions and feelings similar to those that the poet had in his philosophical and aesthetic experience.

Although all three critics approach the first two aforementioned examinations of the poetic experience differently, each reveals a traditional Japanese assumption about poetry. Zaiga assumes that poetry expresses the poet's philosophical and aesthetic experience with nature. He basically views "Sunday Morning" as a poem about poetry. He focuses on how its form and content reflect the poet's attitude toward imagination and nature and specifically examines how the poem's fictive universe suggests Stevens' concept of the aesthetic experience. In his approach to the poem, Zaiga reveals his own belief that a poem reflects the poet's attitude toward imagination and nature and he assumes that Stevens shares his view. In fact, he refers to the statements the poet has made, supporting this view: "The subject-matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it" (265). Zaiga's concern with this concept of poetic creation leads him to experience the "life" within the poem's fictive universe.

Initially, Zaiga is interested in the socio-cultural influence on the poetic figure's life. He empathizes with her because, despite the material pleasures that surround her, she is discontented and uncomfortable. He assumes that the poet expects her to have a genuine experience with nature in order to attain a real sense of comfort. Zaiga focuses on the relationship between the "inside of oneself" and the phenomenal reality during the poetic experience, examining how the mind freely interacts and becomes one with things, experiencing the essence of reality.

For Zaiga, a reader approaches the poetic universe as a real experience and the reader assumes that the feelings he experiences while reading the poem are similar to those the poet had in his philosophical and aesthetic experience. Zaiga is especially interested in how the intrinsic quality of the poem's form and structure allows him to experience feelings similar to those experienced by the poet.

Watanabe's psychological inquiry is somewhat different from Zaiga's. Watanabe assumes that poetic truth and beauty, suggested by the work's form and structure, are a momentary revelation experienced by the poet while creating. He is initially interested in how the poem's form and structure suggest the spiritual pattern of the poet's experience with reality. He focuses on how the negative aspects of reality which the poet depicts in the poetic universe reflect a philosophy of "Negative Capability." He attempts to relate the poem's fictive universe to the real world, questioning why the poet uses the form and structure that he does. Watanabe's psychological questions focus on how the relationship between the poet and the phenomenal world pertains to his search for the "structure of reality" (102). He especially stresses the poet's attitude of seizing the world in the "order which is about to be born," while having a momentary "revolutionary experience of the essential reality" without any change in appearance (96). While examining how Stevens' life-long search for poetic truth and beauty is reflected in his creative act, Watanabe clearly indicates his own respect

for Stevens' as a living poet-philosopher, whose role is to inspire the reader.

Sakai's psychological inquiry is based on an assumption that poetry is impersonal since it represents the poet's loss of ego while creating. He focuses on how, through poetic language, a poet can create this "anti-emotional" quality. Especially interested in Stevens' statement that "poetry is not personal," Sakai does not believe poetry deals with the complex emotional or intellectual components of the poetic experience; for him, these are dissolved when the poet creates. The subject matter or theme of poetry is not the poet's emotional and intellectual conflict, but rather his attainment of an impersonal state while creating. For Sakai, poetry deals with "an exploration of the form of transfiguration of reality through imagination rather than the conflict resulted from the opposition between imagination and reality" (54), and poetic form and structure are analogous to the impersonal state of poetic experience. Thus, they produce an abstraction via a "compound body" of imagery, metaphor, and rhythm.

This concept of poetic form and structure demands that language create an anti-emotional space where the poetic experience has its own autonomous world, one which rejects the "existing cultural, social, symbolic, or mythological context" of the world experienced by the poet. The emotional detachment that the poet attains while creating naturally demands a language that is free of any emotional or even decorative expression and that, instead, produces an abstract space.

Basically, Sakai is joined by Watanabe and Zaiga in a concern with the abstract quality of poetic form and structure, especially the overall impression evoked from images, stanzas, and lines. All three Japanese critics are not perplexed by any illogical connection between stanzas or lines, for they approach the form and structure as a total abstraction of the poet's experience that cannot be expressed by any logical linguistic structure. In fact, they tend to approach Stevens' poetic form and structure by making associations with Impressionism and Cubism.

Zaiga is interested in the suggestive quality of images, especially focusing on their visual and kinaesthetic quality, often making references to Matisse. He also stresses how language creates "spatialization" and "abstraction" of the poetic experience, a technique similar to that of Post-Impressionists and Cubists.

Sakai, interested in the abstract quality of poetic form and structure, stresses how language produces an impersonal and anti-emotional space that, for the poet, gives order to the chaotic and formless reality. He is especially interested in how the poem "Study of Two Pears" reminds him of a technique employed by Impressionists and Cubists, and he examines the poet's capacity for "abstraction" in meeting the demands for a "new language of no decorative quality" (52). Sakai reiterates Stevens' own statement that poetry and painting have similar qualities.

Although Watanabe is more psychologically concerned with the spiritual pattern of the poet's abstraction, he is also interested in how the

poet tries to capture the structure of reality as a poetic form. He sees the poet attempting to grasp reality as it appears to be, similar to Cezanne's approach to reality. The unique form of "The Emperor of Ice-Cream" reflects Stevens' approach toward reality: it does not "produce the effect of Imagism" (92), but rather reflects the unique spiritual pattern of the poet's experience with "a certain absolute beauty born momentarily" (94), one which does not reject any negative aspect of reality. Because the poem's form reflects the structure of the reality that the poet captured while creating and cannot be approached logically, Watanabe approaches it as if it were a cubic structure, referring to it as a "bucket" that contains "scattered" incongruous images with no logical connection. This "bucket" is tightened by the line "Let be be finale of seem," a line of "abstractive" description into which all of the "scattered" images find "a direction of unity" (92).

Since the Japanese critics view the poetic form and structure as an abstraction of the overall poetic experience, they tend to approach the form and structure asymmetrically. They find a connection among various reflections on the poetic experience by attempting to unify all the impressions the images project after they have finished their atmospheric progression through lines and stanzas. The Japanese critics' concept of poetic form and structure as an abstract representation of poetic experience consequently stresses the psychological impact that form and structure have upon the reader. This suggests the importance they place

on the affective quality of the poetic experience. They imply that the reader is expected to experience feelings similar to those experienced by the poet.

The above theoretical assumptions concerning the critical perspectives and strategies of the three Japanese critics may be more fully understood by examining how traditional Japanese aesthetic conventions may have influenced their aesthetic stance.

Summary Analysis of Aesthetic Conventions

Table 49

Frequency Percentage Distribution of Aesthetic Conventions
Zaiga (Z), Sakai (S), and Watanabe (W)

Japanese Conventions	American Conventions						
	(Z)	(S)	(W)				
Aware	24	--	--	Colloquialism	--	--	--
<u>Honi</u>	5	28	13	Common Sense	--	--	--
<u>Muji</u>	15	5	13	Democracy	4	--	--
<u>Sabi</u>	2	3	--	Divine Inspir.	12	--	--
<u>Sugata</u>	2	13	13	Humor	--	3	--
<u>Wabi</u>	16	23	56	Organic Unity	11	21	--
<u>Yojo</u>	7	5	6				
<u>Yugen</u>	3	--	--				
Total	74	77	100	Total	27	24	--

Table 49 compares the frequency percentages of the Japanese and American aesthetic conventions evidenced in the three Japanese criticisms. Although Watanabe has no American aesthetic conventions evidenced in his criticism, about one-fourth of both Zaiga's and Sakai's total aesthetic conventions are American. Both are concerned with the organic unity of Stevens' poetry, but Sakai more than Zaiga, who is more interested in the aesthetic principle of Divine Inspiration--something in which Sakai has no interest. Zaiga also indicates an interest, though minimally, in Democracy and Humor.

The Japanese aesthetic conventions aware and yugen only are evidenced in Zaiga's criticism, with the former his most frequent convention. Honi is Sakai's most frequent convention, and Wabi is Watanabe's. Wabi ranks second for both Zaiga and Sakai, though Sakai indicates more concern (23%) than does Zaiga (16%). Watanabe shows equal concern for mujo, honi, and sugata, together accounting for 40% of all of his aesthetic conventions. Sakai shares the same concern with sugata as Watanabe (each at 13% frequency). Watanabe and Zaiga also have similar concerns with the aesthetic principle of mujo (13% and 15%, respectively), but mujo ranks second-to-last in frequency for Sakai.

Table 50 compares the ranked importance of the aesthetic conventions for each of the three critics. In both Zaiga's and Watanabe's criticisms, the Japanese aesthetic conventions of wabi and mujo control their approaches to Stevens' poetry, ranking first and second, respectively, in importance to

their essays. The Japanese aesthetic conventions of honi and wabi control Sakai's approach to Stevens' poetry, and mujo is least important. Zaiga and Watanabe, like Sakai, are interested in honi, but Watanabe more so, with it ranking third in importance, while for Zaiga it ranks seventh. All three critics show an interest in sugata, but for Watanabe it ranks fourth

Table 50

Rank Order of Importance of Japanese/American Aesthetic Conventions
Zaiga (Z), Sakai (S), and Watanabe (W)

Rank Order	Japanese/American Aesthetic Conventions		
	Zaiga	Sakai	Watanabe
1	<u>wabi</u>	<u>honi</u>	<u>wabi</u>
2	<u>mujo</u>	<u>wabi</u>	<u>mujo</u>
3	Divine Inspiration	Humor	<u>honi</u>
4	Organic Unity	Organic Unity	<u>sugata</u>
5	<u>aware</u>	<u>sugata</u>	<u>yojo</u>
6	<u>sabi</u>	<u>yojo</u>	
7	<u>honi</u>	<u>sabi</u>	
8	<u>yojo</u>	<u>mujo</u>	
9	<u>yugen</u>		
10	<u>sugata</u>		
11	Democracy		

and for Sakai it ranks fifth; for Zaiga, however, it ranks tenth. Similarly, yojo occurs in all three criticisms, but again highest for Watanabe (fifth) and lowest for Zaiga (eighth). These differences may be due, in part, to the difference in the number of different conventions used by the three critics. Zaiga uses eleven conventions, Sakai eight, and Watanabe only five.

Zaiga and Sakai evidence American aesthetic conventions in their essays, and for both these rank in the third and fourth positions of importance. Organic Unity ranks fourth for each of these two critics; Divine Inspiration ranks third for Zaiga, and Humor ranks third for Sakai.

Discussion of Aesthetic Conventions

As discussed in the MIDD comparative analyses, all three Japanese critics' perspectives are philosophical, supported by their psychological inquiries into the poet's unique philosophical and aesthetic experience, into how this experience's spiritual pattern relates to the form and structure, and into how form and structure affect the reader. Yet all three critics differ in their interests in traditional Japanese assumptions about poetic experience.

Zaiga stresses how poetry expresses the poet's philosophical and aesthetic experience of becoming one with nature. Watanabe stresses a momentary revelation experienced by the poet during the creative act, focusing on the spiritual pattern suggested through form and structure.

Sakai stresses the poet's ego-dissolving experience while creating, focusing on the analogous relationship between poetic form and structure and the impersonal poetic experience. These different approaches may be more fully understood by a close examination of those aesthetic conventions evidenced in their criticisms.

Their aesthetic assumptions of the unique psychology of poetic experience may be more fully understood in terms of the Japanese aesthetic convention of wabi. Their focus on the relationship between form and structure and the nature of poetic experience may be more fully understood in terms of honi, sugata, and yojo. Aware and mujo describe their overall vision of the world and one's relationship with nature or the world, which is the philosophical basis of their aesthetic assumption of the nature of poetic experience. Zaiga's and Sakai's approaches to the three American aesthetic conventions evidenced in their criticisms (*Humor*, *Divine Inspiration*, and *Organic Unity*) may also be understood in terms of these Japanese aesthetic conventions, for they are basically incorporated into these Japanese conventions. A detailed comparative discussion of the role these aesthetic conventions play in the three selected Japanese criticisms follows.

All the Japanese critics' approaches imply a connection with mujo, for they approach the poet's philosophical and aesthetic experience through their vision of a transient and impermanent world. They stress the poet's constant pursuit of poetic truth and form in order to obtain eternal

spiritual comfort in the impermanent and transient world. In this connection, Sakai stresses how the poet challenges the "formlessness" of the world by creating form and structure from what he experiences to be the essence of reality. Moreover, mujo is revealed in the Japanese critics' emphasis on the poet's momentary experience of poetic truth and beauty when dissolving the pressures of a chaotic and transient world. In addition, mujo emphasizes that the world one lives in is only fiction and death is unavoidable. Therefore, mujo describes the Japanese critics' support of Stevens' idea that fiction is the "final belief" and their emphasis that death is beauty. Mujo is incorporated in the critics' elaboration of the poet's philosophical and aesthetic disposition toward "Negative Capability" (Sakai and Watanabe), Phenomenalism (especially Zaiga and Watanabe), and Existentialism (Watanabe).

Aware, which stresses one's genuine experience with and empathy toward nature and man, is most frequently evidenced in Zaiga's approach to "Sunday Morning." It describes his emphasis on the poet's becoming one with nature while seeking eternal comfort and beauty in a transient and impermanent world. Zaiga especially reveals an association with the poetic principle of Haiku ("Becoming") when quoting Basho: "Go to the pine tree if you want to learn about it" (246). Aware is seen, as well, in Sakai's approach to "To the Roaring Wind," when he stresses Stevens' attitude toward the phenomenal world, his seeking to become one with its objects and feel tranquility in both self and nature. This Japanese convention is

also evidenced in Zaiga's experiencing of the emotion of the poetic experience when empathizing with the state of mind of the poetic figure. By extension, aware, in general, describes the Japanese critics' empathic attitude toward the poem as a whole, indicating that the reader is expected to become one with the poet in order to experience the essential nature of the poetic experience.

Closely related to the principle of aware, sabi is evidenced in both Zaiga's approach to the poetic experience with nature in "Sunday Morning" and Sakai's approach to the poetic experience with nature in "To the Roaring Wind." It is especially displayed in their emphasis on the poet's experience of transpersonal and cosmic loneliness and aloneness latent in the self and in nature, which makes one accept the impermanent and transient state of both man and nature in time and makes him feel tranquility and beauty, even in desolation and decay.

Yugen, also closely associated with the principle of aware, denotes one's experience with mysterious supernatural beauty that results from the cosmic existence of both self and nature. It especially stresses one's ability to feel the depth of nature, including man. This Japanese convention is evidenced in Zaiga's approach to poetic experience, when he associates his experience with the poem with the mysterious, supernatural beauty and depth of things revealed in the essence of nature and man and the transparent fusion of their transient existence. Zaiga concludes that death is the ultimate beauty of both nature and man.

Wabi is concerned with how the poet absorbs the pressures from the outside world and gets insights into truth and beauty. It is evidenced in the Japanese critics' exploration of how both the source of the poetic creation and the structure of the poetic experience relate to the form and structure of the work. It illustrates their emphasis upon the poet's constant pursuit of poetic truth in order to alleviate the tension created by the conflict between art and life. Moreover, wabi is revealed in Sakai's and Watanabe's emphasis on the poet's momentary experience with truth and beauty when, once the pressures he feels from time and space are resolved, he experiences, as Sakai notes, an "anti-worldly" freedom ("floating feeling"). Wabi is also evident in the critics' interest in how the negative aspects of the world, such as death and immorality, are the source of poetic truth and beauty (especially Watanabe and Zaiga).

Honi is concerned with whether or not the poetic form and structure communicate the genuine feelings the poet had in his experience with reality. It is evidenced when the Japanese critics approach the poet's intention through an examination of the structure of poetic experience. They assume the poet's intention is suggested by the mood created by the combination of images, metaphors, symbols, stanzas, and lines. Honi is ultimately incorporated into the Japanese critics' concern with the impersonal quality of the poetic experience as the poet communicates the essence of reality as truth and beauty. Moreover, it is incorporated in their emphasis upon the analogous relationship between theory and practice as

they (especially Sakai) seek the essence of the poetic experience. They indicate that the poetic work is the poet's theory in practice for he is constantly seeking to create a poetic form and structure equivalent to his aesthetic experience with reality.

Yojo is the affective quality of poetic form and structure on the reader. It is evidenced in the Japanese critics' emphasis on how the feelings evoked by various stanzas, lines, and images suggest the essence of the poetic experience. Influenced by this convention, Watanabe discusses how the poet achieves catharsis, a poetic purgation, as he creates, and he relates this to the reader's similar experience that results from the poem's form and structure.

Sugata is the impressive quality of poetic form and structure as a whole that effectively communicates the poetic experience. It is evidenced in the Japanese critics' approaches to how the work's form and structure embody the essence of the poetic experience. Moreover, it is ultimately incorporated in Sakai's and Zaiga's interest in the abstraction and the spatial qualities of the poet's aesthetic experience. Although Watanabe does not specifically discuss such abstraction or spatialization, his overall approach to the poem's form and structure indicates that he considers the poem as one abstract form representing the poet's experience.

The Japanese aesthetic conventions evidenced in these criticisms reveal a traditional cultural influence on the critics' aesthetic assumptions and critical approaches concerning the works' form and content. Mujo,

wabi, aware, sabi, and yugen especially reveal the Japanese critics' aesthetic assumptions of a poetic vision of the world, the aesthetic quality of the poetic experience, and the resulting creative act. Thus, these conventions influence the critics' philosophical and psychological perspectives when approaching the poet, his intention, the specific work and its meaning, and the fictive universe. Their influence is especially evident in the critics' psychological inquiries into the structure of the poet's aesthetic and philosophical experience, especially the poet's experience with nature, as well as the poet's search for poetic truth and beauty. This, in turn, also influences the critics' approaches to the historical and socio-cultural elements of the works: Zaiga's emphasis on the poetic figure's state of mind and Watanabe's interest in how the fictive universe represents modern man's life and society.

Honi, yojo, and sugata seem to have influenced the Japanese critics' approaches to how the work's form and structure relate to the poet's aesthetic experience. Thus, yojo and sugata are evident in the Japanese critics' concerns with both the overall suggestive effect of form and structure upon the reader, and honi is evident in their concerns with the equality between the poetic experience/theory and the form and structure.

Comparative Analysis of American CriticismSummary Analysis of MIDD Processes and Contents and
Forced Paired Comparison of Major and Supporting Ideas

Table 51

Frequency Percentage Distribution of MIDD Processes and Contents
Caldwell (C), Ravits (R), and Stein (S)

<u>MIDD PROCESSES</u>										
	P H	P S	T C	H S	F O	L S	S C	M A	S I	N I P
(C)	24	22	21	4	16	10	2	0.2	-	1
(R)	32	16	25	8	2	11	4	-	0.3	1
(S)	19	5	28	7	7	34	-	-	-	-

<u>MIDD CONTENTS</u>												
	P T	P I	L A U	M E	S W	R C	A U D	M Y	F U	I R	R E	N I C
(C)	2	25	14	13	22	0.3	6	2	14	1	-	1
(R)	1	24	24	18	15	0.2	1	2	14	-	-	0.4
(S)	-	28	20	19	18	-	4	-	-	-	-	-

(For code descriptions of MIDD processes and contents, see p. 134.)

Table 51, which compares the frequency percentage of the MIDD processes and contents evidenced in each of the three American criticisms, indicates that the three American critics' perspectives are highly technical

and philosophical. Of the three, Ravits most frequently employs the philosophical process in her inquiry into Harmonium, followed by the technical and psychological processes, respectively; for Ravits, these three processes account for 73% of the total number of processes in her criticism. Stein's most frequent process is linguistic-semantic, followed by the technical and philosophical processes, respectively; for Stein, these three processes account for 81% of her total processes. (Stein's concern with the psychological process is the least frequent of the three critics.) The philosophical, psychological, and technical account for 67% of the total number of processes. Like Ravits, Caldwell is also most concerned with the philosophical inquiry, but is more concerned with psychological inquiry than is Ravits (22% vs. 16%). Caldwell's frequency with the technical process is the lowest of the three critics. Caldwell's interest in the formal is much higher than the other two critics' concern.

As for the contents on which the three critics focus in their criticisms, Stein most frequently focuses on poet's intention and specific work, together accounting for 56% of his total contents; Ravits and Caldwell focus most frequently on the literary/artistic universe and poet's intention, together accounting for 48% of Ravits' and 47% of Caldwell's total contents.

Table 90 (pp. 789-90), which compares the frequency distributions of the superordinate and subordinate processes within the three American essays, all three critics' criticisms are highly technically oriented (Stein

49%, Ravits 42%, Caldwell 36%). Sixty-eight percent of Stein's total subordinate processes, 55% of Ravits', and 50% of Caldwell's lie in technically oriented statements. Ravits employs the philosophical subordinate process most frequently within her technically oriented inquiry (24%) and Stein the linguistic-semantic (36%). Within Caldwell's technically oriented inquiry, the philosophical, psychological, and formal subordinate processes are equally employed, together accounting for 36% of his total subordinate processes.

Table 91 (pp. 791-92) compares the frequency distribution of the contents focused upon by the three critics within their superordinate processes. All three critics focus on poet's intention most frequently within their technically oriented inquiries (Stein 17%, Ravits 13%, Caldwell 11%). All three also focus on literary/artistic universe within their technical approaches (Ravits 12%, Stein 11%, Caldwell 5%). Similarly, all three focus on specific work in their technical inquiry, with Stein the highest in frequency.

Table 92 (pp. 793-94) illuminates more fully the differences and similarities of the three critics' technical approaches by comparing the interactions and combinations of the subordinate processes and contents specifically within their technical superordinate process. Caldwell's technically oriented inquiry most frequently includes his concern with the psychological elements of the poem, focusing primarily upon poet's intention, fictive universe, and literary/artistic universe. His psychological

inquiry is further combined with the philosophical, formal, and linguistic-semantic inquiries into the work, focusing upon poet's intention, specific work, literary/artistic universe, fictive universe, and/or audience. Ravits' technically oriented inquiry is most frequently related to the philosophical elements of the poem, focusing primarily on poet's intention and literary/artistic universe. This is further combined with the psychological, historical, and socio-cultural elements of the work, focusing frequently on poet's intention, literary/artistic universe, and meaning. Stein's technically oriented inquiry is most frequently related to the linguistic-semantic elements of the poem, focusing frequently on the poet's intention, literary/artistic universe, specific work, and meaning. This is further combined with the formal elements of the work, focusing primarily on poet's intention and specific work.

Table 52, which compares the major critical perspectives of the three critics' approaches in terms of the processes and contents identified in their major ideas, reflects that all three perspectives are technically oriented, focusing upon poet's intention. It also shows, for example, that both Caldwell and Stein are highly concerned with the formal elements of the poems within their technical inquiries. Caldwell's major concern with the poet's intention is closely related to literary/artistic universe and audience, Stein's with meaning and specific work. Stein's concern is also further related to the linguistic-semantic elements of the poem. Ravits' major

concern with the poem's technical elements involves a philosophical concern with the poet's intention and the literary/artistic universe.

Table 52

Rank Order of Importance of MIDD Processes and Contents of Major Ideas: Caldwell (C), Ravits (R), Stein (S))

Rank Order	<u>Process</u>			<u>Content</u>		
	(C)	(R)	(S)	(C)	(R)	(S)
1	Tech.	Tech.	Tech.	Pt's Int.	Pt's Int.	Pt's Int.
2	Formal	Philos.	Formal	Sp. Wk.	L/A Univ.	Meaning
3	Psych.	Psych.	Ling-Sem.	L/A Univ.	Meaning	Sp. Work
4	Phil.	Soc-Cul.	Psych.	Aud.	Sp. Wk.	L/A Univ.
5	L-Sem.	L-Sem.	Philos.	Poet	Poet	
6				Mean	Fic. Univ.	
7				Myth	Myth	
8				Fic. Univ.		

Table 53 rank orders the importance of the critical strategies the three American critics employ in their supporting ideas. It reflects, for example, that Caldwell's major concern with the poet's formal organization of the poetic elements is supported primarily by the linguistic-semantic and psychological processes. Ravits' major concern with the technical aspects

of the poems is supported primarily by philosophical inquiry, which is further supported by her inquiry into the linguistic-semantic elements of

Table 53

Rank Order of Importance of MIDD Processes and Contents of Supporting Ideas: Caldwell (C), Ravits (R), and Stein (S)

Rank Order	Process			Content		
	(C)	(R)	(S)	(C)	(R)	(S)
1	Tech.	Philos.	Tech.	Pt's Int.	Pt's Int.	Meaning
2	L-Sem.	Tech.	L-Sem.	Poet	L/A U.	Sp. Work
3	Psych.	L-Sem.	Philos.	L/A U.	Poet	L/A Univ.
4	Philos.	Hist.	Hist.	Sp. Wk.	Mean.	Pt's Int.
5	Hist.	Psych.	Formal	Mean.	Sp. Wk.	Myth
6	Soc-Cult.	Soc-Cul.	Psych.	Fic. U.	Fic. U.	Audience
7	Formal	Formal		Real (C)	Myth	
8	Math.	Scient.		Myth	Real (C)	
9				Audience		

the poem. Stein's major inquiry into the technical elements of the poem is primarily supported by the linguistic-semantic and philosophical elements of the work.

Table 53 also shows, for instance, that Caldwell is more concerned with the poet in supporting his major technical concern with the poem than

is Ravits, and Stein is not concerned at all with the poet. Stein, instead, is concerned with more with the meaning and specific work than he is with the literary/artistic universe or poet's intention. Nor, unlike the other two American critics, is Stein concerned with the fictive universe.

Discussion of MIDD Analysis and Forced Paired Comparison

In general, the American critics are concerned with Stevens' unique technical approach to his poetic creation and with how his unique attitude toward imagination and reality relates to and/or opposes the modern and Romantic concepts of poetry. They focus on how Stevens communicates his secular imagination and his philosophical and psychological motives through the form and structure of his work. As a whole, the American critics are interested in the functional quality of poetry, how effectively Stevens' language, rhetoric, formal organization, and narrative structure communicate the intellectual and emotional components of his poetic experience. Underlying this technical perspective is a belief that poetry is an imaginative product of the poet's individual creative mind, and that it is an art of rhetorical persuasion and a symbolic projection of poetic experience, through which the poet communicates his complicated emotional and intellectual disposition toward theme or subject matter. Thus, the American critics are often psychologically concerned with the internal conflict of the poet's creative act, with how form and structure reflect his complex temperament and personality. They more or less

approach the poet's motive by examining the tones created by the form and structure. In this connection, they are concerned with how the poet unifies the complex and even paradoxical components of his emotional and intellectual experience within the form and structure.

Their philosophical concerns with the poet's motive are similarly based upon an interest in the poet's disposition toward the concept of poetry, especially the traditional Romantic concept of imagination and nature, which prompts him to technically experiment with form and structure. In this connection, they are also interested in how a historical and socio-cultural environment may have influenced the intellectual environment in which he lived.

Although all three critics are primarily concerned with Stevens' unique technical approach to the form and structure, their specific interests indicate different perspectives. Caldwell focuses on the formal rhetorical organization of poetic elements; Ravits on the narrative form and structure; and Stein on the poetic language itself. Within these different technical perspectives, they are all concerned with the relationship between the poet's poetics and his self, the theory of poetry and the poet's individual emotional and intellectual disposition toward the creative act. They examine how the poet's unique technique organizes and unifies the complex and paradoxical elements of his theme.

Caldwell is interested in how Stevens' formal organization reveals the poet's emotional and intellectual disposition toward imagination and nature

and how the poet's motive differs from that of the Romantics. He examines the poem's different paradoxical tonalities by first deconstructing the poem and then seeking a logical connection among these parts. In this way, he reveals how Stevens uses the Romantic lyric technique to organize his complex intellectual and emotional temperament, his attitude toward imagination and nature in the modern godless world. For Caldwell, the poet's internal conflict is reflected in how he attempts to organize his "emotional complication" by using the "kaleidoscopic brilliance derivable from many small refractions" rather than to organize his thinking in a logical order by focusing through "a few large lenses" (952).

Caldwell asserts that, despite his different temperament toward imagination and nature, Stevens uses the Romantic lyric technique to unify the different sensibilities toward imagination and nature in the poem and suggest different incongruous tonalities. Caldwell seeks the poet's philosophical and psychological motives in the illogical disparate tonalities existing simultaneously throughout the poem, embedded in the poet's formal and rhetorical organization, which Caldwell believes implies the poet's own aesthetic and philosophical disposition toward his secular modern imagination. For example, Caldwell examines how Stevens produces a tone expressing the fictive figure's sensibility toward nature and, simultaneously, he assumes the poet is creating his own sarcastic tone about this figure's attitude toward nature.

Ravits is interested in Stevens' narrative technique, his "fabulous mode." She focuses on how effectively he uses anecdote and fable to express his attitude toward or experience of modern everyday life. She especially contrasts Stevens' "anti-mythological secular fictional mode" to Eliot's modern "mythical method" of poetic narrative, stressing how Stevens uses his secular imagination to deal with modern American experience.

Ravits is interested in how Stevens' inheritance of the American Romantic Imagination is revealed by his self-reliance and optimism which strongly contrast with Eliot's pessimism and conservatism. In this connection, she is interested in how the poet's unique temperament and personality are reflected in his technical experiment with fable and anecdote, through which he creates his own "fabulous mode" of poetry. She especially stresses how Stevens successfully adapts an "ancient moral form" (anecdote) to "the complex subject matter of modern poetry," which he "accomplishes by simply shifting the content of fable from moral to aesthetic ground" (83). Further, she examines how the poet's unique experiment with narrative reflects the modern aesthetic principles of "abstraction," "change," and "pleasure."

Stein is especially interested in Stevens' unique approach to poetic language. Since he believes that language and idea are one and the same, his approach is limited to the poet's technical experiment with language. His major concern is how Stevens' language effectively illuminates the poet's ironical and even comical attitude toward the traditional concept of

poetry (that held by the nineteenth- and twentieth-century Romantics) by deconstructing the ideals of the "Romantic muse."

Stein especially focuses on how the etymology of Stevens' poetic language illuminates the poet's attitude toward the theme. The poet's makeshift use of traditional symbolism to poetically express the common world experience is appraised in terms of the originality of poetic language. Stein thus explores how the poet's use of language reflects a formative process, which he assumes reveals the poet's philosophical and psychological motives. An etymological examination of Stevens' poetic language reveals the poet's rebelliousness toward the "Romantic muse" and thus his "irrepressible ludic impulse." Stein emphasizes how the poem's use of burlesque, pun, and irony produces special tonalities in the poem. He appraises Stevens as a wordsmith of unique individual imagination, whose skill displays an "abstraction" of the context of the theme by way of "naming," "unnaming," and "renaming" the components of the theme.

All three critics are concerned with the poet's awareness of the reader as he creates. Caldwell's technical inquiry involves an interest in how the Romantic tradition of poetry nurtures an aesthetic expectation for the reader. This includes an interest in how the literary tradition's impact on the reader is closely related to the poet's creative act. The poet seems aware of this impact and this creates a dilemma, since he is opposed to the traditional Romantic concept of imagination and nature. Thus, he technically solves his problem through his makeshift Romantic lyric. In

this way, the reader can easily appreciate his poetry, even though he may not realize the motive behind this technical solution, that is, the poet's paradoxical relationship with the Romantic tradition of poetry.

Ravits is concerned with how the poet's dramatic presentation of the theme produces an emotional effect upon the audience. She is concerned with how the poet's thematic treatment of everyday secular life and provincial communal life helps the reader easily approach his poetic universe. She also focuses on how he effectively uses fable and anecdote to reach the reader on a common ground of human experience. Stein is interested in a special type of audience, the "hermeneutists." He feels Stevens' unique poetic language may draw the attention of this specific group of readers.

Both Caldwell and Ravits are concerned with the historical and socio-cultural context of the poet's attitude toward imagination and reality. Caldwell's interest lies in the context of the poet's attitude toward art and nature, which helps him approach the poet's philosophical and psychological motives behind his formal and rhetorical organization. Caldwell inquires into how the modern socio-cultural and intellectual environments affect the poet's aesthetic and philosophical dispositions toward the modern secular society and literary world. In this connection, he is interested in Stevens' own intellectual and emotional response to the quotidian of "Easter Sunday Morning," examining the poet's rebellious

attitude toward a traditional religious concept of imagination and nature and his own secular attitude toward imagination and nature.

In connection with her philosophical inquiry into the theoretical aspect of Stevens' aesthetic, Ravits is concerned with how the poet's optimism and secularism reflect his American Romantic heritage and American modernism. This is especially indicated in Ravits' socio-cultural and historical approaches to the theoretical foundation of Stevens' secular aesthetic. Her emphasis on the poet's unique informal approach to modern American life is especially evidenced when she explores how the poet experiments with American vernacular to meet the needs of his own secular imagination. She points out the influence of the doctrine of Thoreau's secular philosophy and how his [Stevens'] talent as a "teller of tall tales" and his use of American vernacular remind her of Twain and Whitman (79).

Ravits strongly employs a psychological approach into how the poet's formal and rhetorical experiment helps him freely approach the modern secular material without being constrained by any literary tradition. Thus, he can release his own personal emotion during the creative act and freely express the "formidable talents of wit and invention," his informal, humorous, and yet doctrinal slant, as well as his "poetic ambitions" and "poetic boasts" that "his natural inclination to reticence might otherwise have denied him" (90). Further, she combines her psychological inquiry with the philosophical and linguistic-semantic elements of the poems: she

discussing how he illuminates the irrational elements of poetic imagination by presenting the realm where both dream and reality, or imagination and reality, reside; and she examines how the introspective nature of the poet's mind is revealed in his symbolism, his dramatic presentation of his theme, and the tonalities he creates.

Summary Analysis of Aesthetic Conventions

Table 54

Frequency Percentage Distribution of Aesthetic Conventions
Caldwell (C) Ravits (R), and Stein (S)

	Japanese Conventions			American Conventions		
	(C)	(R)	(S)	(C)	(R)	(S)
<u>Aware</u>	--	--	--	Colloquialism	--	5 9
<u>Honi</u>	--	--	--	Common Sense	36	21 18
<u>Mujo</u>	--	--	--	Democracy	18	23 18
<u>Sabi</u>	--	--	--	Div. Inspiration	--	8 9
<u>Sugata</u>	--	--	--	Humor	--	10 18
<u>Wabi</u>	--	--	--	Organic Unity	34	34 17
<u>Yojo</u>	--	--	--			
<u>Yugen</u>	--	--	--			

Table 54 compares the frequency of the American and Japanese aesthetic conventions evidenced in the three selected American critics'

Table 54 compares the frequency of the American and Japanese aesthetic conventions evidenced in the three selected American critics' approaches to Stevens' poetry. No Japanese aesthetic conventions were evidenced in any of the three American criticisms. Both Ravits and Stein indicate concerns with all six American aesthetic conventions, but Caldwell with only three. Organic Unity and Common Sense account for 70% of Caldwell's conventions; Organic Unity, Common Sense, and Democracy account for 78% of Ravits and 63% of Stein's total aesthetic conventions.

The comparative analysis of the relative importance of the aesthetic conventions to the essays (Table 55) further helps describe the differences and similarities of the three critics' approaches to the aesthetic principles.

Table 55

Rank Order of Importance of Aesthetic Conventions
Caldwell (C), Ravits (R), and Stein (S)

Rank Order	Aesthetic Conventions		
	(C)	(R)	(S)
1	Organic Unity	Organic Unity	Organic Unity
2	Common Sense	Democracy	Common Sense
3	Democracy	Humor	Humor
4		Common Sense	Colloquialism
5		Divine Inspiration	Democracy
6		Colloquialism	Divine Inspir.

As Table 55 indicates, Organic Unity is most important in all three criticisms. While for Ravits, Democracy is second in importance to the essay as a whole, Common Sense is second for both Caldwell and Stein. Humor ranks third for both Ravits and Stein, and Democracy is third for Caldwell, but fifth for Stein.

Discussion of Analysis of Aesthetic Conventions

As discussed in the MIDD comparative analyses, all three American critics' perspectives are technical, supported by formal and/or linguistic-semantic inquiries into the poet's philosophical and psychological motives of poetic creation. Each is concerned with Stevens' unique technical approach to his poetic creation and with how his unique attitude toward imagination and reality relates to and/or opposes the modern and Romantic concepts of poetry. All three American critics are concerned with Stevens' unique approach to language, rhetoric, formal organization, and narrative structure through which he effectively communicates his complicated emotional and intellectual disposition toward theme and subject matter. In this connection, all three critics are concerned with the internal conflict of the poet's creative act and how he unifies the complex and/or paradoxical components of his emotional and intellectual experience within the poem's form and structure.

Underlying the technical perspective of all three American critics is a belief that poetry is an imaginative product of the poet's individual creative

mind seeking its own art of rhetorical persuasion, a symbolic projection of poetic experience. Thus, they are all interested in the poet's philosophical disposition toward the traditional Romantic concept of imagination and nature in light of the historical and/or socio-cultural elements of the intellectual environment.

These critical strategies may be more fully understood by examining the aesthetic conventions evidenced in their criticisms. Their major critical concerns with the poet's technical approach to the form and structure may be more fully understood in terms of the American aesthetic conventions of Organic Unity, Colloquialism, and Humor. Their vision of the world, which underlies and prompts their major technical perspective, may be more fully understood in terms of Democracy, Divine Inspiration, and Common Sense. The influence of these aesthetic conventions on their critical inquiries is detailed below.

Democracy refers to a particular vision of the world shared by poet and reader. Based upon individual freedom, it pursues universal truth against a false morality or a limited cultural, social, and religious dogmatism. It asserts that poetry is a product of the poet's individual, free creative mind, which lifts the emotions and enlivens the imagination by appealing to the nature and needs of the common man, as well as to a future of equal goodness and opportunity.

Democracy is evidenced in the American critics' belief that the work expresses the poet's spirit of freedom, unconventionality, self-reliance, and

thus, originality. It especially describes their emphasis upon the poet's free spirit in experimenting with poetic technique to express his unique intellectual and emotional components of poetic experience. Stein and Caldwell especially indicate an interest in the poet's rebelliousness toward the Romantic literary tradition and the traditional Christianized concept of imagination and nature when they explore the "secular imagination."

Ravits clearly reveals this convention in her focus on how the poems express the poet's optimistic vision and concern for freedom. She especially stresses Stevens' spirit of "self-reliance" in his creative act, pursuing aesthetic freedom and originality by experimenting with a new form of self-expression. Contrasting the poet's secular imagination to Eliot's conservative attitude toward technical invention, she highly appraises his method of fabulation as an "unpretentious" form of free, "unconstrained" individual imagination, as well as his "unconventional" content. She supports the poet's non-belief in "myth" and religion, emphasizing his pursuit of a free "undogmatic" form of poetry that expresses the commonly shared experience of people in a secular age and thus inspiring the reader by approaching him on the common ground of humanity.

Divine Inspiration refers to the psychological or philosophical nature of the poet's aesthetic experience and creative act in terms of its moral and prophetic function. It stresses the poet's redemptive power for both

himself and the reader, assuming that the poet possesses a divine inspiration that is communicated to the reader through the works.

Divine Inspiration seems to have influenced the American critics, especially Ravits and Stein. Ravits is concerned with Stevens' concept of the "redemptive function of poetry" in a secular age. She emphasizes the "self-reliance" of the individual imagination "as a source of consolation." The poet overcomes his "war with reality" through his creative mind and makes "the entire cosmos" his home. Stein asserts that Stevens is "another divine spirit." Proclaiming that his poem contains "something of the essential gaudiness of poetry," Stevens ironically reveals his prophetic attempt to dethrone the Romantic tradition.

Closely related to the concept of Democracy, Common Sense explains more specifically the nature of the function of poetry, the aesthetic quality of a work in terms of the content the poet chooses and the form and structure he uses to express that content. It fundamentally stresses the poet's intellectual and emotional capacity to obtain universal truth from his experience in the common, everyday world. The common man is the theme of poetry, and it is treated on the basis of practical and realistic human experience. Often, it appraises the poet's secular imagination, contrasting it to the traditional Christianized and Romantic imagination.

This convention seems to have influenced each of the American critics. Each is interested in how the familiar world and the unconventional life of the common man influence the poetic imagination.

Each emphasizes the poet's secular imagination; believing that his individual creative mind and performance reflect a secular attitude toward poetic creation. Caldwell sees Stevens as using conventional myth and imagery for his own technical experiment. Ravits appraises Stevens' unpretentious personal form and style and his unconventional content of common reality. She considers the poet as "a scholar of reality" ("commonplace reality") who confronts the untrodden world to discover that common reality can be a source for the imagination. Stein's emphasis of the poet's secular imagination includes an appraisal of the poet's deconstruction of the Romantic ideal of poetry and his conversion of traditional religious symbols into common objects and events for his own poetic creation.

Organic Unity assumes that the structure of the work reflects the *internal or formative structure of the poet's experience and ideas that produced the work, and that paradoxical elements of experience and ideas are fused to produce a unified structure and content.* All three American critics evidence this convention in their concern with the work's form and structure. Often, this is found in their inquiry into the poet's technical solution to his emotional and intellectual complexities. They assume that the poem's form and structure produce a unity of expression, ideas, and subject. Even though some of these may appear incongruous, they really reflect the poet's intention. Caldwell examines how the poet, through his structural devices, produces tonal unity by organizing the emotional and

intellectual complications of his poetic experience. Ravits examines how the poet's technique resolves the philosophical and aesthetic dualism of imagination and reality. Stein explores how the work's form and structure, including language, help to fabricate the paradoxical elements of Stevens' intention.

Incorporated into the aesthetic principle of Organic Unity, Colloquialism and Humor are evidenced in Ravits' and Stein's approaches to the poet's experiment with poetic language and rhetoric, which they assume help him communicate his common sense attitude toward theme and subject matter. They value how the poet's individual technique effectively communicates his psychological motive to the reader.

Colloquialism stresses the artistic quality of homely, plain, and simple everyday speech of the people, the art of freedom and informality pursued in the diction and rhythms of the language of everyday life. Both Ravits and Stein are interested in Colloquialism, in the poet's experiment with diction, imagery, and metaphors reflecting everyday human experience. They are especially interested in the everyday language of common man and stress Stevens' plain and homely diction and style, earthy phrasing, and simple and realistic persona. Ravits concentrates on Stevens' experiment with American vernacular.

Humor is a catalyst for change often used by a poet to bring an awareness of seeming incongruities in reality. It arouses the reader's emotion and makes him/her aware of a common ground of human

experience. It is usually expressed as exaggeration and burlesque and gives pleasure to the reader. Ravits and Stein indicate a concern with Humor: Ravits comments on Stevens' comic metaphor; Stein reveals a concern with how the poem's irony and exaggeration produce a whimsical tone. Their concerns with Humor are especially evidenced when they inquire into how the poet's psychological motive relates to his theme. Stein is interested in Stevens' "ludic impulse" that operates behind his poetic creation; Ravits is interested in how the poet, through metaphor, comically presents his fictive figures.

Thus, these American aesthetic conventions reveal a traditional cultural influence on the critics' aesthetic assumptions about the work's form and content. Democracy, Divine Inspiration, and Common Sense describe the American critics' assumption that poetry and the real world are or ought to be related. These conventions are especially incorporated into their philosophical, historical, and socio-cultural approaches to Stevens' poetry. Organic Unity, Colloquialism, and Humor are incorporated into their approaches to the poet's technical experiment with the formal and linguistic-semantic elements of the poems, as well as their approaches to how the poet's psychological motive is evident in the poem's form and structure.

Comparison of Selected Japanese and American CriticismsComparison of MIDD Processes and Contents
and Forced Paired Comparison Analyses

Table 56

Frequency Percentage Distribution of MIDD Processes and Contents
Japanese (J) and American (A)

		<u>MIDD PROCESSES</u>									
		P	P	T	H	F	L	S	M	S	N
		H	S	C	S	O	S	C	A	I	I
											P
(J)		36	23	7	6	6	15	2	--	-	5
(A)		27	19	23	6	10	12	3	0.1	0.1	1

		<u>MIDD CONTENTS</u>											
		P	P	L	M	S	R	A	M	F	I	R	
		T	I	A	E	W	C	U	Y	U	R	E	
				U				D				I	
												C	
(J)		2	17	20	21	20	4	4	1	7	0.2	-	2
(A)		1	24	19	16	20	0.3	4	2	13	0.3	-	1

(For code description of MIDD processes and contents, see p. 134.)

Table 56 compares the frequency of the MIDD processes and contents of the selected Japanese and American criticisms. It indicates that while the Japanese critics' approaches are philosophical and psychological, the American critics' perspectives are philosophical and technical. The philosophical, psychological, and nonidentifiable processes are higher in

frequency for the Japanese than for the American critics, and the formal process is higher for the American and the linguistic-semantic slightly higher for the Japanese critics. Both groups have an equal interest in the historical process. Table 56 also compares the contents focused on by the two groups. Both similarly focus on literary/artistic universe, specific work, and audience, but the Japanese are more concerned with meaning and reality as agreed upon by consensus and the Americans with poet's intention and fictive universe.

Table 93 (p. 797) compares the frequency distributions of the superordinate and subordinate processes within the Japanese and American criticisms. This table indicates, for example, that 40% of the American essays are technically oriented compared to only 8% of the Japanese essays. Over one-third of the Japanese criticisms are philosophically oriented, compared to one-fourth of the American, and 30% of the Japanese criticisms are psychologically oriented, compared to only 18% of the American. The table also shows that over half of the Japanese subordinate processes lie within philosophically oriented statements and the American subordinate processes within technically oriented statements.

The table also shows that the American critics employ the philosophical subordinate process most frequently, especially within technically oriented statements, while the Japanese employ this subordinate process primarily in psychologically oriented statements. Both employ the linguistic-semantic subordinate process, the Japanese most frequently

within their philosophical inquiry and the Americans within their technical inquiry. Similarly, both groups indicate the same percentage of historical and socio-cultural subordinate processes, but again the Japanese employ them with their philosophical inquiry, while the Americans with their technical inquiry.

Table 94 (p. 798) compares the distributions of frequency percentages of the contents focused upon by the Japanese and American critics within their superordinate processes. The table shows, for example, that the American critics focus on poet's intention more often than the Japanese (25% vs. 17%), and they do so within technically oriented inquiries, while the Japanese do so with philosophically oriented inquiries. Both focus almost equally upon literary/artistic universe and specific work, but again the Americans in their technical inquiry and the Japanese in their philosophical inquiry.

Table 96 (p. 802) compares the major critical perspectives of the Japanese and American critics in terms of the importance of their processes to the themes of their essays. Here, too, the philosophical takes the lead for the Japanese and the technical for the Americans. Further, the Japanese critics are more concerned than the American critics with the historical elements, and the American critics are more concerned with the formal elements of the works than are the Japanese.

Table 97 (p. 803) compares the major critical perspectives of the two groups of critics in terms of the importance of their contents to the themes

of their essays. It shows, for example, that the Japanese are more concerned with the poet and the literary/artistic universe than are the Americans. In contrast, the Americans are more concerned with poet's intention.

Tables 98 (p. 804) and 99 (p. 805), which rank the critical strategies employed in the two groups' supporting ideas, indicate that the Japanese critics are more concerned with the psychological and philosophical elements of the work, and the American critics are more concerned with the technical and the linguistic-semantic elements. While focusing mainly upon the same contents of poet's intention and literary/artistic universe, the American critics stress the technical elements, but the Japanese critics stress the philosophical elements. Further, both groups employ linguistic-semantic inquiry, but the Americans are more concerned with examining the linguistic-semantic elements of the works.

Table 95 (pp. 799-801) illuminates how the American and Japanese critics approach the works differently by comparing specifically how their subordinate processes and contents interact within their philosophically oriented statements. It shows that overall both the American and Japanese critics' approaches frequently interact with the linguistic-semantic, psychological, and historical elements, focusing on poet's intention, meaning, literary/artistic universe, and specific work. In addition, both groups are concerned with the technical elements of the works within their philosophical inquiry.

Differences are evident, however, in how these contents and subordinate processes are combined. For example, within their philosophically oriented inquiry that is combined with linguistic-semantic and psychological subordinate processes, the American critics, as a whole, focus more frequently upon the fictive universe and poet's intention, but the Japanese critics' focus is on the literary and artistic universe and reality as agreed upon by consensus. Moreover, when their philosophical inquiry is combined with the technical and socio-cultural, the American critics are more concerned with the historical elements of the works. On the other hand, when the Japanese critics' philosophical inquiry is combined with the technical, the concern is more often with the linguistic-semantic, formal, and psychological elements.

Discussion of the MIDD and Forced Paired Comparison Analyses

In general, the Japanese critics are more concerned with the nature of the poet's philosophical and aesthetic experience and how it is suggested in the form and structure, and the American critics with the nature of the poet's technical experiment with the form and structure and its effects upon the reader. The specific nature of the selected Japanese and American criticism may more fully understood by comparing the Japanese and American critics' various modes of inquiry and the poetic elements they focus on within each perspective, and by comparing the aesthetic conventions that may have influenced their approaches.

Both the Japanese and the American critics are concerned with the technical elements of the poems, but their approaches come from different perspectives. The Japanese critics are concerned with the poet's qualitative transformation of his poetic experience. They examine how the poetic form and structure reflect the poet's unique experience with poetic truth and beauty. They are all interested in how language creates abstractions. They stress the analogous relationship between the production of poetic form and structure and the poetic experience. Instead of examining how poetic tones emotionally and intellectually impact upon the reader, they tend to examine how they relate to the poet's attitude toward the objects which he experiences in reality. Because they are concerned with the suggestive quality of the work's form and structure, they expect that the reader plays the role of an affective responder. They assume that the reader will experience, through the form and structure of the work, feelings similar to those which the poet had during his aesthetic experience.

The American critics emphasize how the poet's technical experiment with form and structure affects the audience. They examine his use of poetic language, especially those symbolic expressions which project the intellectual and emotional components of his experience. In addition, they are concerned with the thematic structures of the poems (the narrative and dramatic productions of the poetic experience), and they examine the rhetorical devices in terms of these thematic structures. In general, they examine tonalities, symbols, diction, irony, wit, and style. In contrast to the

Japanese critics' assumption about the reader's affective role, the American critics assume that the poet takes the reader's existence into account during the creative process.

In this connection, they are concerned with the impact the technical elements have upon the poet's emotional and intellectual approach to his subject matter. For example, Caldwell is concerned with how the poet's debt to the Romantic lyric determines the way he expresses his complicated emotional and intellectual attitude toward imagination and nature. Ravits is concerned with how the poet's fictional strategy, a "fabulous" mode, helps him express his personality and attitude toward the modern poetic materials. Stein is also concerned with how the poet's personality (a "ludic impulse") is reflected in his technical experiment with language, and how the unique technical approach to poetic language helps the poet effectively communicate his intention.

Thus, the American critics often view the poet's temperament as an important context for his technical experiment. Since this, in turn, produces tone in a poem, the critics examine how the tone relates to the poet's attitude toward the reader. Whereas the Japanese do not approach the tone of a poem in terms of the poet's attitude toward the reader, but rather his attitude toward the objects in reality, the American critics are quite concerned with how Stevens' tones impact emotionally and intellectually upon the reader. They are interested in how the poet's creation of the fictive elements effectively produces a dramatic effect on

the thematic structure and arouses the audience's emotional and intellectual interest. This technical approach to the poet's creation indicates that the American critics view poetry as an imaginative object, a product of the poet's unique intellectual and emotional activity. They consider poems to be symbolic projections of the poet's creative mind.

In contrast, the Japanese critics consider the fictive elements as components of the poet's real life experience, and they often approach the fictive universe as if they were experiencing it in the real life. Thus, Sakai is not concerned with whether or not the poet created even a unique fictive animal such as the "fire cat" in "Earthly Anecdote" for a particular aesthetic purpose. But the American critic, Ravits, does discuss how Stevens creates this fictive animal in order to produce a dramatic effect on form and, in turn, to give an emotional impact upon the reader. For Sakai, it is a part of the poet's aesthetic experience with reality; for Ravits, it is a technical invention the poet uses to suggest his motive.

Similarly, the American critics consider myth to be a technical element of the poetic creation. Myth provides a poem's structural and thematic device, a symbolic form of the poetic experience. However, for Zaiga, the Japanese critic who considers myth in his criticism, myth is an archetypal pattern for the eternal conditions of human experience.

In their approaches to the formal elements of the poems, the Japanese and the American critics also reveal different perspectives. The Japanese critics stress how the formal elements suggest the poetic experience,

whereas the American critics focus on how the formal elements are organized and unified.

In general, the Japanese critics emphasize the atmospheric and cyclic progression and unity of stanzas and lines and the synthesis of images, diction, metaphors, and symbols. They try to unify their asymmetric reflections concerning the poetic experience by examining how the formal elements suggest, as a whole, the poet's momentary experience when poetic truth and beauty was revealed. For example, Watanabe presents a unique interpretation of a Western critical term, catharsis, by applying it to the poet's own experience of aesthetic purgation as he creates, as well as to the reader's experience. He does not consider catharsis a technical element that dramatically organizes the theme; rather, it is experienced by the poet and suggested as a total affective quality of the form and structure.

In contrast, the American critics examine the formal elements to find some logical relationship in order to identify the poet's intention, the meaning of the poetic experience, and the nature of the fictive universe created in the poem. Caldwell examines how the poet's organization of the formal elements reveals his emotional and intellectual disposition toward imagination and nature. Ravits is interested in the formal elements in terms of the poet's narrative technique. Stein is interested in how the poet's unique diction reflects his philosophical and psychological motives. Characteristically, their formal approach is motivated by a search for organic unity, for they examine how the incongruous and paradoxical

images, symbols, diction, metaphors, tone, lines, and stanzas are somehow logically or symmetrically connected.

Both Japanese and American critics examine the semantic import of poetic language. The Japanese critics are interested in how language suggests universal commonalities of human experience. They tend to seek the intrinsic quality of poetic language, examining how the poet's use of a specific word suggests the context of poetic experience. Thus, poetic language is expected to suggest, genuinely and truthfully, the essence of the poet's experience with reality. In this context, it is expected to possess an abstract expressive quality and the poem does not attempt to persuade rhetorically. The American critics examine the symbolic structure of language, emphasizing the poet's effective expression of the complicated emotional and intellectual components of his poetic experience. Stein, for example, examines how the etymology of poetic language implies the poet's emotional and intellectual motives.

The American critics consider language to be the poet's vehicle for persuasion, and they (especially Caldwell and Stein) are concerned with Stevens' rhetorical devices. Caldwell inquires into the poet's use of questions to organize the poem's disparate tonalities, effectively producing a balance between the fictive figure's sentiment and the poet's own sentiment. Stein is concerned with how the poet's use of Biblical language (especially "let") effectively produces the narrator's (the poet's) prophetic tone. Ravits is interested in the dramatic monologue through which

Stevens communicates "the dichotomy between the imagination and reality," "a war between the mind and sky." She examines Stevens' poetic speech, which communicates "at once of external and internal reality," when approaching the narrative tones in Stevens' fables. She especially explores how his poetic speech relates to the internal struggle of the poet's mind, the dualism of the internal and the external, dream (imagination) and reality. The American critics, especially Ravits and Stein, are concerned with Stevens' use of everyday language, which they expect is closely related to everyday reality. Thus, Ravits is interested in Stevens' experiment with American vernacular; Stein is interested in Stevens' conversion of traditional and religious symbolism into everyday street language.

Both Japanese and American critics have philosophical inquiries into Stevens' work. The Japanese critics are primarily concerned with how Stevens' poems reflect his philosophical experience with reality. Since they generally believe that poetic truth and beauty are experienced by the poet as he creates, their philosophical inquiries are characteristically supported by the examinations into how the poet uniquely experiences reality. They also examine how imagination and reality are expected to become one when the poet experiences a momentary revelation as he experiences reality.

The Japanese critics are interested in how the poet absorbs pressures from the outside world and momentarily attains insights into the truth and

beauty of reality. They are all concerned with the poet's experience of freedom while he transcends the objective reality and experiences this revelation, obtaining a sense of self-preservation. The reader is expected to be inspired by this philosophical insight that the poet obtains as he creates.

The Japanese critics consider Stevens a poet-philosopher for whom life and art are inseparable and who constantly seeks poetic truth and beauty in real life experience. Underlying this philosophical view of the poet's creative act, the preoccupation with the elimination of the poet's ego, and the absorption of pressures from the outside world is their belief that nature and man exist harmoniously. Thus, for the Japanese critics the relationship between imagination and reality is not problematic, but for the American critics, it is a philosophical and aesthetic problem a poet must solve during his creative act. Though the modern world (man's situation in modern society and culture) is problematic for both the Japanese critics and the American critics, in the sense that it is a godless world where one cannot be sure of his spiritual salvation and where one experiences immorality, insensibility, and destruction, the Japanese are philosophically and aesthetically sure of the poet's capacity to transcend those negative aspects of reality and create a spiritual substitute for religion. In their philosophical view of man's relationship with the world, even negative aspects of modern society become positive elements of a philosophy of life.

In connection with this philosophical perspective, the Japanese critics stress the poet's life-long search for truth and beauty hidden in reality.

The American critics believe that this problematic godless modern world provides the poet with challenging materials for his technical experiment with language and style. They are interested in the poet's intellectual disposition toward imagination and reality and how it opposes traditional literary beliefs and principles. Thus they are concerned with the intellectual impact that a special literary and artistic community may have upon the poet's philosophical and aesthetic temperament.

Caldwell is interested in how Stevens' modern secular aestheticism indicates his rebellious attitude toward the traditional and Romantic concept of imagination and nature. He further examines how the poet's aestheticism, reflected in how he treats his fictive figures, even differs from aestheticism represented by the Pre-Raphaelite and Paterian concept of beauty. Ravits is interested in how the intellectual background of Stevens' philosophy and aesthetic has been influenced by George Santayana's philosophy of individualism and self-reliance. She is also interested in Stevens' American literary heritage (Thoreau, Whitman, and Twain) indicative of American secular Romanticism. In connection to their philosophical approaches to the poems, the American critics see the poet as a prophetic figure, influencing both their socio-cultural and intellectual environments, and they are concerned with his intellectual and emotional attitude toward established socio-cultural and philosophical principles.

In their approach to form and content, the Japanese critics indicate a strong concern with how the context of human experience pertains to the real historical, social and cultural conditions of life. Thus, they are interested in the fictitious figure's status and mode of experience, as well as the conditions of the fictive society within the poem. Since they view setting as a unique contemplative space for poetic experience for both the poet and the audience, they emphasize how the context of the human experience in the fictive universe relates to the poet's aesthetic and philosophical experience. In this connection, the Japanese critics are concerned with the poetic experience as they would experience it in the real world.

In contrast, the American critics are concerned with how the ideas or principles expressed by the poet relate to the accepted conditions of reality within a particular social and intellectual nexus. For example, Ravits stresses that dream and fantasy express the conditions of human intellectual and emotional need in a secular age. The American critics are concerned with the ideas or principles represented by the fictive figures and the fictive society in which they live. For them, the world of the work is the equivalent of the poet's intellectual temperament and emotional experience.

The Japanese critics, especially Zaiga and Watanabe, focus on the historical context of human experience. They are concerned with how the conditions of human life historically change and affect the poet's attitude

toward imagination and reality, and, consequently, the spiritual pattern of the poet's experience with reality. They are concerned with man's isolation in a godless modern world, and they believe that poetry helps man obtain self-preservation.

Whereas the Japanese critics' historical inquiries focus on the nature of human experience and the poet's attitude toward reality, the American critics' historical inquiries focus on changes in ideas and principles. The American critics are concerned with how the poet's philosophical and aesthetic principles oppose the traditional and conventional ones and influence his form and style. For instance, all three critics are concerned with how Stevens' concept of the secular imagination opposes that of the Romantics. Caldwell is specifically concerned with how Stevens' concept of imagination and nature differs from the traditional Romantic organic concept of imagination and nature. Stein focuses more on Stevens' rebellious attitude toward Romantic and religious literary tradition.

Finally, whereas no mathematical nor scientific approaches are found in the Japanese critics' critical inquiries, two of the American critics, Caldwell and Ravits, indicate a mathematical and scientific interest. Caldwell associates the mathematical principle of "Zeno's Paradox" (the principle that parallel lines never meet, even in infinity) with the poet's ironic structural device, symbolically projecting the parallel relationship between imagination and nature. Ravits uses a scientific approach, the principle of "cyclic proliferation on the part of nature" when examining the

fictive figure's experience with nature as a challenging force. This actually may suggest why the scientific process is not evident in the Japanese critics' approaches, for in the Japanese vision of the world, man and nature exist as one.

Comparison of Analyses of Aesthetic Conventions

Table 57

Frequency Percentage Distribution of Aesthetic Conventions
Japanese (J) and American (A)

Japanese Conventions			American Conventions		
	(J)	(A)		(J)	(A)
<u>Aware</u>	16	--	Colloquialism	--	4
<u>Honi</u>	11	--	Common Sense	--	24
<u>Mujo</u>	13	--	Democracy	2	21
<u>Sabi</u>	2	--	Div. Inspiration	8	6
<u>Sugata</u>	5	--	Humor	1	8
<u>Wabi</u>	21	--	Organic Unity	12	36
<u>Yojo</u>	7	--			
<u>Yugen</u>	2	--			

Table 57 compares the frequency of the Japanese and American aesthetic conventions evidenced in the selected Japanese and American criticisms, indicating that whereas four of the selected six American

conventions are evident in the Japanese criticisms, no Japanese conventions occur in the American criticisms. The American conventions Democracy, Divine Inspiration, Organic Unity, and Humor together account for 23% of the total aesthetic conventions in the Japanese criticisms. In addition, all eight of the Japanese aesthetic conventions occur in the Japanese criticism, though the distribution varies among the three Japanese critics.

Wabi is the most frequently used convention among the Japanese critics, followed, respectively, by aware, mujo, and honi; together, these four conventions account for 61% of the total conventions used in the Japanese criticism. Organic Unity is the most frequent convention employed by the American critics, followed, respectively, by Common Sense and Democracy; these three conventions together account for 81% of the total conventions used in the American criticism.

Of the American conventions employed in the Japanese criticism, Organic Unity is most often used, followed by Divine Inspiration, Democracy, and Humor, respectively. Their concern with Organic Unity is markedly lower (24% less) than that of the American critics. It is interesting to note that the Japanese concern with Divine Inspiration is 2% higher than the American concern. In contrast, the American critics' concern with Humor is 7% higher than that of the Japanese. In addition, Common Sense, the second most frequent convention for the American critics, and Colloquialism are not evidenced at all in the Japanese criticism.

Table 100 (pp. 806-07) compares the ranked order of importance of the aesthetic conventions for the Japanese and American critics. It shows, for example, that honi is the aesthetic convention that controls one Japanese critic, but Americans critics' approaches to Stevens poetry are primarily controlled by the American aesthetic convention of Organic Unity, followed by Common Sense, Humor, and Democracy.

Discussion of Analyses of Aesthetic Conventions

The selected Japanese and American critics' approaches reveal the influence of cultural aesthetic conventions of poetry. The difference between the Japanese and the American view of the world and how it relates to life and art leads to their different concepts of poetry and the poet's creative act.

As indicated in the previous discussion of the MIDD and Forced Paired comparison analyses of the Japanese and American criticisms, the Japanese critics' approaches to critical inquiry are philosophically oriented, supported by psychological and linguistic-semantic inquiries into the nature of the poet's aesthetic experience and how it is suggested by the work's form and structure in terms of how language creates abstractions. The American critics' approaches are technically oriented, focusing on the nature of the poet's experiment with form and structure reflects his philosophical and psychological motives and effectively produces an intellectual and emotional impact upon a reader. Underlying both groups

of critics' major perspectives are their different visions of the poetic creation, which may be better understood in terms of the Japanese and American aesthetic conventions evidenced in their criticisms.

The Japanese vision of poetic creation may be understood in terms of the Japanese conventions which control the approaches of all three Japanese critics: mujo, aware, sabi, and yugen. Fundamentally, the Japanese vision of the world is based on the concept of mujo, which considers the world inconsistent, transient, and impermanent. All the Japanese critics are concerned with how the chaotic, formless, and transient world affects Stevens' concept of reality and his creative act. Wabi, based upon the mujo vision, and aware, also an extension of this vision, are evidenced when the critics focus upon the psychology of the poetic experience, examining how the poet dissolves his ego by becoming one with objects during his creative act and obtaining insight into truth and beauty; this, in turn, affects the form and structure of his work, producing emotionally detached poetic images that suggest the essence of poetic experience. The critics' sensing the impersonal or transpersonal loneliness of man and nature reflects sabi, and the mysterious and almost divine depth of the human soul the critics see expressed by the figure and nature in the works and the ultimate acceptance of death as beauty reflects yugen.

In contrast, the American vision of the poetic world is based upon the American conventions of Democracy, Common Sense, and Divine Inspiration. They value the poet's emotional and intellectual conflict with the world, which

become the content of his work. They value the poet's secular imagination in terms of his common sense attitude toward the world he uses as his subject matter, and they view the reader as a common man who shares similar emotional and intellectual motives for truth and morality. They often assume the poet's free and individual creative act is divine, expecting him to have prophetic power on the reader and even giving the community a new vision of a better everyday life.

These different perspectives toward poetic creation are closely related to the critics' different major inquiries. The Japanese critics' emphasis on the essence of the poetic experience with reality and its effect on the form and structure is supported by honi, sugata, and yojo, for they stress how the poetic style and imagery suggest the essence of poetic experience to the extent that the reader might have a similar experience. The American critics emphasize how the poet's experiment with the form and structure and structure effectively expresses his philosophical and psychological views. They support this through the American aesthetic conventions of Organic Unity, Colloquialism, and Humor, stressing how the complex and even paradoxical elements of the poet's philosophical and psychological motives, his secular approach to poetic language, and his technical solution to man's emotional conflict with the incongruous elements of reality. A detailed discussion of this brief overview of the findings of the aesthetic conventions evidenced in both the Japanese and American criticisms follows.

As aforementioned, the Japanese critics' view of the world may be described by the convention mujo, which views the world as inconsistent, transient, and impermanent, a place where only phenomenal reality is truth and certainty. Thus, everyday social relationships become insignificant for anyone seeking truth and beauty. This view supports the idea that one can only be assured of his own existence by experiencing reality as it is, without any prior cultural, social, or philosophical assumptions about its existence. The philosophical issue is man's relationship with nature and his experience of truth and beauty within it. Thus, all the Japanese critics are concerned with how the chaotic, formless, and transient world affects Stevens' concept of reality and his creative act.

A close relationship exists among the various aesthetic conventions. Here, mujo is closely related to another aesthetic convention, wabi, which is especially concerned with how the psychology of the creative act relates to the poet's experience with reality. Wabi especially stresses the poet's experience with the negative aspects of reality and how these negative aspects turn into truth and beauty by means of the poet's imagination. The Japanese critics are concerned with how the poet feels pressure from this negative reality but yet accepts this as he creates, thus obtaining insight into the unknown truth and beauty that lies within reality. They all assume that the poet momentarily experiences truth and beauty when he becomes one with reality.

Once more, the interrelationship of these conventions is evidenced, for this concern with the poet's experiencing of truth and beauty by becoming one

with reality reflects aware, sabi, and yugen with the latter two as extensions of what aware purports. Aware is based upon mujo's vision of the world, in which the only thing that makes one assured of his own existence is phenomenal reality, and, thus, the only way one can be assured of his own existence is to become one with objects in reality (where "objects" can be either nature or human beings). Aware describes this empathetic attitude toward objects in reality, stressing how one experiences the feelings that he believes reside within the objects themselves.

This aesthetic convention describes not only the critics' concern with the poet's attitude toward reality as he creates, but also their own attitudes toward the poetic form and content while approaching the poems. By attempting to understand the feelings involved in the poetic experience, the Japanese critics often rely on the emotional and intellectual situations they themselves experience in the real world that are similar to those found in the poetic universe. They believe that form and structure suggest the poetic experience, and they view them as a framework reflecting the time and space involved in the poet's experience with reality. Although they tend to seek some unity among the various reflections of the poetic experience by examining form and structure, they do not attempt to make any logical connections.

Sabi, an extension of what aware purports, describes one's experience of beauty and tranquility in the ultimate state of transpersonal loneliness in things decaying or aging, the desolate and rustic state of being within both man and nature. This experience is basically related to mujo, which stresses the

impermanence and transience of man and nature; it is also closely related to aware, which stresses one's intuitive insight into the true nature of life by becoming one with its objects. Often emphasized in Japanese poetic theory, sabi is expressed by both Sakai and Zaiga. Approaching Stevens' attitude toward the phenomenal world, Sakai comments that Stevens experiences tranquility (a "tranquil realm of time and space") in the phenomenal world. Zaiga is concerned with how imagery suggests the poet's transpersonal experience of the depth of universal loneliness latent in nature. He is interested in how Stevens accepts the "solitude of being as it is" and transforms "the loneliness of phenomena in his consciousness" into the transpersonal or divine, making one experience a "tranquil" sensation and a cosmic beauty of the impermanent and the transient (117).

Yugen, another extension of aware, is evident in Zaiga's concern with the profound mysterious beauty latent in both man and nature, especially when he examines the how the supernatural symbols of nature stress death as the ultimate state of beauty. He sees Stevens illuminating the ethereal beauty of the sublimation of human elements which results in an impersonality, suggesting mysterious depth of the cosmic existence of both nature and man. This is a kind of poetic achievement of divinity through "dehumanization" attained by one's total ego dissolution through becoming one with the objects.

In their aesthetic vision of the poetic experience and universe, the Japanese critics believe that the poet's creative act itself is actually his private practice of spiritual life. The poet is a philosopher who pursues truth and

beauty in life and so, art, while still leading his everyday life. The poetic creation is a way for the poet to achieve spiritual purgation by becoming one with nature; the act involves transpersonalization and impersonalization. Consequently, the Japanese critics expect poetry to be impersonal, neither an expression of individual emotions nor a product of an individual creative mind.

In contrast, the American critics' view of the world is based upon the concept of Democracy, which stresses individual freedom and equality. They view poetry as an original expression of the individual creative mind and stress the individual freedom involved in invention and experimentation. In this vision of the world, poetry pursues universal truth in a world of false morality or limited social or religious dogmatism. It may even go against a literary tradition. The American critics often stress how the poet's secular imagination opposes the traditional Romantic concept of imagination. All three critics appraise the poet's technical invention and his rebellious attitude toward the social, religious, and literary conventions in his pursuit of a universal secular truth on the common ground of human experience. In addition, Democracy stresses common life reality as a measure for poetic truth and beauty. Poetry, in this view of reality, is closely related to the everyday world in which the poet lives.

Though least important to his critical inquiry, Democracy is evidenced in Zaiga's view of the relationship between man and nature/the world. Yet, his democratic vision is ultimately assimilated into the Japanese aesthetic convention of aware, which stresses that individual feelings and emotions are

the only means to measure one's freedom and self-assurance. Zaiga believes that the poet has to create a satisfactory "belief" to solve his conflict with the world. He believes that self-reliance and freedom of imagination not only help resolve this conflict, but enable the poet to feel universal love, thus producing harmony among men. He stresses one's capacity to feel others' sufferings and to endure the misery of the world, as well as to use the imagination to restore a "heavenly earth" in a "Godless" age (145).

Zaiga does not expect the poet to use his individuality and freedom to publicly voice his intellectual and emotional conflict with the world, but rather to give him strength to obtain insight into the true nature of man and nature and to resolve his own inner conflict and to understand and accept others. In contrast, the American critics stress how the poet's individuality and freedom are used to assert his own principle that differs from traditional, social, religious, and/or literary principles and to create a form and structure which effectively reflects his unique principle.

Common Sense is closely related to the critics' belief in the poet's democratic attitude toward imagination and reality and the emotional and intellectual impact upon the reader. The American critics are concerned with the poet's secular imagination, his common sense approach to language and style, his treatment of everyday life experience as a source for his creative act, and even his adaptation of traditional and religious symbols and myth in his treatment of theme and subject matter. This belief in the poet's common sense

imagination makes the poet a seer, a prophetic figure who influences and inspires the intellectual community.

In American criticism, the poet's inspiration is often considered divine and prophetic. Inspiration has been traditionally interpreted in terms of the divine mind through which poets experience a mystical power and obtain universal truth. The reader is expected to experience this mysterious power through the poet's works. Thus, poetry possesses a redemptive power for both the poet and the reader. Among the three American critics, Ravits and Stein especially indicate interest in the redemptive power of the poet's creative act.

In this aesthetic vision of poetic experience and creation, a principle of Divine Inspiration, the poet's creative act itself is closely related to the community in which he lives. Poetic creation is more than the poet's private practice of pursuing truth and beauty; it has a role within the social and intellectual communities. The poet, as a prophetic figure, is expected to possess a special rhetorical skill. He is expected to use a language that effectively communicates his inspiration and wisdom. While the Japanese critics view the poet as a philosopher who is content to seek truth and beauty privately, seeking refuge during his creative act, the American critics see the poet as a practical philosopher who seeks truth and wisdom publicly and, thus, who has a significant emotional and intellectual role within society.

Consequently, the American critics expect poetry to be persuasive, and an original and effective language is needed to communicate the poet's inspiration and wisdom on the common ground of human experience. Thus, poetic

language must be rooted in the everyday life of the common man. It is to be both expressive, projecting the poet's creative mind, and effective, having an emotional and intellectual impact on the reader.

One Japanese critic (Zaiga) reveals his concern with how the "divine" spirit is a source for poetic creation. Yet once again his approach indicates a different perspective on the relationship between poet and nature/world. His perspective may be understood in terms of the Japanese aesthetic convention of aware, a principle of "becoming." For Zaiga, the "divine" inspiration does not exist autonomously as a prophetic power in the poet himself. Rather, it is what the poet feels in himself only when he experiences the "true nature" of the object, "restored by the fusion of the subject and the object," and when he feels a kind of spiritual power in himself, obtaining freedom and complacency (247). Thus, he is interested in how one's emotions become "the divine," for it is by becoming one with things that a person obtains insight into the true nature of existence of both man and nature, restoring his soul as divine without depending upon any existing beliefs about the eternal world.

In this regard, whereas the American critics Ravits and Stein see the poet as a prophetic public figure who has redemptive power during his creative act and whose vision of truth and wisdom produces an impact on the reader's emotions and intellect, Zaiga is concerned with the poet as a private spiritual practitioner of self-preservation and awakening, restoring his relationship with the world through his new vision of the world and human relationships (343).

As a whole, these Japanese and American aesthetic concepts of poetry, in light of their different perspective on reality and imagination, result in the critics' different approaches to the poetic form and structure. The Japanese aesthetic conventions honi, yojo, and sugata are incorporated into the Japanese critics' approach to the form and structure, whereas the American aesthetic conventions Organic Unity, Colloquialism, and Humor are incorporated into the American critics' approach to the form and structure.

Thus, the Japanese critics stress how the poetic form and structure suggest the poet's experience with reality. For them, the poet, as a philosopher, seeks truth and beauty in his experience with reality. They must examine how the poetic form and structure communicate truth and beauty to the reader. Traditionally stressing how specific symbolism suggests culturally and traditionally recognized truth and beauty, honi describes the Japanese critics' mental and psychic approach to the poem's form and structure, which prompts them to seek what the poet experiences with reality as he creates. All three Japanese critics similarly examine the unique spiritual pattern of the poet's experience with reality, which they believe helps reveal the essential nature of poetic experience. Their approach to the formal organization and the images ultimately support this inquiry.

The Japanese critics are especially concerned with the poet's momentary experience with truth and beauty in reality. They assume that this philosophical and aesthetic experience can only be suggested through form and structure and cannot be actually expressed intellectually or emotionally through

any formal organization or any rhetorical device. Thus, poetic form and structure are to be approached as an abstract whole, which communicates a feeling similar to what the poet had in his experience with reality. To feel what the poet experiences in reality is the only way for a reader to ascertain the nature of poetic truth and beauty.

Both sugata and yojo describe the Japanese critics' attitudes toward this suggestive quality of the poetic form and structure. Sugata traditionally stresses the elegance of poetic style properly chosen by the poet to express his feeling. It also suggests that the poem should not be approached in terms of any logical connections among images or metaphors, but rather as a kind of cubic, abstract entity. Thus, the Japanese critics approach Stevens' poetry as an abstract whole, examining whether or not the poem's form and structure uniquely suggest the spiritual pattern of the poet's experience with reality.

Closely related to this aesthetic convention of poetic style, yojo traditionally stresses the "after-effect" the poetic form and structure have upon the reader, the enduring feeling and mood evoked even after reading the poem. This convention is evidenced in how the Japanese critics approach the mood and atmosphere which the images and metaphors produce throughout a poem. Thus, they often make references to Impressionist and Cubist paintings while approaching Stevens' poetry. The Japanese critics are never bothered by any lack of logical connections within the poetic form and structure, or even the illogical complex components of poetic experience. They tend to collect the impressions evoked by the images and metaphors, or even the lines as a

whole, and relate those impressions to their examination of the poet's experience with reality. In this context, their approaches to form and structure are asymmetrical.

In contrast, the American critics examine poetic form and structure in terms of their functionality in poetic communication. For the American critics, poetry is the poet's individual emotional and intellectual expression, and yet, since it is a public display of his creative mind, the poet is also concerned with how it has the proper impact upon the reader and even upon the community. Thus, the American critics approach the poet's unique technical experiment with language and style in terms of its emotional and intellectual effect upon the reader. They are not interested in how its uniqueness reflects the poet's self-preservation, but rather his common sense approach to theme and structure to communicate on the common ground of everyday experience. They naturally assume that the poet's individual emotional and intellectual experience is complex and ambiguous. Yet, they expect that the poet's rhetoric used to express this experience will be somehow logically and even intrinsically unified. It should not be arbitrary or subjective because its aesthetic value essentially lies in its function as a public communication.

Organic Unity, stressing the formal and structural unity of incongruous and paradoxical elements of poetic experience, prompts this aesthetic value of poetic form and structure. Unity among the incongruous and diverse elements is not only the democratic ideal of American society but also an aesthetic

principle of mutual understanding and communication among a people of multi-cultural backgrounds. This aesthetic principle is evidenced in the critical inquiry into the formal and rhetorical organization of the complex components of poetic experience (Caldwell), the examinations of the symbolic construct of the poet's internal conflict or his emotional and intellectual dualism (Ravits), and the poet's unique rhetoric that reflects the poet's complex motive (Stein). These critical inquiries into the form and structure focus on how the poet uniquely creates a unity among the complex components of his emotional and intellectual experience.

For the American critics, the complexity is often in the poet's paradoxical attitude toward traditionalism and secularism. He seeks a solution to overcome this conflict and produce a new vision of the poetic world. Thus, the American critics examine how the poet, through his technical experiments with form and structure, seeks to express simultaneously the dualistic, paradoxical, and incongruous elements of his internal conflict. At the same time, the American critics believe that poetry requires the poet's rhetorical persuasion, and they look for some logic behind the poem's organization. They tend to seek a relationship among the lines, the stanzas, the images, and the metaphors in order to illuminate the poet's motive.

Organic unity is also revealed in the approaches to form and structure of the Japanese critics Zaiga and Sakai, yet again from their perspective of the relationship between man and nature/the world. Their approaches, different from the Americans, may be understood in terms of the Japanese aesthetic

convention of aware. What supports their concept of the principle of unity is their belief in the poet's ability to dissolve his complex emotional and intellectual conflict with nature/the world during his creative act while becoming one with its objects; this, in turn, results in the impersonal quality of the poet's images and symbols. For example, Zaiga is interested in how subject and object become fused during the poet's creative act and how this is then suggested in the form and structure of his work.

Unlike the American critics, who stress the symmetrical relationship among the poetic elements, seeking logical relationships among lines, stanzas, and images, the Japanese critics stress the abstraction or spatialization of the poetic experience, and language loses any logical function. When they examine the relationship between lines, stanzas, and images, they are seeking a focal point of feeling within the progressive and atmospheric suggestion of the essence of poetic experience. Using honi as a support, the other Japanese critic (Sakai) uses Organic Unity when inquiring into how Stevens' language illuminates the oneness of things and thoughts, the physical and metaphysical realities, without any loss of their independent existence in time and space (347).

Whereas the Japanese critics are more concerned with the poet's self-preservation rather than with the poet's relationship with the reader, the American critics are concerned with the poet's rhetorical communication, as evidenced in their interest in Humor and Colloquialism. For them, Humor is a catalyst for poetic persuasion. This aesthetic convention is also based upon

the Democratic vision of the world, stressing the mutual understanding and communication among people from various cultural backgrounds. Since the poet is expected to arouse the reader's emotion by using familiar everyday experiences, Stein and Ravits pay special attention to Stevens' use of wit and burlesque which reflects his comical stance toward his theme. Together, these give the reader pleasure and communicate Stevens' motive.

Humor is also seen in the Japanese critic Sakai's approach to critical inquiry. However, his concept of Humor is basically supported by the Japanese aesthetic convention of wabi, which stresses the impersonal and anti-emotional nature of the poetic experience. His approach to Humor focuses on how the poet's anecdotal approach toward the world produces an emotional detachment from the subject matter, allowing him to create an anti-emotional space of self-preservation and produce the "cheerfulness of words" and "Dandyism" (59). Thus, his interest in Humor is closely related to his concern with Stevens' anti-worldly experience with reality, his impersonal attitude toward the object. In fact, his interest in the poet's "capacity of abstracting reality" stresses a method to create a space of "emptiness" that distinguishes the object in reality and the poet's self, allowing an emotional detachment for both poet and reader. He sees Stevens as a humorist in this anti-emotional attitude toward the subject matter. This critic's approach to the cheerful detachment of the poet's attitude toward the subject matter is closely related to wabi's concept of the poetic experience of the "lightness" that results

from the poet's ego-dissolution, allowing him to observe the world comically or cheerfully without any emotional involvement.

The American critics' approach to Humor is based upon their democratic belief in a poet using self-expression in an attempt to avoid emotional conflicts among divergent and incongruous elements of human relationships. In this way, the poet effectively communicates the complex, incongruent, and even paradoxical elements of the poet's experience by using familiar, everyday human experiences. In contrast, the Japanese approach focuses upon how humor relates to the poet's self-preservation during his creative act. Thus, while the American critics focus upon Humor in terms of the function of language (wit and burlesque), the Japanese critic focuses on Humor in terms of the nature of poetic experience, the poet's ego-dissolution that results in an emotional detachment from his subject.

Colloquialism is also another mode of rhetorical persuasion that stresses the poet's experiment with everyday language. This convention is evidenced in the American critics' interest in Stevens' experiment with American vernacular. Stein stresses how the poet's language acts as a common denominator of poetic discourse, revealing his rebellious attitude toward the traditional religious concept of imagination, especially in his theme and language. Ravits is interested in the poet's experiment with American vernacular that is rooted in the particular socio-cultural and secular experience of reality.

Summary Statement of Comparison of Aesthetic Conventions

The Japanese view of the world suggests that man and nature exist inclusively and harmoniously, whereas the American view of the world sees man as a free individual creator in control of his own world. Since, in the American view, a conflict exists between man and nature, the American critics concern themselves with the dualism of imagination and nature; they suggest that man and nature are not united. The Japanese critics are never bothered by this dilemma. They believe the poet can obtain self-preservation by becoming one with nature as he creates.

In the Japanese vision of the world, the source of truth and beauty lies in the poet's becoming one with nature; on the other hand, in the American view of the world, the source of truth and beauty lies in the common, everyday experience. Thus, in the Japanese vision of poetry, the poet is a philosopher who spiritually controls his own self and preserves his identity with nature; in the American vision of poetry, the poet is a creator as well as a prophet, who provides a new vision of the world.

In the Japanese vision, the poet's experience with nature implies a Zen attitude toward truth and beauty which stresses one's becoming one with nature while experiencing tranquility and momentarily attaining a total elimination of ego. In this context of poetic experience, the poet is also a private religious practitioner. Similarly, in the American vision, the poet as a prophet is a seer as well as a persuader. The poet is expected to be an orator, whose rhetorical

skill makes an impact upon the public. Divine Inspiration is closely related to this concept of the poetic vision. The poet is assumed to possess a kind of religious inspiration, thus a redemptive power for both himself and the public. In general, this basic difference between their world views is indicated in the Japanese aesthetic convention of mujo and the American convention of Democracy.

More specifically, the Japanese aesthetic convention aware describes one's becoming with another person or object in order to understand truly the feelings of the person or to know the object itself. In contrast, the American aesthetic convention Common Sense focuses on the logical consensus among the diverse based on their shared everyday, common experiences. The Japanese stress a private individual experience, a one-to-one experience; the American critics stress a public relationship. These differences are evident, for example, in how the two groups of critics approach the images in Stevens' work. The Japanese try to become one with the object or figure in the poem in order to understand it, whereas the Americans look at it as a commonly understood emotional and intellectual symbol.

The Japanese vision concerning truth and beauty prompts the critics to focus on the spiritual pattern of the poet's experience with nature. This critical approach is closely connected to sabi, wabi, and yugen. Sabi stresses the poet's experience of tranquility by becoming one with nature; wabi focuses on how the poet attains self-preservation and experiences truth and beauty while absorbing pressures from the outside world or the negative aspects of

reality as he creates; and yugen emphasizes the poet's ultimate attainment of dehumanization through his experience with nature, resulting in his experience of ethereal beauty.

Since the Japanese critics assume that the poet's complex emotional and intellectual conflict with the world is to be dissolved during the poetic creation and thus do not expect to find any logically complicated poetic elements involved in the form and structure, they focus on the essential nature of poetic experience that is suggested through images, metaphors, and diction--that is, they focus on how the poet dissolves his ego and obtains emotional detachment through becoming one with things and/or nature. Honi controls the impersonality of form and structure stressed in their approaches to Stevens' poetry, focusing on how images, metaphors, symbols, and diction suggest the feeling the poet might have had during his poetic experience, which the critics assume to be the poet's intention. Incorporated into this aesthetic principle of honi are sugata and yojo, controlling the critical approaches to the affective quality of form and structure: sugata stresses the total figure of poetic form and structure as an abstract whole; yojo stresses the enduring feeling or mood evoked through the recollected feelings evoked by the images, symbols, lines, and stanzas.

The Japanese aesthetic conventions of honi, yojo, and sugata together emphasize how the poet suggests his individual experience with truth and beauty. This also implies that the reader individually experiences what the poet has experienced, in other words, becoming one with the poet. Although

the Japanese critics are concerned with the suggestiveness of language, they are not conscious about its own intellectual or emotional impact on the reader. In fact, for them, the function of language as a means of communication is diminished; language becomes almost abstract.

In contrast, the American vision of poetic creation involves the complex emotional and intellectual components of the poet's experience, reflecting his mental struggles, as previously mentioned. This kind of poetic creation prompts the poet to unify these complex elements. This, in turn, leads the American critics to examine how the poet organizes and unifies his experience in the form and structure of his work. The American aesthetic convention Organic Unity implies this concept of poetic creation. In this connection, for the American critics, language functions as a significant instrument for the intellectual and emotional impact on the reader. Thus, the American vision of poetic creation stresses how the poet's rhetorical strategies, such as Humor or Colloquialism, influence the reader, communicating his individual vision of the world.

In general, this basic difference between their perspectives of poetic creation is based upon the difference in their visions of the world. The Japanese vision indicates the aesthetic or philosophical principles of aware, mujō, and wabi, stressing a preoccupation with the harmonious relationship between man and nature, transient or mutable phenomenal realities, consciousness of time, and impersonality or emotional detachment. In contrast, the American vision indicates the aesthetic or philosophical principles

of Democracy, Common Sense, and Divine Inspiration, stressing the dualism of imagination and nature, stressing a free self-expression that controls and unifies the complex emotional and intellectual elements and creates its own form and structure, presenting a new vision of life, and stressing common realities of the common man's world, the rhetorical persuasion, and the poet's religious or spiritual obligation to the public.

More specifically, the Japanese aesthetic convention of aware describes one's "becoming" with another person or object to understand truly the feelings of that person or to know the object itself. Mujo describes the Japanese vision, stressing the transient, impermanent, and mutable conditions of both man and nature, thus signifying the phenomenal realities in the flow of time that persuade one to become one with things to know truth and beauty that ultimately make him realize that the world is only fictional. In contrast, the American aesthetic conventions Democracy and Common Sense focus on the individual freedom and self-reliance, celebrating a new optimistic vision of goodness and happiness, based on the various common human experiences. They also celebrate one's creatively controlling and unifying one's complex and even incongruous relationship with the world, seeking logical consensus among the diverse, based on their shared everyday, common experiences.

Thus, the Japanese critics stress a private individual experience, a one-to-one experience; the American critics stress a complex emotional and intellectual public relationship that demands effective communication. These differences are evident, for example, in how the two groups of critics

approach the images in Stevens' work. Whereas the Japanese try to become one with the object or figure in the poem to understand the poetic world, the Americans approach it as a commonly and logically understood emotional and intellectual symbol, yet also as an original poetic creation symbolizing a new poetic vision.

The Japanese vision concerning truth and beauty prompts the critics to focus on the spiritual pattern of the poet's experience with nature. This critical approach is closely connected to wabi, which focuses on how the poet, while creating, attains self-preservation while dissolving his ego through becoming one with things and experiencing truth and beauty while absorbing pressures from the outside world or any negative aspects of reality. Thus, the Japanese critics often indicate an interest in the principle of Negative Capability while examining the nature of poetic experience.

The Japanese preoccupation with poetic experience with nature as an essential value of poetic creation leads the critics to appreciate the peculiar aesthetic features of one's experience with nature, showing a close connection with sabi and yugen. Sabi stresses the poetic experience of loneliness latent in both man and nature, which makes one feel beauty even in decaying, aging, or even contrasting colorful and desolate things. Ultimately, it invites one to experience tranquility by becoming one with nature. Yugen stresses the poet's ultimate attainment of dehumanization through his experience with nature, resulting in his experiencing the depth of ethereal and cosmic beauty and his accepting death as beauty.

Finally, whereas no Japanese aesthetic conventions are evidenced in the American critics' approaches to Stevens' poetry, the American aesthetic conventions of Democracy, Divine Inspiration, Organic Unity, and Humor are evidenced in the Japanese critics' approaches. However, these American conventions are incorporated or assimilated into the Japanese aesthetic conventions of aware, wabi, and honi, which control their critical inquiries. This suggests that the Japanese critics might have been influenced by their studies of Western (American, English, or European) literature or criticism. In fact, although these American conventions are basically assimilated into the Japanese aesthetic assumptions of poetic creation and the world, they are evidenced primarily with the critics' associations with Western poetry and literary criticism (e.g., English poetry, American literary criticism, or Greek myth), which may have invited their appreciation of the democratic vision of the world, the poet's divine inspiration, and the principle of unity in form and structure. In addition, it should be noted that one of the Japanese criticisms (Watanabe's), no American aesthetic conventions are evidenced, for this critic is strongly inclined to defend his critical inquiry through his acquaintance with and knowledge of Existentialism.

As a whole, the analysis of the aesthetic conventions evidenced in the Japanese and the American groups and the MIDD analysis of processes and contents suggests their close relationship in the critics' critical perspectives of the poetic creation and the world. In fact, the American interest in the poet's technical experiment with form and structure, their concern with the unity of

complex and paradoxical elements of the poet's philosophical and psychological motives, their concern with the poet's experiment with common daily language or rhetoric as a poetic tool, their concern with the poet's rebellious attitude toward traditionalism, and their concern with the poet's redemptive power for both his own self and the public all reflect the American aesthetic conventions of Democracy, Common Sense, Colloquialism, Divine Inspiration, Organic Unity, and Humor.

In contrast, the Japanese critics' philosophical and psychological inquiries into the essential nature of poetic experience, how the poet becomes one with the objects/nature to obtain momentary insight into truth and beauty, how he dissolves pressure from the world and obtains ego-dissolution during the creative act, how this nature of poetic experience affect the form and structure, their concern with abstraction or spatialization, their interest in the asymmetrical relationships among images, symbols, lines, and stanzas and their affective and suggestive qualities, their concern with natural imagery and phenomenal realities as a reliable source for poetic truth and beauty, their empathy toward the poetic world and elements, their interest in the negative elements of poetic experience (e.g., immorality, sex, death, etc.) that invites them to stress the theory of Negative Capability, their concern with time in the poetic experience that makes them appreciate the momentary experience of truth and beauty or the experience of beauty even in desolate, decaying, and aging things because of the transient, mutable, and impermanent state of both

man and nature all reflect the Japanese aesthetic conventions of aware, mujo, wabi, sabi, yugen, honi, sugata, and yojo.

Consequently, the analysis of aesthetic conventions supports the assumption that the aesthetic conventions evidenced in their criticisms become important cultural indicators of literary criticism.

Conclusion

The researcher's purpose in conducting this study was to describe the nature and the extent of cultural influence on selected Japanese and American criticisms of modern American poetry. To accomplish this, an investigation was conducted into the critical strategies and aesthetic conventions evidenced in their approaches to the works. The Japanese critics' approaches were then compared as a group, as were the American critics' approaches. Finally, a comparison was made between the Japanese critics and the American critics.

Results of this research suggest that culture does influence a critic's approach to a literary work. They indicate that a critic's theoretic and aesthetic assumptions are based on traditional cultural aesthetic conventions, which, in turn, influence the critical strategies he uses to solve ambiguities within the work. In general, the Japanese critics emphasize the affective quality of the works in terms of the uniqueness of the poet's aesthetic experience and its relation to form, structure, and the reader. The American critics are concerned with the technical quality of the works in terms of the poet's unique experiment with form and structure.

Specifically, the MIDD analyses illuminate the patterns of the specific strategies used by the Japanese and American critics, and the aesthetic conventions evidenced in their criticisms describe the aesthetic principles of their critical inquiry. The aesthetic conventions describe the critics' assumptions concerning the poetic vision of the world, the aesthetic quality of the poetic experience, the poets' creative act, and the resulting form and structure. Thus, the critics' culturally influenced theory of poetry and their critical strategies are incorporated to resolve the ambiguities found within the work.

Implications for Education

The researcher has provided a practical method with which teachers of cross-cultural literature might help students understand and appreciate criticism from various cultures. Its application for this study indicates that criticism provides useful information for studying how culture affects literary response and critical inquiry and that the study of criticism may, in turn, play a fundamental role in literary and cultural education. Specifically, the findings of this study suggest various implications for education.

The study of criticism across cultures may provide cultural information and a theoretical framework with which teachers of literature may enhance students' responses and lead them to a flexible, yet systematic approach not only to their own literature, but also to that of other cultures.

Teachers of cross-cultural literature might benefit from a way to analyze students' responses in order to understand the pattern of students' cognition, the mode of their response, and the areas of their emotional and intellectual interest, as well as their inhibitions and uniqueness. In so doing, teachers may help students develop an understanding of their own intellectual and emotional experiences.

When reading works from their own or another culture, students might also benefit from cross-cultural literary and aesthetic theories. By introducing such theories, teachers may alert students to their own cultural, communal, and institutional inhibitions and habitual means of responding to literature and challenge them to cultivate new sensibilities and methods of reading.

In the teaching of literature and criticism, attention should be given to how literary and aesthetic conventions influence one's critical strategies while approaching a literary work.

To help students understand literature from a foreign culture, teachers should make them aware of how their own world view differs from that of the culture particular to the literary work, resulting in different critical strategies.

Teachers of poetry should be aware of the unique theoretical and aesthetic assumptions involved in the creation and appreciation of those works. They need to understand how form and structure may reflect cultural and traditional conventions.

Suggestions for Further Studies

Both the MIDD content analysis and the Forced Paired Comparison (the method used to compare the relative importance of each mode of inquiry within a critical framework) provided a systematic and objective tool for analyzing the critics' strategies. The MIDD process and content categories provided a method to analyze two aspects of the cognitive activity of critical inquiry: the critical strategies or stances through which a critic organizes the components of a literary work; and those aspects of the aesthetic experience the responder chooses to discuss--the elements of a work to which he attends. The categories provided a way to compare and contrast the critics' modes of inquiry, discriminating and focusing on a specific range of the cognitive factors involved in the critical activities. Forced Paired Comparison provided a systematic tool for analyzing the rhetorical organization of the critical discourse and identifying the degrees of salience in each critic's propositions, revealing their relative importance or emphasis.

Specifically, this study could be replicated/extended by applying the same method to other groups of Japanese and American (or other Western) literary critics, using the same selected poems/poets or different poems/poets; to Japanese (or other Eastern) and American (or other Western) critics in other fields, such as the social sciences or politics; to Japanese (or other Eastern) and American (or other Western) critics' responses to Japanese poetry; to Japanese and other Eastern literary criticism; and/or to Japanese and American

(or other Western) criticism of other aesthetic genres, such as the novel, the short story, drama, film, music, or art.

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APPENDIX A

ENGLISH TRANSLATIONS¹ OF SELECTED JAPANESE CRITICISM

Wallace Stevens: "Sunday Morning"--Reality and Imagination

by Masahiko Zaiga²

When "Sunday Morning" in the first collection of Stevens' poems, Harmonium (September 7, 1923), first appeared in Poetry (November 1915), it was composed of five stanzas in the revised order of I, VIII, IV, V, and VII, with II, III, and VI. The original formal structure of the poem is, needless to say, composed of Stanzas I to VIII in consecutive order.

Stanza VIII draws a scene similar to Stanza I, and thus the poem as a whole forms a cubic structure, each stanza between these two being put in order as an opposed pair, such as II vs. III, IV vs. V, and VI vs. VII. Such a tableau of the spatial composition will be seen in the following discussion of the poem.

I

Complacencies of the peignoir, and late
Coffee and oranges in a sunny chair,
And the green freedom of a cockatoo
Upon a rug....

Here, in front of our eyes, we have a Matissean painting with vivid yellows and greens. A lady in a "peignoir" is sitting in a "sunny" chair with an air of "complacencies," with a cup of coffee and oranges on the table. An Oriental rug with the woven figure of a flying green "Cockatoo" (a product of East India) is partly spread on the floor. The time, of course, is a Sunday morning, near noon since it says "late coffee." But it is not necessarily

¹ The essays were translated by the researcher.

² Kansai Gaigo University: The Thirtieth Anniversary Bulletin, 25 (1977): 243-67.

because of "Sunday" that it is late in the morning. A "peignoir" or a "rug" reminds us of a graceful lady of the leisure class.

Incidentally, Blackmur (R. P. Blackmur, 1904-1965) is right in his discussion of "complacencies" and "freedom," saying that these words are "abstract in essence but rendered concrete in combination" (through the "combination"¹ with the restricted words and phrases).

In addition, we may say that, in a sense, the "feeling" of freedom and the "complacencies" of this lady are spatialized through a cubic abstraction in order to be perceived directly and visually because the importance to Stevens of the modern paintings of the Post-Impressionists such as Picasso or Matisse is well known; ("The days like wide water" in the citation below is an obvious example of spatialization of time).

Now, those vivid colorful images "mingle to dissipate/The holy hush of ancient sacrifice."

Today is the day of praying, commemorating Christ's resurrection after the Crucifixion, but the lady does not go to church. It is natural rather than ironical for her gorgeous life because the "holy hush of ancient sacrifice" is meaningless for her. However, in spite of her fortune, she seems to feel something lacking in her life:

She dreams a little, and she feels the dark
Encroachment of That old catastrophe,
As a calm darkness among water-lights,
The pungent oranges and bright, green wings
Seem things in some procession of the dead,
Winding across wide water, without sound.

Her heart eroded and is shadowed by that dark "old catastrophe"; thus even the "water-lights" outside the window come to lose reality in the calm encroachment of darkness. And the realities of the sensually pungent "orange" and the light "green wings" of the cockatoo look like "things in some procession of the dead/Winding across wide water, without sound" being deprived of their lives. Thus,

The day is like wide water, without sound,
Stilled for the passing of her dreaming feet
Over the seas, to silent Palestine,
Dominion of the blood and sepulchre.

Sunday filled with joy in reality now seems lost in illusion, in the insubstantial and timeless dark water. She seems to have lost the reality of her

self after having passed over the space of death (which has now turned into the "seas") like a dreaming walker and reached Palestine, the place of the "blood and sepulchre," though there the bloody smell pervades (cf. "catastrophe") and the blood is not sacred, though the place of the scene is not the holy place appropriate for the discussion of the deep meaning of Logos. What an ironical choice her meditation makes even though it is a sacred day!

II

Why should she give her bounty to the dead?
 What is divinity if it can come
 Only in silent shadows and in dreams?

It is not necessary to transform the bliss of the god of time, that is, life, into the meaningless world of death. Isn't it useless to seek "divinity" in Christianity, as if in "dreams" or "shadows," even if it is a sacred day? (Yes, she adorned herself for "eternity" before, being afraid of time!) Rather, as it says,

Shall she not find in comforts of the sun,
 In pungent fruit and bright, green wings, or else
 In any balm or beauty of the earth,
 Things to be cherished like the thought of heaven?
 Divinity must live within herself:
 Passions of rain, or moods in falling snow;
 Grievings in loneliness, or unsubdued
 Elations when the forest blooms; gusty
 Emotions on wet roads on autumn nights;
 All pleasures and all pains, remembering
 The bough of summer and the winter branch
 These are the measures destined for her soul.

Couldn't she find in things like "oranges" or the "green cockatoo" (alive?), the flower of balm and beauty on the "earth" (cf. "balm" = "ointment for anointing" C.O.D.) or the pleasant nature blessed with "Sun" (cf. I, 1. 2 "a sunny chair") the same precious quality as "heaven" in her meditation? Then the assertion follows: "Divinity must live within herself." But how should it be understood in the relationship between her conscious and such various things in nature as mentioned above? The word comforts could be a hint to solve the question. That is, the problem is in the "state of mind," as will be discussed below.

Thus, "Passions of rain...soul." Simply speaking, this implies that all pleasures, pains and sorrows, those emotions aroused by natural phenomena,

are the only sources of measuring the "souls" in this world, and Borroff provides the following valuable explanation with respect to this point:

She is to experience "passions" not "in rain" but "of rain," directly reflecting and in a sense consisting of the weather itself. Her "moods" of winter will similarly be both occasioned and defined by watching the snow as it falls. Her curriculum emphasizes grief as much as joy, and it is to be pursued in solitude, "within herself," "in loneliness." Her "elations" or liftings-up of the heart will have their sufficient cause in the upward surge of life in the spring trees. The wording of the last item in the series, "gusty/Emotions on wet roads on autumn nights," is especially significant. So closely here is emotion united with landscape that it can be described only by an adjective properly belonging to the landscape itself.²

That is, to raise one example, "Passions of rain" means experiencing the similar emotion of "passions" (of rain) in quantity through being one with "the scenery" of the "passionate rain." This is a fusion of the subject and the object. If it says in instead of of, the subject and the object are still separated, one from the other, since the outside world of reality is meaningless time and space; in the object's viewpoint, "Passions of rain" means that the phenomenon of "the passionate rain" is experienced alive in the subject itself as it is and thus felt real. To express it briefly, it is a kind of experience expressed in the proverb, "Go to the pine trees if you want learn about them." This experience is also Wordsworthian in a sense.

However, this is what Stevens expects "her" to be, but it does not follow that her experience accomplishes what is expected in reality, for Stevens says, "Shall she...?" Strictly speaking, this is Stevens' arts poetica.

Leaving this subject aside and going back to the former subject, "Moods," "Grievings," "Elations," "Emotions," such feelings and emotions as "pleasure," or "pain," all these must be the language which defines the nature of the mutable (transient) "scenery" of the cycle of the four seasons, "Spring," "Summer," "Autumn," and "Winter." The problem here is that these feelings or emotions do not exist merely to turn into "the divine" by themselves, but are important in existence in order that the consciousness of the solitude of self or the subject (cf. "loneliness"); that is, "soul," independent of the accepted idea of the eternal world, may be intended to be "divine" through the "true nature" of the object restored by the fusion of the subject and the object.

The above meaning may become clear especially through Stanza VII.

Jove in the clouds had his inhuman birth.
 No mother suckled him, no sweet land gave
 Large-mannered motions to his mythy mind.
 He moved among us, as a uttering kind,
 Magnificent, would move among his hinds,

"Jove" is "Jupiter." Epistemologically, it is "In-piter," that is, "Zeus + pater." Zeus originally means "heaven" (cf. II, 1. 7, "heaven") and its "Glory;" thus his existence transcended the human world. He was not raised by his mother Laia's milk, but by the milk of the goat, or, in generally accepted theory, Amaltia--who later becomes the constellation Capella, a "she-goat," after being carried into the cave of Aigion, "the mountain of goats," by the earth Gaia.

Moreover, this Amaltia was ultimately the symbol of "the power of nurtura for earth, water or other elements." Especially in the dry area of Greece where the river (cf. River God Acros) is the source of life, it is natural that she was the owner of "Cornu copia" (the horn of plenty) that emits the inexhaustible various wealth."³ In this deserted environment, Zeus, a powerful spirit in the creation of mythology, realized the order and rule of the world and humanly fell in love with goddesses, as well as women in the human world, running all the way between heaven and earth. He was especially awed by the God of Thunder, and yet he was a familiar existence, active even in the human world, ruling over the "shepherds" ("hinds" = arc-"peasants" but also "shepherds").⁴

However, the eternal order of the body of heaven and earth in this ancient world has fallen down.

In accordance with this story, we should consider the story of that famous early Christian legend which says, "When the angels announced the birth of Christ to the shepherds of Bethlehem, suddenly the deep growling vibrated all over the islands of Greece, the Great Pan died and all the gods of Olympus lost their positions."⁵

Thus, it follows:

Until our blood, commingling, virginal,
 With heaven, brought such requital to desire
 The very hinds discerned it, in a star.

That is, if man of "our blood" and "body" in this world, being "virginal" (cf. Virgin Mary) united with the eternal "heaven" (cf. I, 1. 7, "thought of heaven"), and, since this is related to the "problem of the relationship between the subject and the object," if the subject called "our blood" in actuality feels

in itself the eternity of heaven" as the object, the eternal body of time and space, a unity of heaven and earth, will be realized as a solution for the "desire" of that eternal "Divinity." The ancient people likely followed the process as described above, and accepting the birth of a new "Divinity" in that "one star," created Christian mythology.

However, the epiphany of this "Christian King"⁶ was useless after all (cf. I).

Stevens has left behind many expressions of the poet's situation and determination in the Godless time, and the following summarizes his ideas.

In "Two or Three Ideas," he confirms the death of "the gods, both ancient and modern, both foreign and domestic."⁷ This fact also expresses, of course, what many modern Western writers and thinkers have recognized. It is needless to say that Nietzsche was the first who made a shocking declaration of the "death of Gods."⁸ Therefore, the poet, in his own way, has to create the root of "belief" which satisfies him in order to cope with the "misery of the Godless man" in the "humanistic" age.

The poet in the "poor age" has to create the world of fiction in "compensation for the loss"⁹ through the great surviving "reigning prince"-- "Imagination,"¹⁰ and he has to examine not only its aesthetic existence,¹¹ but also the existence of the effect the support provides.

For instance, the poet Yeats is associated with the idea of "death of Gods." In The Second Coming, he powerfully draws a scene of the appearance of a new anti-Christian God in Bethlehem, "A shape with a lion's body and the head of a man," after the world has finally fallen into the condition of "mere anarchy" (for Stevens, in the poem consulted here, this refers to the separation of "heaven" and "earth") and as Christianity becomes a burden for man and an object of disbelief; but there is no such passionate tone in Stevens as in Yeats, and no Gods of different figures appear in Stevens, in effect, though he may contemplate the restoration of a divine order. This will become clearer in Stanza VII.

Shall our blood fail? Or shall it come to be
 The blood of paradise? And shall the earth
 Seen all of paradise that we shall know?
 The sky will be much friendlier then than now,
 A part of labor and a part of pain,
 And next in glory to enduring love,
 Not this dividing and indifferent blue.

Though this has been already told, the stanza says that if this limited earth and the limitless "blue" (I, l. 5, "this dividing and indifferent blue") are to be united into one being, the existence of the heavenly time-space could be realized on earth. Then, "the sky will be much friendlier than now."

However, as far as it is "heaven on earth," "pain" and "labor" severely exist. This reminds us that though Adam and Eve were chased away from Garden of Eden and were destined to sweat from labor and taste the pain of birth, we must say that there we see the birth of love which endures the suffering and, moreover, the birth of the universal love for all human beings. Ironical as it may be, keeping harmony through "the everlasting mutual love of endurance and suffering" ("enduring love") may be a kind of "glory."

Mathew Arnold (1822-1888) in "Dover Beach," in great despair from the chaos of time and space which had brought the retreat of "the Sea of Faith," aspiring after the "glory of love," only whispered to his bride, "Ah, love, let us be true/To one another!"; thus, he left for the later world a fiction of a retrogressive mood. But Stevens is suggesting to us that we strive to acquire a new "glory" of creation of the "heavenly earth" in "that glory." Thus, the "sky" will share with man his "labor" and "pain" and make it easier for him to endure them. It would not be "dividing and indifferent."

IV

She says, "I am content when wakened birds,
 Before they fly, test the reality
 Of misty fields, by their sweet questionings;
 But when the birds are gone, and their warm fields
 Return no more, where, then, is paradise?"

The above is a tableau for Stanza V. She says that she "is content" (cf. I, l. 1, "Complacencies") with the "scenery" in reality, like "warm fields" (though now it is "misty") or "birds," but she notices what pleasant things will be lost because of the existence of time, and so she ponders again upon the "eternal time-space," thus contradicting her own words. In other words, though her words seem to sound a feeling of oneness with "birds" and "fields" as expressed in the mood of "content" which is followed by the expression of "test...questioning," the fact is that she did not grasp the reality of both of them (either "bird" or "fields"). She seeks for "what exists" behind both of them; the "reality" of these things has not been accepted by her as it is seen. This expression in which the "bird" is endowed with human consciousness is the sentimentally intentional dialogue which reflects her consciousness of the anxiety of death. After all, she is what is called one with Romantic "feelings."

There is not any haunt of prophecy.
 Nor any old chimera of the grave,
 Neither the golden underground, nor isle
 Melodious, where spirits get them home.
 Nor visionary south, nor cloudy palm
 Remote on heaven's hill, that has endured
 As April's green endures; or will endure
 Like her remembrance of awakened birds,
 Or here desire for June and evening, tipped
 By the consummation of the swallow's wings.

The expression preceding the relative pronoun that is Biblical or religious, as suggested especially in the classical expression of the fourth line above, "get them home."

There is no such traditional eternal world as the "haunt of prophesy," nor any "old chimera of the grave" (the imaginative time dimension in which such a monster lived), nor "the golden underground," "nor isle/Melodious," "where spirits get them home," nor "visionary south," "nor cloudy palm/Remote on heaven's hill," (cf. Palm Sunday when the people scattered palm on the road Christ walked when he returned into Jerusalem), but only the present world exists before our eyes.

When spring comes in April, trees and grass all burst into green buds, ("green freedom of a cockatoo"), but as time passes, they lose color. But when spring returns, we enjoy them again. Thus, the "green" never dies because of the eternal recurrence of the season ("endures" cf. III, l. 14, "enduring love"; the images of all four seasons). Thus, though the existence of the "awakened birds" (cf. I, l. 1, "awakened birds") is only for a short time, the "remembrance" of them makes their past always exist in the present. One feels clearly the coming of summer when he sees the figure of migrating birds, "swallows" (cf. "One swallow does not make a summer"); but his desire for a summer evening in June with such a mood (cf. June 24 is Midsummer Day when Saint Johanness was celebrated) will reside in one's mind in the "future." And these "remembrances" and "desires" like "April's green" (or "Birds") eternally continue to exist throughout the changing generations.

In summary, "that" eternal world is the thing in the past which "will endure" in the future like the "green" endures, or like "remembrance" or "desire" which has "endured" throughout the past and the present ("her endured"). That is, we here read the intricately flexible rhetoric in which, through the case of a relative pronoun, the existence of the world of time created as that of the eternal world (the mundane) is related to the past into which the existence of the eternal world (the traditional) has vanished. With respect to this, Winter (Yvor Winter, 1900-1968) says that "he (Stevens)

communicates through the feeling of his language a deep nostalgic longing to accept the ideas which he is rejecting,"¹² but we should say that this comment sounds very ironic in relation to the lady in this poem. We should understand it in terms of the poet's attitude of endurance (cf. the frequency of the word endure of the "bitterness of irony" in the Godless age.)

V

She says, "But in contentment I still feel
The need of some imperishable bliss."

The "imperishable bliss" could be the eternal "time-existence" "through the cycle of life," couldn't it? But in reality such criticism is not correct because this poem is based upon the special space structure indicated in the opening of this stanza, and because there is no didactic or dramatic development based upon the process of time.

Death is the mother of beauty; hence from her,
Alone, shall come fulfillment to our dreams
And our desires.

The above may be another "adagium" in Stevens. Keats (John Keats, 1795-1821) in "Ode on Melancholy" deeply realizes that the existing beauty in reality is "Beauty" that must die, and in "To Autumn" he accepts death as it is and submits himself simply to the existing beauty and enjoys it. It may be said that there he manifests the victory of the placid fulfillment of imagination in his ability to draw the essential being of Autumn. Similarly, "dreams" and "desires" come to fulfillment through the true figure of beauty in the world of reality only when they are nurtured by the "mother" of "Death" (cf. III, l. 7, "desire," IV, l. 4, "her desire").¹³

In a letter to his wife, dated May 30, 1910, Stevens referred to Keats' Epistle to John Hamilton Reynolds as follows: "It is a flaw/In happiness, to see beyond our bourn/It forces us in summer skies to mourn,/It spoils the singing of the Nightingale" (ll. 82-85); (Incidentally, the name of Keats appears in all nine of his letters besides this one.)¹⁴

....Although she strews the leaves
Of sure obliteration on our paths,
The path sick sorrow took, the many paths
Where triumph rang its brassy phrase, or love
Whispered a little out of tenderness.

In the course of living we will be depressed by sick sorrow or brew a brassy pipe with a triumphant face, or when in love, we will whisper to the

ears of the beloved with tender words. But even this process of worldly passions disappears yonder into the world of "forgetfulness" through the tender "mother of death" like the leaves of trees in autumn scatter on the ground. "Varitas vanitatem, et omnia varitas" (Eccl. I, 2). However, here there seems room for further discussion about this as it relates to the rest of the poem.

Next is a pastoral for "Sky for Sky." But it is filled with sorrow.

She makes the willow shiver in the sun
 For maidens who were wont to sit and gaze
 Upon the grass relinquished to their feet.
 She causes boys to pile new plums and pears
 On disregarded plate. The maidens taste
 Any stray impassioned in the littering leaves.

The time is autumn. The "willows"--in which "death" as the "mother of beauty" is now playing a "macabre" dance--now shiver with sorrow in the sun (cf. I, 1.2, "a sunny chair"; II. 1.4, "comforts of the sun"), blown in the wind. They shiver for the "maidens."

But why the willow for the "maidens"? We cannot forget the expression, "Wear the willow." It is a remnant of custom to express the sorrow of a failed love or the death of a beloved by wearing garland made from the willow leaves.

But why has the love failed? The lady sits and gazes upon the grass "relinquished to their feet" (perhaps with "the lover") (cf. The grass is a symbol of transience in the Bible, cf. I, Peter, 1. 24); she might have loved the transient beauty of nature much more than she loved her lover, or, on the contrary, she might have loved him too much; (She might have made herself too much of a "coy mistress.")

If so, in contrast to the maiden's attitude, the lady's attitude in this poem becomes naturally ironic. But putting this matter aside for a while, this maiden is no longer alive in this world. Of course, nor is her lover (cf. I, 1. 2 "wont," IV, ll. 12-15, "April's green" which symbolizes the change of life). In this meaning the "willow" which shivers with sorrow in the fallen leaves of autumn is quite appropriate for expressing her situation as in the above.

Now, as the generation changes (cf. See the above which indicates the death of "the maiden" as well as "the lover"), a "new lover," who, since he cherishes "dreams" and "desires," piles on the plate "new plums and pears" which possess the "new" death inside them, says, "Had we world enough, and time," that is, "carpe diem," "the earth, its beauty"¹⁵ in Cunningham's words (James Vincent Cunningham), and he offers it to her, but the maiden

"disregards" his love (cf. "disregarded") and only takes the fulfillment of life which contains death. And she again strays madly in the "littering" leaves, in the beauty of the vivid color of autumn leaves, itself the color of death. That is, she is deeply moved by such things as exist in the similar state of "grass."

In fact, in relation to the death of "the maidens," "the lover" and the transgeneration, Stevens said in his letter to Harriet Monroe,¹⁶ dated June 23, 1915, that the "disregarded plate" meant the "family plate," which was no longer in use because of its age. In other words, in the present generation, because that plate is "death" itself, it should be exchanged for a new one. But this judgment would have been confirmed on the basis of his words, which suggest that the next generation inherits the plate and uses it.

Here the problem is that although "all is empty," the existence of reality of the "shivering willow," united with the maiden of a past broken heart, produces a fiction (cf. The legendary process in the fictionalization of the lost love is symbolized in the expression "Wear the willow"). In it we appreciate "the fatal attractiveness of the willow,"¹⁷ as Cunningham says.

That is, to put it more extensively, though related to Borroff's theory in Part II of this essay, the fusion of the subject and the object is created into an image in which the state of sorrow produced by the willow that "shivers" becomes the broken-hearted maiden's lamentation, and thus the beauty of the "emotion" of sorrow is presented in the pastoral structure as something continuous. That is, the theme is the beauty of "heaven on earth," what Stevens calls "the fiction that results from feeling."¹⁸ In the concept "the perception that is the poem,"¹⁹ the state of sorrow of the ephemeral "willow," as well as of the finite "maiden," is born as the beauty of everlasting grief.

Lastly, aside from the question of whether they are "accomplished" or not, the "boys" and the "maidens," as "new plums and pears," of course, follow the steps of those described in Shakespeare's verse as follows:

Golden lads and girls all must
As chimney-sweepers, come to dust.
(Cymbeline, IV, ll. 262-263)

Thus, again, the situations of these "maidens" would return to that of the former "maidens," and be fictionalized (cf. Tableau I, l. 2, "oranges").

For instance, "Golden lads and girls" and "chimney-sweepers" in the above two lines are other names for "Wild flowers."²⁰ Needless to say, this is another example of the typical type of beauty in the concept "Death is the mother of beauty," produced by the transparent fusion of the transient existence of man and nature.

This explains how "dreams" and "desires"--"Imagination"--continue everlastingly through "death" and "the cycle of life" and attain eternal beauty.

VI

Is there no change of death in paradise?
 Does ripe fruit never fall? Or do the boughs
 Hang always heavy in that perfect sky,
 Unchanging, yet so like our perishing earth,
 With rivers like our own that seek for seas
 They never find, the same receding shores
 That never touch with inarticulate pang?
 Alas, that they should bear our colors there,
 The silken weavings of our afternoons,
 And pick the strings of our insipid lutes!

The "fruits"--"pear" in l. 8 and "plum" in l. 9 (cf. V, l. 14, "new plums and pears" never fall; the leaves of the "boughs" (cf. II, l. 14, "The bough of summer and the winter branch") never fall like those in "Greecian Urn," which glorify spring eternally; the sky behind them never hears the roars of thunder (cf. III, l. 1, "Jove"); the river never flows into the seas (cf. I, l. 14, "the seas"); the "seas" never make us feel "the wordless pang" (cf. the problem in Borroff in Part I of this essay), unlike the seas in which Arnold heard "melancholy, long withdrawing roar" at "Dover Beach."

This world produces the world of imagination in an organic association, as seen in the association of the meditative afternoons and "the silken weavings" of the material of existence in time (the still existing, yet, of course, real, mountains, rivers, grasses, or trees)--"the poet makes the silk dresses out of worms."²¹ The problem is with the above-mentioned "fiction"-the beauty of "heaven on earth." But heaven makes one see incessantly the beautiful space of imagination that excludes the "beauty of melancholy" and makes one listen to the tune of the "lute" there.

After all, "heaven" is a tasteless stereotype of this world. There, the "imperishable bliss" is nothing but the synonym of "taedium vitae." Is an everlasting spring there? But the "lute," in fact, tunes the "cold pastoral" ironically.

Thus, the meaning of "our perishing earth" is again emphasized as expressed in "apples"²² turning into "the beautiful brain skeleton"²³ (memento mori) by Keats when he found himself between the summer of life and the winter of death.²⁴

Death is the mother of beauty

Within whose burning bosom we devise
Our earthly mothers waiting, sleeplessly.

The "mother" who bears "beauty" is dared to be defined, by nature, as "mysterious." This is what is called "death"--"destruction" which bears "beauty," that is, "creation" in which the fundamental identity of both of these two contradicting concepts is expressed paradoxically and is opposed to "the mysteries" of traditional religion. Man is nurtured within the "burning bosom" of the greater mother of "death," the ruler of this world, that is, within the passionate love (The equality of "the cold" and "the heat" in "death" is the same paradox as indicated above), and he lives together with the other existence. But the other existence is, for him, in fact, the existence of the "earthly (small) mothers," who wait endearingly and give limitlessly the unselfish love of benevolence, the milk of death as life. This is because the existence of mothers transcends the alienated world of time existential in the transfiguration ("devise") of aesthetic phenomena through "dreams" and "wishes," that is, "imagination."

The above-mentioned only reassures us of what has been already mentioned; that is, the fact that the ephemeral existence of reality becomes a "fiction" of the eternal aesthetic existence (Death is the eternal condition of reality), which is limitlessly kind and united with man.

Next, we will examine the earlier stanza VI.

VII

Supple and turbulent, a ring of men
Shall chant in orgy on a summer morn
Their boisterous devotion to the sun,
Not as a god, but as a god might be,
Naked among them, like a savage source.

The scene has been changed from a quiet one into a Dionysian scene of man dancing around passionately and indulgently. In the lively fresh "summer morning" (cf. II, l. 14, "summer"; IV, l. 14, "June"), men in a ring shall chant to the sun gently and yet savagely their "passionate conversion" (cf. I, l. 2, "sunny"; II, l. 4 & V, l. 10, "sun"). But Omaju to the sun is not the divinity that had once possessed power and persona. It is a fundamental God, full of the vigorous power of the life of "Chaos," original and naked, shining in the heavenly sky. The Yeatsian God does not exist here. It only shines gloriously as if it were God. It might have been something "shining gold"²⁵ when man's ancestor, Adam, looked up at the sky for the first time. It was not a conceptualized and symbolized thing named the sun, but it must have

been "something which cannot be anything except itself," and perceived directly by feeling.

Stevens says in his Notes Toward a Supreme Fiction:

You must become an ignorant man again
 And see the sun again with an ignorant eye
 And see it clearly in the idea of it.
 ("It Must Be Abstract," I, ll. 4-6)

The issue here is that "the sun" is not something already existing but something genuinely "abstracted" in consciousness through one's intuitive feeling of the original phenomenon in oneness with it. Though the word idea is in the above citation, it must not be the transcendental, Plato's "Idea." Plato's "Idea" was not founded on "things," even if it existed for him as "real."

Stevens also writes as follows in the same poem:

Phoebus is dead, ephebe. But Phoebus was
 A name for something that never could be named.
 There was a project for the sun and is.
 ("It Must Be Abstract," I, ll. 16-18)

The original man gave the name of the "sun" to "something that could never be named"; the ancient Greek endowed the name of this "pre-etymological thing" with divinity by naming it "Phoebus," but it exists no more. That is, man has materialized "things" into organic existence by naming them in "words" in order to live in relation to "things." Further, he influences every "thing" through this function and creates a harmonious world. This is the function of "words," and, as Stevens says, "The word is the making of the world."²⁶

We perceive this "shining" thing through "ignorant eyes." At this time our pure consciousness can know it as "a thing is what it seems."²⁷ This "shining thing" is made to exist as an appearance of "something seeming."²⁸ That is, this "shining thing" as a phenomenon comes to "exist." Thus we may say that phenomenon equals existence. Stevens says, "It is possible that to seem--it is to be/As the sun is something seeming and it is"²⁹; but through the "description" of this genuine "something seeming" in the word of the "sun," some people were able to create it as the biggest element of all the constituents of the universe, a meaningful and friendly thing to them; (Moreover, conceptualization had thus begun through establishing "the sun" as a self-evident objective existence.) And even in the present time, as one of the phenomenological operations, "There is a project for the sun."

Further, Stevens dedicates the "chant" to the unconceptualized "sun" shining in the "sky" and continues to present the necessity of a mythological operation of the true revival of the "comforts of the sun" in this world, which are brought up by the energy of life on earth through the same operation mentioned above. It can be inferred that he tries to realize aesthetic appearance cosmically by endowing the existence of reality with a new meaning through imagination.

Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.

The vigorous tune of imagination of men in a ring is born out of their virginal body on earth (cf. III, ll. 6--7, "Our blood commingling, virginal/With heaven" (Incidentally, the "virginal" equals "ignorant eye") and returns to the "sky" as "the song of the heaven" (cf. VI, l. 12, "insipid lutes"). Then in every stanza of the song, the windy lakes wherein the modern Apollo ("lord") delights, the green trees like the adored angels flying high above in heaven, and the "overlapping mountains, rising like the green walls," which echo the "song of glory" everlastingly--these small (earthly) "mothers" are now added as the new aesthetic time-space existence. Thus, in front of their eyes, men will be assured of their own "circumstance of mortality" as well as the "heavenly," yet "friendlier" (III, l. 2, "friendlier") communication with "summer morn" after the passionate ceremony, that is, the whole world in oneness with every existing thing. Thus, they need not be anxious about the kind of previous life from which they were born into this present world and what kind of life they will be reborn into after this life. All they only have to do is rely on the "dew upon their feet" (Man's life is like a dew), the "earthly mothers," which are the original source of the space of imagination. In other words, Christianity locked man within symmetrical time and thus made his situation inevitable, calling for the suppression of imagination, but, in modern time, man is free in the "eternity" of the cyclic time (cf. "a ring of men") of the four seasons (though, in fact, he is to experience suffering.) We can say that "men that perish" in the Godless age will start everything with the spirit of amor fati (Love of Destiny) that Nietzsche advocated.

As indicated above, Stevens presents his attempt to grasp, at best, the reality of "things" through imagination as well as the "capability" of the divine

order of "heaven on earth," and finally he closes the whole poem by Stanza VIII, which is circularly connected to the first stanza.

VIII

She hears, upon that water without sound,
A voice that cries, "The tomb in Palestine
Is not the porch of spirits lingering.
It is the grave of Jesus, where he lay.

The above similarly presents a quiet scene, but in the beginning of this scene there is the tomb of Christ. "She" hears a voice upon the sea; (This voice may be her "alter ego" in meditation). The voice cries, saying that the tomb of Christ is not the blessed sacred place "grave" (cf. IV, l. 7) where Jesus lay dead. Recognizing Palestine as the place of the bloody tragedy and acknowledging the meaninglessness of the eternal world of Christianity, could she finally consent to the opinion of the voice of the "remonstrant"? She could not even if this line of words, suggesting knowing the real state of the eternal world, is followed by scenery that tempts one toward the world of reality, "We live... wings." The reason is that this stanza returns to the first stanza. Again it seems to say, "But in contentment I still feel/The need of some imperishable bliss" (V, ll. 1--2). In any case, the poet does not have to repeat the problem.

We live in an old chaos of the sun,
Or old dependency of day and night,
Or island solitude, unsponsored, free,
Of that water, inescapable.

The time and space in which modern man lives is not the unified mythological world. Stevens persistently continues to fix his eyes on the solitude of being as it is. There he sees the old chaos of time and space of the "sun" full of the original and violent energy. Our place of living is the everyday world of oneness where day and night, lightness and darkness, and life and death exist interdependent of each other as in the ancient world. That bright "wide face of water" was disfigured into the dark "seas" as a bridge to that sacred place and thus it avoided reality. But what expands solemnly before one's eyes is the wide face of water similar to a desolate "chaos" which surrounds the island of reality, isolated in its independent existence (cf. VII, l. 5, "Naked"), and not supported nor confined by God; however, it does not become an emotional escape.

The modern hortus is the double entangled vines. Eliot (T. S. Eliot, 1885-1915) faces orthodox theology after he verifies the modern "Waste Land" and determines to say, "Shall I at least set my lands in order?" But for

Stevens, what is expected is only the "Cosmos" as "locus amoenus" through imagination, enduring the "bitterness of irony."

Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries;
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings.

Again, the time is an autumn evening (cf. V). "Deer" walk upon the mountain and the migrating birds, "quails," whistle spontaneously. So much for the scene above (cf. The dualistic thinking of the ephemeral phenomena and the immortal, indestructible essence which can be seen in the lady's attitude toward "Wakened birds"). "Sweet berries" grow ripe in the "wilderness," destined to fall to the ground and taste the beauty of death. Lastly, it is an "evening" when the "sky" spreads over us, separating itself from the earth--which is located just above an island. In the "isolation" of the "sky" ("Isolation" is epistemologically the same as "island"), the flocks of "pigeons" sink downward to the ground of darkness, making "ambiguous undulations" with "extended wings." This scenery at dusk, especially that of "quails" and "pigeons," reminds us of the last stanza of Keats's "To Autumn." There we hear the "cockatoo" and "pigeon" singing, but even in this lonely "scenery" (cf. II--Barroff's theory) there seems to emerge some peaceful "tableau." It is because the poet (Stevens) conceives in himself as real the idea that "Death is the mother of beauty," accepting the eternal recurrence of the world in terms of the transgeneration of life and that cycle of four seasons. Stevens seems also to stress his acceptance of the loneliness of the phenomena in his consciousness.

However, the above description does not seem to be enough. Even if this world is chaotic reality, there could exist some function which makes us feel a tranquil "sensation." It is "Ambiguous undulations" that makes the difference. The meaning of this phrase is exactly "ambiguous." That is, the final necessity to return to the "wilderness" of chaotic reality is described by the symbol of the figure flying down to the earth in dusk, and, on the other hand, the figure dancing downward "on extended wings," making "undulations," suggests the "gesture of balance"³⁰ that indicates the unwillingness to hurry down to the reality of the world.

The above describes the image of the function of Stevens' imagination. Frank Kermode describes it when he says, "The birds float down, making their fictive patterns as they go, in the darkness"³¹ (underlined by this writer).

Certainly, as the poet describes it in the poem as "the green freedom of a cockatoo/Upon a rug" (Incidentally, for Stevens, "green" is the symbol of "reality" cf. IV, l. 12, "April's green"), it is only in "fiction" that we see a free figure of a "Cockatoo" with green wings upon the "rug," though it is destined to die. Moreover, this vivid "green" of the cockatoo is what "Seem" is, which becomes darker, distinguished in the procession of the dead; the above can be more convincing if we think that the image of flying wings and the "pattern" of the flying wings a pigeon draws here are assumed to correspond to one another in composition.

For other examples of images of birds, we can recall "green wings": in I, l. 9, the same in II, l. 5, "Wakened birds...fly..." in IV, ll. 1-2, "awakened birds" in l. 13, "swallow's wings" in l. 15, and, finally, "quail" in VIII, l. 9. Needless to say, these images are related to the "sensation" which mitigates the uneasiness all human beings feel in the world of reality (cf. IV, ll. 14-15, "her desire...for the swallow's wings"). This fact will be sufficient proof of this.

In short, we can consider that the expression "Ambiguous undulations" ("undulation"--Latin, Unda-wave, cf. the sea as "chaos" cited above) presents the visualization of the process of transfiguration of uncertain reality into a meaningful, secondary "realistic" time and space through the work of the imagination's harmonizing function in relation to the consciousness of the subject.

The image of flying wings reminds us of Shelley's "skylark," "the typical form of that happy Romanticism."³² As if it seeks that Platonic "Intellectual Beauty," the skylark continuing to ascend the endless way yonder, unseen and bathed in the golden sunlight, can be considered to symbolize the degree of combustion of the strong, incompatible imagination, which tries to realize his universal love. On the contrary, we should say that Stevens' "Poetry of Wings" would arouse envy because it could return to the darkness on earth. It is even anticlimactic (cf. Dionysian Act in VII). But here we see the modern state of the truly "mythopoetic" function of imagination which tries to create a grand world of harmony by "enduring love" (l. 14), without isolation from the world of reality of "labor" and "pain" (l. 14) indicated in Stanza III.

Stevens says, "The whole effort of the imagination is toward the production of the Romantics"³³ or "God and the imagination are one...the imaginer is God";³⁴ these words indicate the significance of imagination as a divine creative force, as for the Romantics. In this meaning they correspond to what Keats said in his letter to Benjamin Bailey: "I am certain of nothing but of the holiness of the Heart's affections and the growth of Imagination--what the imagination seizes as Beauty must be truth."

Shelley also seeks "the divine" with his perception of an abstract idea as something concrete, that is, through turning the heavenly world into his friendly home, remaining aloof from others. However, on the contrary, Keats wishes for "the divine" on earth, as he says, for instance, in "Bright Star" that he wishes to conceive the noble and eternal state of stars far above in the heavenly sky through the reality of the round breast of the beloved. With respect to this heavenly earth, we may call Stevens a "foster-child" of Keats.

Stevens introduces an "angel" in "Angel Surrounded by Paysans" as follows:

I am the necessary angel of earth,
 Since, in my sight, you see the earth again,
 Cleared of its stiff and stubborn, man-locked.
 (ll. 13-15)

This "angel," according to Morris, is "a power of the mind,"³⁵ that is, the divine imagination or its product ("a symbolic product of that power").³⁶

Confined by his own trap, man lives as a part of the collected body of various alienated beings because he makes an axiom of the world of reality and its existence by his own hands. Thus, we may say that an "angel" of earth, as it is called imagination, appears as the one who takes off the frame of such harmful and rigid restriction. The "angel" transforms the ready-made "earth" into "earth" as a new cosmos. It can be understood that again the perfect order of the world will be restored on "earth" as a "symbolic product," that is, the reality of a pure idea in fiction. An appropriate example of this second meaning of the "necessary angel" will be "Anecdote of the Jar." In it, the "jar," as a product of imagination, creates a new reality by conquering the chaos of the "wilderness" of Tennessee (cf. VIII, l. 11, "Sweet berries ripen in the wilderness").

The above is another concrete example of the explorative attitude of the "divine" in Stevens, that is, the "angelic." Thus, "the trees, like serafin" (l. 10) in Stanza VII of "Sunday Morning." Incidentally, this "serafine," needless to say, is not "Skylark," but "pigeons" with the nature of the "angel" indicated above.

Lastly, one thing should be noted. Keats was discussed in relation to the state of reality referred above (It was also referred to with relation to "To Autumn"), but in regard to the "heavenly earth," Wordsworth should have been recalled in the first place because, in the case of Keats, though "To Autumn" is exceptional, and even though the realistic stand can be seen in the idea of the heavenly earth in "Bright Star," we can read the agony and disruption of the spirit which tries to extend eternal life in the midst of

transiency; (we do not question the visionary quality, and, incidentally, he criticized Shelley's dreamy idealism). But in the case of Wordsworth, even though the reality of the world of nature is uncertain, he seems to be undisturbed by it since he definitely sees the existence of the spiritual life; (on some occasions, it seems to happen when his perception becomes dull). For instance, he believes in the reality of nature as something to be compared with the "Arcady" of the eternal time and space: "How benign/How rich in animation and delight/How beautiful these elements--compared/With...the perpetual warbling that prevails/In Arcady...." And, different from Keats, he even says that "stars" cannot be significantly compared with the earth (cf. "Peter Bell": Prologue, ll. 31-50).

To reverse the subject, this is not what Stevens maintains. His world, like Eliot's, lacks the organic relations of "fragments." Apart from the differences in the situations of the periods they belong to, Stevens' "heavenly earth," like Keats's, is thoroughly an idea. But we may think that Stevens' wish for knowledge of the monistic as "phenomena = existence" through the "ignorant eyes" fundamentally corresponds to the world of reality caught by that "wise passiveness."

Be that matter as it may, the poem we read above seems very traditional, but in light of the other citations referred to, it clearly presents the characteristic of the "poem about poetry." Stevens explores the capability of the poetic world to present "heaven on earth" through fiction. It is natural that his works tend to be ideological (and this aspect is an interesting characteristic of his). Stevens says, "The subject matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it."³⁷ That is, what is important for him is life in the space of imagination; nature or time, that is, "reality," is not the external world (which becomes merely a "pressure"), but the pure idea (though this is not a Platonic "Idea." cf. VII) illuminated in consciousness.

First of all, he attaches himself to the chaos and pressure of the outside world (that is why he cannot be called an "escapist") and assumes a place where he establishes a harmonious world by dissolving them. Next, he reassures in "fiction" the validity of the "reality" of a world of pure idea in his assumed "fiction" (cf. III). Here, his imagination begins to fulfill its double function and ascertains the endless development of self-multiplication. The words reality and imagination in this essay should be reassured from the point of view indicated above.

Broadly speaking, because of the consciousness of the "Godless" world which had settled in the seventeenth century, the poet was forced to explore "the harmonious time-space"³⁸ by coping with reality through his own power of imagination, and there emerged a metapoetic consciousness of the question

of "what poetic creation should be." For instance, Keats also declared in "Ode to Psyche" that he would realize an eternal space through the imagination by absorbing reality inside his own "psyche," which becomes a "substitute" for the no longer existing eternal time-space of Greek mythology. That is, his own self becomes the place to experiment with the power of the imagination. We can thus understand why Eliot evaluated this poem favorably.

However, Stevens, as a modern poet like Mallarme (Stephen Mallarme, 1884-1898), is consciously more radical in his experiment with the power of imagination than anyone else. Here we see the conspicuously abstract nature of Stevens which distinguishes him from the Romantics.

Notes

1. Irving Ehrenpreis, Wallace Stevens (Penguin Critical Anthologies, 1972), p. 74.
2. Marie Borroff ed., Wallace Stevens (Englewood Cliffs, NJ, Prentice-Hall Inc., 1963), p. 10.
3. Shigekazu Kure, Greek Mythology (Shincho Sha, Tokyo, 1969), p. 45, p. 59. Phrasings have been revised.
4. A. Walton Litz, Introspective Voyager (Oxford U.P., NY, 1972), p. 47.
5. Thomas Bulfinch, Greek and Roman Myths (Kakukawa Bunko, Tokyo, 1969), trans. Hiroshi Okubo, p. 303.
6. Litz, op. cit., p. 47.
7. Wallace Stevens, Opus Posthumous (Alfred A. Knopf, NY, 1971), p. 205. Hereafter the work is abbreviated as O.P.
8. O.P., p. 206.
9. Stevens, The Necessary Angel (Vintage Books, NY, 1951), p. 171. Hereafter the work is abbreviated as N.A.
10. Also in O.P., p. 158, the similar expressions are indicated as follows: "After one has abandoned a belief in God, poetry is that essence which takes its place as life's redemption."
11. O.P., p. 159.
12. Irving Ehrenpreis, op. cit., p. 121.

13. Holy Stevens, ed. Letters of Wallace Stevens (Alfred A. Knopf, NY, 1970), p. 167. Hereafter the work is abbreviated as Letters
14. cf. Letters, pp. 26, 28, 29, 46, 87, 110, 124, 148, 781.
15. Ehrenpreis, op. cit., p. 194.
16. cf. Letters, p. 183.
17. Ehrenpreis, op. cit., p. 194.
18. Stevens, Notes toward a Supreme Fiction: It Must Give Pleasure, X, l. 15.
19. Adalaide Kirby Morris, Wallace Stevens Imagination and Faith (Princeton U.P., Princeton, NJ, 1974), p. 163.
20. Edmund Blunden, A Hundred English Poems (Kenkyusha, Tokyo, 1968), p. 17.
21. O.P., p. 157.
- 22-23. cf. Stevens, Le Monocle de Mon Oncle, "An apple serves as well as any skull/To be the book in which to read a round,/And is as excellent, in that it is composed/Of what, like skulls, comes, rotting back to ground" (IV. ll. 5-8).
24. cf. Stevens, The Death of a Soldier; Life contracts and death is expected./As in a season of autumn (ll. 1-2).
25. cf. N. A., pp. 65-66. "It is easy to suppose that few people realize on that occasion, which comes to all of us, when we look at the blue sky for the first time, that is to say: not merely see it, but look at it and experience it and for the first time have a sense that we live in the center of a physical poetry a geography that would be intolerable except for the non-geography that exists there--few people realize that they are looking at the world of their own thoughts and the world of their own feelings. On that occasion, the blue sky is a particular of their own feelings. On that occasion, the blue sky is a particular of life that we have thought of often, even though unconsciously, and that we have felt intensely in those crystalizations of [freshness] that we no more remember than we remember this or that gust of wind in spring or autumn."

Also, cf. III. l. 15 "blue" (For Stevens it is a symbol of imagination.), VII. l. 7 "sky", VIII. l. 12 "in the isolation of the sky"; VI. l. 3 "perfect sky." Also, II. l. 7 "heaven", II. l. 7 "heaven", VII. l. 12 "heavenly fellowship"; IV. l. 11 "heavens' hill." These citations apparently refer to Borroff's

theory of problem of oneness of the subject and the object as well as "feeling and emotion." In VII, this act of identification of the subject and the object is implied in one's "project" for "Sun" (a great reality) in naming it.

26. Stevens, Description Without place, VII. 1. 3. Hereafter the work is abbreviated as D.W.P.
27. Morris, op. cit., p. 43. "If things [exist] in our perception of them, then what a thing seems it is; to seem is to be."
28. D.W.P., I. 1. 2.
29. D.W.P., I. ll. 1-2.
30. Ehrenpreis, op. cit., p. 244.
31. Ehrenpreis, op. cit., p. 244.
32. Guston Bashrahl, "Sky and Dream", trans. Eiji Usami (Hosei University Publication, Tokyo, 1972), p. 124.
33. O.P., p. 215.
34. Morris, op. cit., p. 152.
35. Morris, op. cit., p. 152.
36. N.A., p. 25.
37. cf. N.A., pp. 30-31.
38. cf. James Benziger, Images of Eternity (Southern Illinois U. P., Acturus Books Ed., 1968), p. 4.

Poetry of Wallace Stevens: An Approach to Harmonium

by Nabuo Sakai¹

"The poet's world is the poet's sense of the world"; "What is the subject of the poet? It is his sense of the world." These statements are found in "Effects of Analogy" in The Necessary Angel, the collected essays of Wallace Stevens, with the subtitle, "Essays of Reality and the Imagination."¹ These two propositions, which sound like Stevens' manifesto, saying that what the poet presents in the work is not the world itself but his "sense of the world," are to be remembered in the sense that they reveal the source of sensibility the poet depends upon, consequently containing the issues which influence the scheme of his methodology. When he says that the subject of poetry is not the world, but the "sense of the world," along with the technical design involved, we sense in the words his propensity to make language into a poetic theme by images or metaphors produced by the given rich senses of perception, detached from the various facts of reality. It is his attitude, his untiring reason for our bewilderment in making sense of the interest in the form sensibility draws through language, as it finds its place in the region of sensibility. It might not be incorrect to say that the metaphors, which never cease but continue to develop, as well as of the expansion of rich, visual images throughout Stevens' first collected poems, Harmonium (1923) is because nothing but the creation of "the poet's sense of the world" is examined in "images" and "metaphors." Thus, I would like to approach some poems of Harmonium in light of the poet's molding of the "sense of the world" to which he, above all, refers in his notes as a clue to approaching his poetry, which amplified itself into a new action of language through the tension between the formless reality and the space of language in opposition.

I

"One has a sensibility range beyond which nothing really exists for one" (OP. 161). The creation of his own "sense of the world" through such perception as described above is the style of poetic creation Stevens has chosen, and in "Effects of Analogy" there is a passage of explanation of such a perception in its close relation to the actual poetic creation:

¹ The Bulletin of Ohtani University, 58 (1978): 77-92.

Thus Poetry becomes and is a transcendent analogue composed of the particulars of reality, created by the poet's sense of the world. . . .
(NA. 130)

Poetry is "a transcendent analogue" composed of "the particulars of reality" and created by the poet's "sense of the world." An analogue, which transcends the various living thing, though it is constituted by those things, is an orderly world of fiction created out of the chaotic world, even when it keeps an analogous relationship with reality. It is also the space of language which is intricately woven by the imagination sealed by the poet's "sense of the world," and which also becomes a "veil of an ever-changing pleasant fiction"² which covers "the structure of reality." For Stevens, on the one hand, poetry is nothing but the "figure" of language that such a fiction of imagination weaves. It is something which can provide a plasticity, a form of order only by its continuing to be a "fabric." If we think that this plasticity of language itself becomes a defense against the chaotic formless reality, the following passage which combines Stevens' idea of reality and his theory of poetry's effect will be recalled: "It is a violence from within that protects us from violence without. It is the imagination pressing back against the pressure of reality.

It seems, in the last analysis, to have something to do with our self-preservation . . ." (NA. 36).

Here we hear this theory of effect the poet consciously produces when he finds himself standing all alone with his own ego, even without wishing for the supreme bliss of Romantic unity with Nature "outside," confronted with the world of the Waste Land," which spreads before his eyes and holds his imagination as a "violence" from the inside against the "bare fact" or "absolute fact" perceived as another violence on the outside, which is summarized in the "Waste Land" mythology. In other words, it is expressed as follows:

A possible poet must be a poet capable of resisting or evading the pressure of reality. (NA. 27)

And I am imagination, in a leaden time and in a world that does not move for the weight of its own heaviness. (NA. 63)

Stevens' poetic theory, which assumes equal value between the structure of the world of change and creation and that of the space of poetic language, was necessarily produced only when the nature of imagination was realized to bring out a kind of floating feeling or lightness into the immovable world through "resisting" or "evading" the "pressure" of a "leaden time" and "a world that does not move for the weight of its own heaviness" and thus bringing this feeling into language.

The structure of poetry and the structure of reality are one, or, in effect, that poetry and reality are one, or should be. (NA. 81)

Because of the oneness of both the "structure of poetry" and reality, the careful selection of the structure of poetry directly leads to the structural understanding of phenomena that efficiently change themselves. This, for instance, can be seen in the idea that the creation of one metaphor or the expansion of the space of one image is equally a creation of reality clothed in a new sense and a discovery of a new space. In this way the structure of Stevens' poetic theory establishes itself, which identifies the "metamorphosis" of reality with the transformation of images or metaphors. With this idea of poetry, one should understand the "aphorism" which appears frequently in his works which say, "Poetry describes the relationship between the world and man or imagination"; "Poetry demands the constant transformation and renewal of the relationship."

II

Thus, in the actual practice of poetic creation, the poet tends to choose a position which shows interest in the method of grasping and transforming the forms of the various relationships produced between reality and imagination. Stevens' poetry possesses variation in the act of grasping and transforming, and "Study of Two Pears" in Parts of a World (1942) is an example of the poetic production of his methodology itself. The work presents the concept of looking at an object without being caught by a priori concept on the pretext of the act of careful visual observation of the object. Here we see a phase of Stevens' methodology producing the act of grasping and transforming the relationship of imagination and reality. This poem, composed of six stanzas with no necessarily close connection, presents that "relationship" (the subject of the poem) and the careful examination of the variation of the subject:

i

Opusculum paedagogum.
The pears are not viols,
Nudes or bottles.
They resemble nothing else.

ii

They are yellow forms
Composed of curves
Bulging toward the base.
They are touched red.

.....

v

The yellow glistens.
 It glistens with various yellows,
 Citrons, oranges and greens
 Flowering over the skin.

vi

The shadows of the pears
 Are blobs on the green bloth.
 The pears are not seen
 As the observer wills.
 (CP. 196-97)

Just as the title suggests a pictorial quality, the poem presents a way of looking at things that underlines the method of Impressionism that tries to relate the abandonment of the individual colors of things and the division of colors to the destruction of the existing "reality," as well as Cubism's trial of groping for the reconstruction of reality by setting a compound vision. Thus, Stevens says, "To a large extent, the problems of poets are the problems of painters, and poets must often go to the literature of painting for a discussion of their own problems" (OP. 160); there can be seen a revolution of consciousness which considers the methodology as an answer in the process of groping for a new methodology which starts from his doubt and disbelief of the usual way of looking at things. That is, it is a recognition that there exists no substance apart from the so-called "Style" or "Methodology." In other words, it is a way of thinking that the structure of reality is nothing but an "aspect" illuminated in the various phases of the patchworks of language which cuts into reality. ("Reality is not the thing but the aspect of the thing" NA. 95). The more minutely the subtle nuance of the aspect of things or phenomena is caught by language, detached from the decorativeness or the stable ideas, the more reality adds its richness; this cannot be accomplished without a method of detaching the form or color from the thingness which belongs to "pear" and captures the form or color in language. More generally speaking, it demands the poet take the things out of their existence, that is, the existing cultural, social, symbolic, or mythological context, and imitate them in a new language with no decorative quality. Stevens calls this method "abstraction," but it has something in common with the sensation of floating, created by the act of putting the immovable world into motion by weaving it into the patterns of language. It may also be a technique which aims at the joy of richness (the sharpening of the "sense of the world") accompanied by the feeling of freedom from the existing context of reality (the "disengagement of reality")--("The pear cannot be seen as the observer wants to see it"). It is natural that, for this purpose, the technique focuses upon language giving it a

freshness of the joy of "Discovery," yet denying the novel Surrealistic "discovery" which "adds imagination to ordinary things" (OP. 177). As a result, the theory of "Discovery" has been elaborated as follows: "Newness (not novelty) may be the highest individual value in poetry. Even in the meretricious sense of newness a new poetry has value" (OP. 177).

As indicated above, Stevens formulates in his poetry the excavation of a new "sense of the world" in total pursuit of the joy of "discovering" more subtlety than ever in the aspects of things. To the extent that the subtlety is based upon the premise of disengagement with the context of things, it accompanies the mind, which cannot deny the purification of things into "abstraction" even while it pays enough attention to the concreteness of things. Thus, one of the characteristics of some poems in Harmonium emerges, the emphasis on the visual modification in the selection of senses. One of these poems that especially elaborates on the modulation of the visually clear image is "Earthy Anecdote," an opening celebration of the work.

Every time the bucks went clattering
Over Oklahoma
A firecat bristled in the way.

Wherever they went,
They went clattering.
Until they swerved

In a swift, circular line
To the right,
Because of the firecat.

Or until they swerved
In a swift, circular line
To the left,
Because of the firecat.

The bucks clattered.
The firecat went leaping,
To the right, to the left,
And
Bristled in the way.

Later, the firecat closed his bright eyes
And slept.

(CP. 3)

On first reading, the charm of this poem lies in the beauty of the form of the bucks themselves, which in the broad space of a stage, Oklahoma, change their movements quickly from right to left, drawing a circle in accordance with the movement of the "firecat." The broad, flat space of "Oklahoma" might have been selected to delineate especially the separation of the abstracted form of movement (the poet's "sense of the world") from the existing context. We can even detect the so-called poet's "kinesthetic sense"³ in the balanced sensibility of form which draws the "verbal geometrics"⁴ produced from the two rhythmical images of the "firecat" and the "bucks," which themselves serve as the function of thought. There we see a good example of the formal beauty of images that possess both visual plasticity and emotion unusual to what is traditionally recognized in poetry. One problem which needs to be considered when reading this poem is the character of the image in which the relationship of two rhythmical powers extinguishes their relatedness by the sleeping of one; at the same time, this problem extends the scope of its concern to all of these collected poems. Of course, it does not mean that this poem is representative of Harmonium. But it should be taken into consideration that the beginning poem of the work tells about the verbal space (the space of language) as an "anecdote" which examines a relationship between two things. Apart from the subject of "anecdote," which I will refer to in my examination of the later poems of the work, it is true, as Stevens himself indicates, that no symbolism of any kind can be seen in this poem,⁵ but we cannot deny that the expansion of images of the "bucks" and the "firecat" not only possesses as the formal beauty which is precisely molded, but also indicates a clue to discovering an extension of "meaning." That is, we can consider that the images of "firecat" and "bucks," showing the transformation of the movement of power from right to left in response to the movement of amplitude of the poet's power of imagination, supplement an appearance of reality which forms an order through the repetitions of the poetic transfiguration. Thus, we can consider this poem to be a good example of the work which conceives two propositions: 1) The power of imagination works actively on Oklahoma, attaining an orderly form through its poetic transfiguration; but 2) the order can only exist exclusively in the poetic space itself, as expressed in the sleep of the "firecat." The first indicates the capability of transfiguring reality through the power of imagination; the second indicates both inviolability and variability which the transfigured world itself characteristically possesses. The technique that stabilizes the form of transfiguration in the style of poetic language, which imagination weaves through working on phenomena or object, consequently made the poet to seek consciously the form of transfiguration itself rather than the conflict resulted from the opposition between imagination and reality.

III

If "Earthy Anecdote" is an introductory poem of Harmonium, intended to give direction to the real character of the work (the excavation of the "sense of the world"), "Life is Motion" is similarly a poem that presents the formation of the poet's "sense of the world" through his unique perception of form.

In Oklahoma,
 Bonnie and Josie,
 Dressed in calico,
 Danced around a stump.
 They cried,
 "Ohoyaho,
 Ohoo" . . .
 Celebrating the marriage
 Of flesh and air.
 (CP. 83)

Like "Earthy Anecdote," the proposition that "Life is Motion" is presented in an extremely figurative way on the stage of Oklahoma. E. Kessler appropriately points out that the poem stresses the vigor of the children's exclamation "Ohoyaho, Ohoo" by exclusively using a limited number of tools, such as two children dancing around a "stump," dressed in "calico," making their voices all the more clearly heard;⁶ but is it true that we see Nietzsche's Dionysian ecstasy there? Certainly the poem communicates the premonition of the mutability (transience) of life in a so-called negative picture through the opposition of images of action and inaction, such as the dance (Life) performed around the immovable "stump" (Death), "celebrating the marriage of flesh and air" and yet producing an ominous split in the dance that affirms the momentary beam of life. But before we read such a ready-made meaning into the poem, what the poem appeals directly to the reader is, first of all, a kind of fictional perception evolved through the dependence of language on the visual. Apart from a special technique suggested in the arrangement of eleven words before and after the word "stump,"⁷ this poem apparently assumes a consideration of the form of motion rather than the movement itself and in proportion to this consideration, life is fabricated (in Stevens' word, "abstracted"), and it approaches the "fictional." For example, the substance of life itself tends to be "abstracted," to the extent the poet can draw a circle of dancing around the axis of the "stump" in the broad land of Oklahoma and can present such a figurative method; in inverse proportion, this produces the effect of appealing conspicuously to the form of life or to the proposition that "Life is Motion." As it is said in "Adagia," "To 'subtilize experience' is to apprehend the complexity of the world, to perceive the intricacy of appearance" (OP. 177). In his proposition "Life is Motion," Stevens may be approaching a kind of transparency which is "abstracted" from

reality. This transparency, needless to say, is the transparency of a "transcendental analogue" structured by the poet's "sense of the world."

The poet's "rage for order," which is thus exalted in the fictional "abstraction," sometimes carries him away toward the horizon of verbalization in order to explore the motive of his own speech, even in the sound of the wind.

What syllable are you seeking,
 Vacalissimus,
 In the distances of sleep?
 Speak it.
 ("To the Roaring Wind" CP. 113)

Stevens attains lucidity (or poetry) in his mode of speaking to "the roaring wind": "Tell me what syllable you are seeking?/What is the wind, if it is not the transformed tone of the poet's impulse toward vocalization, the roaring voice of his mind?" Here we see again the spirit which incessantly transcends reality by analogy. Thus, reality will be transcended into the tranquil realm of time and space, and it will turn into a poetic accomplishment as a compound body of imagery, rhythm, and idea ("The poem of the mind in the act of finding/What will suffice," "Of Modern Poetry" CP. 239) which satisfies both "reason" and the "sense of the world." Such a compound body of "Abstraction," that is, the basic design of Stevens' poetry, which draws the pattern of a new relationship of reality and imagination, is also seen in the excellent technique of imagery in "Tatoo":

The light is like a spider.
 It crawls over the water.
 It crawls over the edges of the snow.
 It crawls unner your eyelids
 And spreads its webs there
 Its two webs.

The webs of your eyes
 Are fastened
 To the flesh and bones of you
 As to rafters of grass.

There are filaments of your eyes
 On the surface of the water
 And in the edges of the snow.
 (CP. 81)

The webs of the retinas of the eyes, like the web of "a spider," crawl over "the water" and the "edges of the snow," and the produced unity of sensation and cognition is turned into the images of the patterns of a "Tattoo." The accomplishment of this poem can be observed in the very act of the image producing the "relationship" in a "Tattoo" pattern.

IV

We have already observed that Stevens' imagination produces the structure of "transfiguration," the motive of which can be seen in its relationship with reality. It is necessary for Stevens' poetry to multiply its sphere of one subject and develop itself in order to play a variation on the same subject because it deserves the meaning and the effect of poetry in the everlasting renewal of the poetic transfiguration, for he says that "poetry always seeks a new relationship." (For example, see "Thirteen Ways of Looking at a Blackbird.") It is necessary for his poem to be produced as a theory of poetry, which is a necessity born out of the methodological consciousness of the variation of this subject of transfiguration of a "relationship." When one considers that this methodological consciousness had already shown its full awakening in his first collection of poetry, we admit that in his early period of poetic creation, he had already shown sufficient growth, and later he continued to write poetry not in a more mature form, but in the mode of development.⁸ When one looks for those poems in Harmonium that obviously constitute the structure of poetic theory, he will first mention such poems as "The Plot against the Giant" and "Nuances of a Theme by Williams," and then "Valley Candle," "The Place of the Solitaires," and "Disillusionment of Ten O'clock"; moreover, he will reasonably find the poetic theory reflected in such elaborate poems as "The Emperor of Ice-Cream," "Fabliau of Florida," and "Domination of Black." One would seem to expect only the unforgettable impression produced by the weaving of lucid images and rhythm, but once one is put under Stevens' poetic theory, an unpredicted clear meaning seems to emerge. In each poem indicated above, the reader is given the impression that a poetic theory existed previous to the poem itself, and that every image exists as an embodiment of the theory itself; he will be tempted to explore the idea which already preceded the sensual description itself. However, we cannot ignore that in spite of the above-mentioned fact, images presented before us provide poetry with stability by becoming a rich supplement for the metaphysics behind them and thus unify the entwinement of images and metaphysics. With this meaning in mind, the poem "Anecdote of the Jar" is not exceptional, for it is tinged with the structure of poetic theory and also in it the exploration of the "sense of the world" is successfully performed through both abstract and figurative images.

I placed a jar in Tennessee,
And round it was, upon a hill.

It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

(CP. 76)

A surprising image, a "jar" in the State of "Tennessee," unites the spatial expansions of land through analogy. This image itself decides the content of this poem, but even in this poem we see an example of the methodologically conscious presentation of the scene of imagination in constructing the place of a new relationship in responding to the expanding space of the State of "Tennessee." One characteristic of the poet in groping to transform the form of "relationship" into the "meaning" of the poem can be seen clearly in the line "I placed a jar in Tennessee," with which he begins the poem, producing a relationship with reality through "rejection" rather than "acceptance," and in the lines, "It made the slovenly wilderness/Surround that hill," which finally presents the process of transfiguration of "Tennessee." Moreover, "jar" "took dominion everywhere" and "did not give bird or bush, Like nothing else in Tennessee"; the process and texture of this poem is seen in the process that the steps of language themselves produce when constructing the "emptiness" made of the nonexistence of "Tennessee" as a space surpassing and detached from a place in everyday life. It is a purely imagined world, and as he says, "The magnificent cause of being/The imagination, the one reality/In this imagined world" ("Another Weeping Woman" CP. 25). It is the world of aspiration for the possession of autonomy. This poem sings about the marriage of the subject and the object united at the ending point of Romanticism through using "jar" and "Tennessee" for "imagination" and "Reality" respectively; or it may be the poem that especially emphasizes imagination's limited functional capacity in transforming reality into a poetic order.⁹ But, if we consider Stevens' intention in the poem, the assumption that poetry must be searched for in the poem, it is clear that we should pay special attention to the fact that the subject of the poem becomes the thought of the "relationship" itself, rather than a way of selective thinking in choosing between the "jar" (Imagination) and "Tennessee" (Reality). That is, more than anything else, the problem is the fabrication of the place of a novel "relationship," which is well supported by the methodological consciousness, as well as by the joy accompanied by it. Therefore, even if the dominance of the "jar" itself is sterile, it does not mean

that there is a limitation to this poem; rather, the important fact is that "jar," by its own existence or by its becoming a "catalytic agent" or "a focal point of order,"¹⁰ produces an abstraction of a kind of lucid geometric mode in the empty space of "Tennessee." The world, which does not possess "bird or bush," elucidates through the "jar" not the sterility of the poetic transfiguration but rather, above all, the sureness of "abstraction." That is, we cannot overlook the point that the "sense of the world" abstracted from "Tennessee" is molded as a "Transcendental analogue" at the opposite pole of the State of "Tennessee." Also, it cannot be ignored that Stevens assumes the space of "anecdote" in this poetic space that aims at the presentation of a different kind of dimension by emphasizing the importance of setting both the macroscopic and the microscopic vision.

V

In fact, for Stevens, "anecdote" is a special word; it is repeated not only in the title of the poetry itself, but in terms of the intimate relation to the central subject of the work. It is repeated as if to keep the autonomy as well as the genuineness of a poetry which has been filtered through things. This position of the anecdotal interpretation of reality is based upon, above all, the peculiar demand of Stevens' poetic mind, and it is also the frank expression of the poet's idea of poetry. It makes it possible for the poet to possess the various "relationships" with the multiple visions of reality since poetry is only an "anecdote" and thus nothing but a kind of interpretation of it, preserving the possibility of other various kinds of "anecdote." Certainly, there are a few poems which end with the feeling of abandoning the works themselves as if allowing us to say, "This is nothing but an 'anecdote.'" Wouldn't it be that because the reflective consciousness, as expressed in the words "This is also nothing but an 'anecdote'" is always functioning in the process of poetic creation, Stevens' poetry is "impersonal" ("Poetry is not personal" OP. 159) and does not possess the mood of the poet's self-oblivious involvement? What supports the background of that reflective consciousness is a kind of sense of distance between the poetic expressions in the work and the poet who expresses them. It is the rhetorical space which supports the space of "anecdote"; it should be the space of anti-emotional spirit. There we catch a glimpse of Stevens as a "humorist." Needless to say, the "cheerfulness of words" or "Dandyism" originates in the composure brought by such a rhetorical or an anti-emotional space put before the object, and this place of composure is indispensable for the "emotion" which demands the stricter structure of language, differing itself from the "sentimentality" which stumbles into the object as in the indulgence of Romantic sensibility. This place can be the size of the amplitude of the imagination which moves against the pole of reality. When it is a large movement of motion in "Oklahoma," the "bucks" draw an arc and the children dance around the "stump," drawing a circle. And we may say that at that time, in the novel act of placing a "jar" on the

small hill of "Tennessee," Stevens exalts the power of the imagination, that possesses, as he says, "the capacity of abstracting reality," the lucid novel sense of visual fabrication without any sentimental approach to the object. As if the real image could bear its analogical form behind a lens, the space of "Oklahoma" or "Tennessee" is pulled into an original image of the "effect of analogy" that the poet possesses in himself, and thus the space of "emptiness" is anti-worldly structured. The world of emptiness of an "absolute fact" is then accepted temporarily as a "supreme fact" or "anecdote." In this way the poet is in charge of reality on the one hand and throws the power of imagination intricately upon the fictional world on the other. The verbal technique of this process is called "analogy" and also "metaphor." This is why at first glance Stevens' words, "In poetry at least the imagination must not detach itself from reality" (OP. 161), "The ultimate value is reality" (OP. 166), and "Reality is a cliché from which we escape by metaphor" (OP. 179) seem to produce two opposing poles, but in actuality constitute the real substance of his poetry without any contradiction; moreover, they are indispensable factors in the structure of his poetry. We may say that the power of imagination in Harmonium, which moves between reality and fiction and participates in the presentation of the "sense of the world," had already conceived an aspect of the later Stevens who enhanced his idea by elevating the tension between reality and imagination into the symbolization of nature's cycle.

Notes

1. The Necessary Angel (New York: Vintage Books 1951), 118, 121. Hereafter the work is abbreviated as NA. Similarly, The Collected Poems of Wallace Stevens (New York: Alfred A. Knopf, 1976) is abbreviated as CP, and Opus Posthumous, ed. Samuel French Morse (New York: Alfred A. Knopf, 1975) as OP.
2. Frank Kermode, Wallace Stevens (Oliver and Boyd, 1967) 24.
3. M. L. Rosenthal, The Modern Poets (Oxford Univ. Press, 1975) 122.
4. R. A. Blessing, Wallace Stevens' "Whole Harmonium" (Syracuse Univ. Press, 1970) 10.
5. Letters of Wallace Stevens (New York: Alfred A. Knopf, 1972) 204.
6. E. Kessler, Images of Wallace Stevens (Rutgers Univ. Press, 1972) 139.

7. S. B. Weston, Wallace Stevens: An Introduction to the Poetry (Columbia Univ. Press, 1977) 16.
8. A. Alvarez, The Shaping Spirit (Chatto & Windus, 1967) 125.
9. Helen Regueiro, The Limits of Imagination (Cornell Univ. Press) 165. Frank Lentricchia, The Gaiety of Language (University of California Press, 1968) 170-171.
10. A. Walton Litz, Introspective Voyager (Oxford Univ. Press, 1972) 92.

Wallace Stevens: The Central Problem of his Poetry

by Hisayoshi Watanabe¹

It is not very easy to answer the question of whether Wallace Stevens (1879--1955), as a modern poet, can be put into the same class as Yeats, Eliot, and Rilke. This problem of evaluating Stevens and his poetry will perhaps be undertaken by a later generation. But even at the present time there seems no doubt that this poet's existence has had a great significance both in modern poetry and to the modern world in which we live.

"The Emperor of Ice-Cream," one of his so-called anthology pieces, is especially favored. We do not know the reason why this poem has come to be chosen as an anthology piece. It would be interesting if every editor had especially chosen this one from out of all Stevens' poems because of personal taste, but it may not be necessarily true. To my thinking, this poem, one from his early period, is special because it expresses the central problem of his poetry which were to be his concern for a long period of time. Another reason for our present examination of this poem is that, as far as I know, we do not find many examples of this poem being discussed in relation to the central issues of this poet's work, despite its extensive use of being representative of the poet's work.²

"The Emperor of Ice-Cream"

Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream.

Take from the dresser of deal,
Lacking the three glass knobs, that sheet
On which she embroidered fantails once

¹ Studies of English Literature, 51 (1973): 91-103.

² In my knowledge, one which discusses the intricate structure of this poem in depth is R. P. Blackmur's essay. Cf. "Examples of Wallace Stevens," in Language as Gesture (London, 1954), pp. 227-29.

And spread it so as to cover her face.
 If her horny feet protrude, they come
 To show how cold she is, and dumb.
 Let the lamp affix its beam.
 The only emperor is the emperor of ice-cream.

What kind of poetry is this? The first question, and so the initial anxiety raised by this poem may be what this poem is about. Let it be vaguely discovered. At least something will be born in each reader's mind from the synthesis of the imagery in these two stanzas. The next question concerns the form of feeling this poem tries to attain. Where on the coordinate of our perception can we place the position of this poem? Such concerns may express more clearly our vague dissatisfaction with this poem. It is probably not until we read other poems (such as "Snow Man") that we can feel a kind of catharsis with this poem, a suggestive feeling, and it is not until we have read a considerable amount of his work that this feeling begins to develop gradually in us. This is my personal experience with this poem. I do not know what others' experiences of this poem are like. But I imagine that the process I took to approach this poem might be a common one. We can say that the tension and the form of feeling of the poem's unique structure may be found, to an extent, outside the framework of other poems we know.

This poem is imagistic on first reading. But we know that the intention of this poem is not to produce the effect of imagism since the couplet put at the end of each stanza, especially the line "Let be be finale of seem," which is abstractive in description, tightens up the poem like a loop of the [wooden] bucket. The scattered images of this poem should somehow find a direction of unity in this one line as well as in the repeated last line of each stanza. I do not mean that the unity makes the connection among them plausible. However, this idea might be acceptable, for, after all, making connections among images is like trying to solve a puzzle.

R. D. Blackmur says that this poem may be called "Directions for a Funeral, with Two Epitaphs."¹ In the kitchen a man like Sweeney in Eliot's poetry is making ice-cream. To tell someone to come in everyday clothes and to bring flowers indicates a funeral. In the bedroom there is a woman's dead body covered with an embroidered sheet, from which her horny feet protrude. The only surety is that the scene is strange. One

¹ Ibid, p. 228.

immediately perceives that the first line suggests a phallic symbol.¹ In the third line we hear the mixed sound of an explosion and friction, probably the friction of the beater against the bowl.

This is a drawing of life, as it is, of modern man, captured by the poet in the poem. An immoral insensibility toward such things as sex, sweet, cheap pleasures, death (the smell of death), and the smell of immorality and destruction are common elements of one's perception. "Ice-Cream," which is cheap and sweet and which quickly melts away, becomes the symbol of these things.

To this extent we may approach this poem as we are perceptually trained to do with "The Waste Land." But what does the line "Let be be finale of seem" mean? In fact, this line expresses what has been the core of Stevens' works throughout the period of his writing. If seem is the visible phenomena as it is seen, be could be the reality or substance behind it. In contrast to seem as the surface = the fictive figure = illusion, be may be called truth - within = the ultimate figure = the immovable entity. The basic impulse of the poet, consistent from his early period through his later period, can be seen in the solution of the antithesis of be and seem through their reconciliation. It takes various forms and is expressed in numerous variations. But we may say that at the very decisive moment, be and seem will be united under "the equal mark" to be the core of this poet.

The prose description of the scenery of this poem, produced by fragmentary images, presents scenery which is nothing but unpleasant and something that we would wish, if possible, not to see. The ambiguity of the poem itself is unpleasant to our reasoning. We demand and also expect that this is seem, the fictive figure, and that something definite exists behind it with which we can live peacefully, relieved morally as well as emotionally. That is, this poem raises every dissatisfaction in the reader, but the poet tells us to consider this visible figure as the ultimate reality. He tells us to see nothing but the visible and to concentrate on only this. ("Let the lamp affix its beam.") Would not the absolute beauty be born in there? At this moment we suddenly have a twisted and strange feeling which this ambiguous and much disturbing line evokes: "The only emperor is the emperor of ice-cream." That is, the only emperor, the only principle that disciplines our lives, is the "principle" of "ice-cream." But this is is not merely is. It is is when seem suddenly turns into be. It is is when the negative suddenly turns into the affirmative. Our emperor is nothing but

¹ Cf. J. Reeves & M. Seymour-Smith, Inside Poetry (London, 1970), pp. 84-88.

the emperor of ice-cream. Is it reality as it appears to be? If so, then the emperor is what we have welcomed with our own will.

This is Nietzsche's so-called spirit of amor fati, which changes "it was such" into it was what "we wanted as such" in one stroke. This is Stevens' basic spiritual pattern. It becomes conspicuous, especially in his long poetry such as "Le Monocle de Mon Oncle" and "The Comedian as the Letter C," but it is essentially the basic formula of all his poetry. The only difference is that in Stevens' case there is no such heroic gesture as is found in Nietzsche's amor fati. But both are similar in that this spiritual pattern is derived from the idea of the death of God; Stevens is apparently a descendant of Nietzsche. What will support man instead of God? He tries to find this capacity in poetry:

The relation of art to life is of the first importance especially in a skeptical age since, in the absence of a belief in God, the mind turns to its own creations and examines them, not alone from the aesthetic point of view, but for what they reveal, for what they validate and invalidate, for the support that they give.¹

Thus, the dissatisfaction we first feel in the poem does not resolve the poem's ambiguity, but rather creates a world of some absolute beauty born momentarily. This momentary world of beauty is not created by rejecting or negating what is given to us, nor by enviously seeking some kind of underlying principle, but, rather, it is created by our accepting and loving it as it is. It may be this very capability that Keats called Negative Capability. We may rather say that for Stevens the term "Negative Capability" has obtained its true meaning. We may say that what he calls imagination is also this great strong capability itself. As it is generally known, he was the poet who thought that reality could be deepened through the conflict between imagination and reality. Imagination interacts with reality, trying to explore it. This persistent exploration of reality forms the process of his poetic activity itself. There is a time in this process when imagination and reality, words and objects, stop opposing each other, and everything momentarily seems to cease moving. But the poet continues his poetic creation further, as if afraid of living comfortably with such a momentary achievement. This poem, "The Emperor of Ice-Cream," expresses the poet's attainment of such a moment.

¹ S. F. Morse (ed.), Opus Posthumous by Wallace Stevens (New York, 1969), p. 159.

I said that the form of feeling of this poem may be found outside of the framework of feeling we usually know. But it is not true that we do not see an example of such a form if it means that the negative can be turned into a positive value, a "crying voice" of affirmation. We see such an example in the attitudes of Wordsworth and Yeats, both facing and accepting their reality, transforming it into a definite "plus," into something sure, the former in his attitude toward his lost boyhood and the latter toward his own old age. A cry of ecstasy comes out of the agony of the deepening spirit, signifying one complete cycle of change. It is a drama of the spirit. In this respect, their poems are similar to this poem of Stevens'. But does the play in this poem proceed in order, as is seen in "Immortality Ode" and "Sailing to Byzantine"? It does not. The drama occurs in an instant. First of all, Stevens' poem is not a dramatization of self. The problem of self itself does not come into question at all in this poem. Moreover, the instantaneous drama is invisible. Nothing happens. Nothing will change in this world of the poem. Nothing will be added. Yet the world will be renewed in one decisive moment. An absolute reality, which rejects every word, suddenly makes its appearance before us. This differs from what Wordsworth momentarily experiences as immortality after the internal drama of self reaches its extreme. It should be strictly different from what is called "theophany." For it is what Stevens must deny. Harold Bloom points out that here definitely lies the difference between Stevens and the Romantics. It might be correct to say that Stevens is a descendant of the Romantics, but "deliberately their poverty-stricken heir."¹

The world which suddenly appears unchanged in appearance or the world which suddenly becomes rich through the acceptance of what exists as it is "without seeking anything which does not have existence"--this kind of momentary revolutionary experience of essential "reality" occupies the life of the poet Stevens. It is the basic motif of his poetry, unchanged from his first collection, Harmonium, to the last work, "The Rock."

.....
 For the listener, who listens in the snow,
 And, nothing himself, beholds
 Nothing that is not there and the nothing that is.
 ("Snow Man")

..... Exile desire
 For what is not, This is the barrenness
 Of the fertile thing that can attain no more.

¹ Harold Bloom, The Ringer in the Tower (Univ. of Chicago Press, 1971), p. 248.

("Credences of Summer," II)

But the difficultest rigor is forthwith,
On the image of what we see, to catch from that

Irrational moment its unreasoning,
As when the sun comes rising, when the sea
Clears deeply, when the moon hangs on the wall

Of heaven-haven. These are not things transformed.
Yet we are shaken by them as if they were.

("Notes toward a Supreme Fiction"--"It Must
Give Pleasure," I)

Now, here, the snow I had forgotten becomes

Part of a major reality, part of
An appreciation of a reality

And thus an elevation, as if I left
With something I could touch, touch every way.

And yet nothing has been changed except what is
Unreal, as if nothing had been changed at all.

("As You Leave the Room")

But we do not just wait for the coming of this subtle, yet revolutionary change without doing anything. We have to work positively on reality. The poet calls this act "imagination." Reality makes its appearance through the working of the imagination. The title of a poem says "Reality is an Activity of the Most August Imagination." This imagination does not change reality at all, nor does it add anything to it nor read anything into it. Ultimately, reality becomes imagination itself.

If we were speaking of light itself, and thinking of the relationship between objects and light, no further demonstration would be necessary. Like light, it [=imagination] adds nothing, except itself. What light requires a day to do, and by day I mean a kind of Biblical revolution of time, the imagination does in the twinkling of an eye. It colors, increases, brings to a beginning and end, invents languages, crushes men and, for that matter, gods in its hands, it says to women more than it is possible to say, it rescues all of us from what we have

called absolute fact and while it does these things, and more, it makes sure that . . . la mandoline jase, Parmi les frissons de brise.¹

"Like light, it adds nothing, except itself." This seems to explain the paradoxical function of imagination very well. It throws light on what is existing as it is. But through this illumination, what was previously invisible becomes visible. The world comes to show its original essential figure. Making its appearance, the world is caught in the "first idea," seen in "Notes toward a Supreme Fiction," and is freed from every concept of "a priori."

But, as I said before, such a world is nothing but a momentary, transient "revelation," which we see only as a possibility itself. The poet, in the next moment, begins to grope for something new. This consistent groping itself forms his poetry. He is scared of nothing but living comfortably in the immovable. Thus, Stevens sings again and again about one's capability to be comfortable in the midst of things flowing, things uncertain and things becoming, as well as about the flexible and unskeptical capacity to immediately perceive the real features of the world through these things. The following is a remarkable example of this:

The pale intrusions into blue
Are corrupting pallors . . . ay di mi,

Blue buds or pitchy blooms. Be content--
Expansions, diffusions--content to be

The unspotted imbecile reverie,
The heraldic centre of the world

Of blue, blue sleek with a hundred chins,
The amorist Adjective aflame. . . .

("The Man with the Blue Guitar," XIII)

As usual in Stevens' poetry, blue is itself "imagination" manifested in the highest degree, or though similar, it is "reality" itself which imagination has seized and which does not need even words or explanations. "Pale intrusions" means the "intrusion" of something like "rationalization" or "conceptualization," lesser qualities than "imagination," "God," or "First Cause." This means the difference between allowing imagination to remain only a "bud" or making it bloom as a "black flower." We should be content to be in dreams of the innocent, uncontaminated by such "intrusions."

¹ Wallace Stevens, The Necessary Angel, pp. 61-62.

More than anything else, this takes one, in the quickest possible way, to the point nearest the center of emergence of reality. "Amorist Adjective" in the last line means the adjective without the substantive. It refers to the fire, which loves all by lacking the substantive.

II

In the beginning of this essay, I mentioned that, at present, it might be difficult to evaluate the poet Stevens accurately enough. One of the apparent reasons is that he is probably placed at the remotest spiritual realm Western thought has reached after the avocation of the "Death of Gods." This may be why the moderns have difficulty understanding him from a sufficient perspective. He is a descendent of Nietzsche, but so remote and sophisticated a descendent that he is even capable of saying "Loss of faith is growth."¹ Such a proposition, then, is his starting point. We cannot help thinking that this poet's philosophy has been born out of the strongest spirit in the Modern period when we read the following passage:

The final belief is to believe in a fiction, which you know to be a fiction, there being nothing else. The exquisite truth is to know that it is a fiction and that you believe in it willingly.²

How should we understand this philosophy of "Negative Capability," the rebellious philosophy of Godlessness and, therefore, the truthless world? The desperateness and, at the same time, the willingness to accept phenomena--this is the fundamental structure or the key note of Stevens' poetry. This expresses the depth of the central idea of post-Nietzschean Western thought.

"Let be be finale of seem." This is not an expression that the poet found in the air. We can say that this one line is fraught with a distressed history of the Western mind. It might not be useless to quote a passage from Sartre's introduction to his "Being and Nothingness." Sartre describes the condition of those major premises of general modern thought which preceded the development of his own position:

The obvious conclusion is that the dualism of being and appearance is no longer entitled to any legal status within philosophy. The appearance refers to the total series of appearances and not to a

¹ Opus Posthumous by Wallace Stevens, p. 172.

² Ibid., p. 163.

hidden reality which would drain [sic] to itself all the being of the existent. And the appearance for its part is not an inconsistent manifestation of this being. To the extent that men have believed in noumenon realities, they have presented appearance as a pure negative. It was "that which is not being"; it had no other being than that of illusion and error. . . . But if we once get away from what Nietzsche called "the illusions of worlds-behind-the-scene," and if we no longer believe in the being-behind-the-appearance, then the appearance becomes full positivity: its essence is an "appearance" which is no longer opposed to being but on the contrary is the measure of it.¹

This is a repudiation of "noumenon" as opposed to "phenomenon," what Kant called Ding an Sich (things themselves). This is the same with Stevens. He also denied what Nietzsche called "the world behind," the-world-behind-the-scene (Hinterwelter); that is, he repudiated all that is assumed to be behind those things perceived directly by the senses, and he devoted all his life to plunging himself into the midst of all difficulties caused by that repudiation. We cannot discuss it in detail here, but it is possible that there can be found a few similarities between him and such thinkers of "phenomenology" as Husserl, a predecessor, and Heidegger or Merleau-Ponty.

However Stevens' poetry does not serve philosophy like a maid. It should be philosophy and at the same time what transcends it. If not, why does it demand the invisible angel while repudiating the invisible "things as themselves"? The "Angel of Reality," the angel on earth, not the angel with wings in heaven, tells us:

Yet I am the necessary angel of earth,
Since, in my sight, you see the earth again,

Cleared of its stiff and stubborn, man-locked set,
And in my hearing, you hear its tragic drone

Rise liquidly in liquid lingerings,
Like watery words awash; like meanings said

By repetitions of half-meanings.

("Angel Surrounded by Paysans")

¹ Jean-Paul Sartre, Being and Nothingness, trans. Shinzaburo Matsunami (Tokyo: Jinmon Shoin) 12; trans. Hazel E. Barnes (Methuen, 1969), pp. xxi-xxii.

If this angel (of reality) appears at the remotest point of reality, where reality reaches its limitation, would this be contradictory to the following poetic passage, which says that there is no mystery nor enigma at the limits of reality?

One of the limits of reality
Presents itself in Oley when the hay,
Baked through long days, is piled in mows. It is
A land too ripe for enigmas, too serene.

("Credences of Summer," IV)

But this angel is the angel of "A figure half seen, or seen for a moment" and which disappears suddenly. As stated before, the possibility of the appearance of this angel remaining envisioned is slight. But if this is called contradiction, this contradiction itself invites us to confront the central problem of Stevens. Who is this angel who is always seeking something but is not allowed to settle down peacefully in it? Couldn't the poet be allowed to believe man, at least in his capacity to transcend his own self in this "age of poverty" that forces the naked self to confront the world directly, denying the existence of all "the-world-behind"? This "angel" is perhaps similar to what Heidegar calls "Sein." The starting point is the same with Sartre, but Stevens' spirit is opposed to a mathematical mind like Sartre's.

What am I to believe? If the angel in his cloud,
Serenely gazing at the violent abyss,
Plucks on his strings to pluck abysmal glory,

Leaps downward through evening's revelations, and
On his spredden wings, needs nothing but deep space,
Forgets the gold centre, the golden destiny,

Grows warm in the notionless motion of his fight,
Am I that imagine this angel less satisfied?
Are the wings his, the lapis-haunted air?

Is it he or is it I that experience this?
Is it I then that keep saying there is an hour
Filled with expressible bliss, in which I have

No need, am happy, forget need's golden hand,
Am satisfied without solacing majesty,
And if there is an hour there is a day,

There is a month, a year, there is a time

In which majesty is a mirror of the self:
I have not but I am and as I am, I am.

("Notes toward a Supreme Fiction"--
"It Must Give Pleasure," VIII)

This is an example of how the poet expresses an "ecstatic" moment he has experienced. The last line, "I have not but I am and as I am, I am," is another mode of expressing this same major thought repeated throughout his works:

I was the world in which I walked, and what I saw
Or heard or felt came not but from myself;
And there I found myself more truly and more strange.
("Tea at the Palaz of Hoon")

The world cannot be owned by one through objectivity. There is no way to hold the world in one's hands, except by being the world itself, participating in the world. "The interest of life is experienced by participating and by being part, not by observing nor by thinking."¹ It is not strange that some of his poems make us think of Zen. Indeed, I wonder if there is any Eastern reader who is not reminded of Zen after reading "Snow Man" or "The Death of a Soldier." This is because Stevens lives at the farthest Western metaphysical point after "the death of God." (I am not interested in proving whether or not he has been influenced by any Oriental thinking.)

As already stated, Stevens' poetry never stops moving but is always exploring. That never-ending exploration itself creates his poetry. Further, the act of exploration itself is reality for him. Reality is the act of seeking itself:

One goes on asking questions. That, then, is one
Of the categories. So said, this placid space
Is changed.
("The Ultimate Poem is Abstract")

What Stevens seeks is never the moment of "Ecstasy" itself. What he seeks is "Structure of Reality," an act of intellect of how to grasp the world. But the world runs away when it is caught and fixed. This is because the fixed world is only fictional. Therefore, language itself can only always be tentative. It never declares something as finalized. This might make his

¹ Opus Posthumous by Wallace Stevens, p. 175.

poetry seem somehow an "unintellectual" activity. But he questions "the intellectual" idea itself. At the same time, it is impossible to seize the world unless it is fixed in some meaning. Therefore, his poetry always stands at the critical point between the time when he seizes the world and the time when he gives up seizing it. This is the primary reason why his poetry puzzles us, full of contradiction and difficulty.

Whether or not the order of the world or the meaning of life will be seized--this is perhaps the greatest concern of so-called "Existentialism." Colin Wilson says:

To understand is nothing but the act of obtaining the power to control self-experience. The only question about man Existentialism is interested in is whether he is a master or a slave. That is, whether he is a master who controls the complexity of his own self or a slave who is controlled by the complexity itself.¹

Stevens is similar to Cezanne in terms of seizing the structure of the world as it is.² At most, both Stevens and Cezanne are active in their fight against reality ("Rage for order"). But this does not mean that they impose order on reality; it means they wait for the time when reality discloses its essential figure. Activity and passivity merge at that time. Merleau Ponty says in his essay about Cezanne:

That is, there is breath in existence itself. There exists the active and the passive, whose differences are so indistinguishable that it is hard to differentiate between what is watching and what is being watched, or what is drawing from what is being drawn.³

To seize the world in "an order which is about to be born"--this is what Merleau Ponty found out in Cezanne, and at the same time it is the basic attitude of his own Phenomenology. So is it with Wallace Stevens. Essentially, we can say that this poet is a heroic poet-philosopher who, in fact, often shunned by the audience because of the difficulty of his poetry,

¹ Colin Wilson, Religion and the Rebel, trans. Yasuo Nakamura (Konokuniya Shoten), p. 259.

² For comparison between Cezanne and Stevens, see Michel Benamou, Wallace Stevens and the Symbolist Imagination, pp. 21--22.

³ Maurice Merleau Ponty, Eye and Spirit, trans. Takino and Kida (Misuzu Shobo), p. 266

struggled with the most "vital" problem of our time throughout his life.

APPENDIX B

SELECTED AMERICAN CRITICISM

"Sunday Morning": Stevens' Makeshift Romantic Lyricby Price Caldwell¹

Whatever the difficulties of assessing Wallace Stevens' essentially paradoxical relationships to Romanticism, they are provoked most immediately and typically by "Sunday Morning." Its sensuous meditative tones, its lyric intensity, its complex questioning of the relationship between man and nature, all beg us to read the poem as a twentieth-century version of the Romantic meditative lyric. At the same time it is very much a modern poem, such a famous one that its modernism seems to be what the poem is "about." It envisions the workings of the Romantic imagination as a secular force in the post-Christian world, we say. Yet in style, the poem seems deliberately to survey the ranges of a Wordsworthian blank verse; in its structure it seems to adopt the stand of the Romantic poet toward his subject, and to imitate the give-and-take form of his poetic meditation.

If we accept the poet's illusion--and it is an illusion--of continuity with the tradition, then we bring to "Sunday Morning" notions about the poetic structure which are essentially Romantic. We look for an "organic" sense of continuity between the poet's sensibility and nature. We look for the poet to be somehow instructed by nature, for the poet's relationship to nature to be improved or matured in the course of his meditation. And we look for that meditation itself to be organized by some kind of associational structure.

Stevens clearly invites such expectations. He presents the poem with such a masterfully consistent lyric surface that we fail to see several fundamental problems of interpretation implicit in the poem's structure itself. Why does the poet interpose a woman between himself and the subject of his meditations? Why are the poem's meditations on nature qualitatively so different from each other? Why do the poem's tonalities

¹ Southern Review (Baton Rouge, LA), 15 (1979): 933-52.

imply so many different attitudes on the part of the male speaker toward the woman? Why is the poem's progress interrupted by so many disjunctures and backtrackings and repetitions?

My sense of the poem is that there are real discontinuities in meaning and motivation which we mistake for elegant variations in the music. The poem's apparently seamless lyricism is an illusion gained by the authority of Stevens' mastery of his style. But it is an illusion gained in the face of real compositional difficulties which testify to some very un-Romantic qualities in Stevens' poetic temperament.

I

The poetic structures relevant there are those of nineteenth-century poems to which "Sunday Morning" invites comparison: Wordsworth's "Tintern Abbey," or his "Ode: Intimations of Immortality"; Coleridge's "Frost at Midnight" or "Dejection: An Ode"; Shelley's "Stanzas Written in Dejection" or "Ode to the West Wind"; Keats's "Ode to a Nightingale" or "Ode on a Grecian Urn." These are all examples of what M. H. Abrams calls the "Greater Romantic lyric,"² and they must have informed Stevens' understanding of Romanticism at the level of genre. Abrams' famous description of these poems will serve to remind us of their similarities. Typically, Abrams says, the Romantic lyric presents

a determinate speaker in a particularized, and usually localized outdoor setting, whom we overhear as he carries on, in fluent vernacular which rises easily to a more formal speech, a sustained colloquy, sometimes with himself or with the outer scene, but more frequently with a silent human auditor, present or absent. The speaker begins with a description of the landscape; an aspect of change of aspect in the landscape evokes a varied but integral process of memory, thought, anticipation, and feeling which remain closely interwoven with the outer scene. In the course of this meditation the lyric speaker achieves an insight, faces up to a tragic love, comes to a moral decision, or revolves an emotional problem. Often the poem rounds upon itself to end where it began, at the outer scene, but with an altered mood and deepened understanding which is the result of the intervening meditation.

² "Structure and Style in the Greater Romantic Lyric," in From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle, Frederick W. Hilles and Harold Bloom, ed. (New York, 1965), pp. 527-560. The following quotations are from p. 529.

Abrams characterizes this structure as incorporating a "repeated in-and-out process, in which mind confronts nature and their interplay constitutes the poem."

Much of this description is compatible with what Stevens evidently understood to be a Romantic theory of poetry. The key elements are those which suggest, first, the associational pattern of the poet's thoughts, and second, a transcendentalist metaphysics implied in the poet's stance toward nature. Although the poems Abrams speaks of often agonize about the failure of spirit of imagination, their structures express the fact that the essential poetic problem is to re-establish the mind's lost but original at-home-ness in nature--an intimacy achievable on the assumption that both man and nature are transcendently related to God. Thus the poet stands face to face with nature and tries to find the necessary correspondences between natural events and human feelings. That there are, indeed, such necessary correspondences is an assumption which continues into the twentieth century through Symbolism and Imagism: Man, ideally, knows himself most truly in nature.

Stevens' own credentials as Symbolists owe much to the effortlessness with which the mind of the poet seems to enter into a reciprocal relationship with nature in "Sunday Morning." But Stevens was unable, both temperamentally and philosophically, to stand face to face with nature and interpret, like Wordsworth, its lessons. Although he reached for an intense lyricism that would articulate the intimacy of his relationship with reality, the content of that relationship remains problematic because he could not accept the transcendental assumption. The gods are dead and there is no unifying metaphysical or even mythic order in nature. The poet's desire for access to nature is the motive force; but the quality of his relationship to nature is the question and the great subject of Stevens' poetry. If Stevens was a symbolist in practice, he was not a Symbolist in theory. There is no necessary connection between event and meaning, between nature and mind.

But critics have typically expected to find a principle of organic unity operating in the poem, and that indicates the strength of our Romantic and Symbolist expectations of it.³ Critics have been appalled at the sanguinity

³ Henry W. Wells, in his Introduction to Wallace Stevens (Bloomington, 1964), p. 154, though he does not see the poem's unity as entirely successful, calls the poem a "hymn, an ode, to the full or complete life." Richard A. Blessing, in his Wallace Stevens' "Whole appalled at the sanguinity with which Stevens allowed Harmonium" (Syracuse, 1970), sees

with which Stevens allowed Harriet Monroe to select only half of the eight stanzas for their first publication in Poetry (1915). There is something ironic about that, for it suggests that modernism was more tolerable in 1915 than it has been since. Given the influence of Ezra Pound and the Imagists, Harriet Monroe was accustomed to a fragmentary, miscellaneous poetry. Having already published Stevens' miscellaneous "phases" in her 1914 War Poetry issue, she evidently read "Sunday Morning" as a series of separable stanzas and selected the four she liked best, the first and the last and two in the middle. Stevens saw "no objection to cutting down," asking only that she publish them in an order "necessary to the idea": I, VIII, IV, V.⁴ Later she decided, and Stevens agreed, to add stanza VII as not too "different" in "tone" to end with. But Ellen Williams, in her recent book on Poetry's first ten years of publication, calls Miss Monroe's "failure to recognize the unity" of "Sunday Morning" the "biggest single blunder in her editorship," and worries at length about the "superhuman" detachment with which Stevens regarded the affair.⁵

the poem as a "dramatic dialogue" (p. 53): "The woman is involved in a constant dialogue of self and soul, a dialogue in which questions and their answers make up the poem" (p. 109). Herbert J. Stern, in his Wallace Stevens: Art of Uncertainty (Ann Arbor, 1966), pp. 87--104, treats the poem elaborately and sympathetically as a Romantic lyric. As such, he says, it is both a "masterpiece and [a] dead end" (p. 102). "The key fact of the poem's structure," he says, is that it is "a set of variations on a theme" (p. 97). The most elaborate explanation of Stevens' structure, except perhaps for Michel Benamou's (quoted below), is that of Joseph Riddel, who in The Clairvoyant Eyes: The Poetry and Poetics of Wallace Stevens (Baton Rouge, 1965), sees the poem as a "meditative argument," a "modified... body-soul debate" (pp. 80-81). In a note he adds, "One could argue that the poem develops, with an almost mathematical precision, by paralleling the first four stanzas with the second four: stanza five parallels, extends, and finally transforms the imagery and theme of stanza one; six does the same for two; and so on" (p. 287, note 30).

⁴ Holly Stevens, ed., Letters of Wallace Stevens (New York, 1966), p. 183. Hereafter I will abbreviate the book as LWS.

⁵ Harriet Monroe and the Poetry Renaissance: The First 10 Years of Poetry, 1912-22 (Urbana, 1977), p. 268. Michel Benamou, similarly, speaks of Miss Monroe's selection as a "disfigurement" of Stevens' poem, an "editorial botch" which Stevens salvaged as best he could in an ordering which "made the poem look like a discursive argument." He, too, assumes there is a unity in the longer version, but strains to show it. The "pattern," he says, is a "complete circle" of "inconclusive meditations" arranged by the "juxtaposition of (pictorially) antithetical blocks." This is very accurate,

In a real sense, it did not matter. The poem's essential structure is not expressed by the order of its parts. Stevens' "rage for order" was a part of poetic experiencing, not a theory of composition. Throughout his whole career he wrestled with the problem of articulating his essentially circular and multiplistic ways of poetic thinking within the uncongenial linearity of language, and invented a variety of artificial solutions to that problem. "The Snow Man," for instance, communicates a circular structure through a complex of subordinate clauses within a single sentence. In many poems the most one can say about order is that he juxtaposes elements with an eye for variety and surprise as in "Like Decorations in Nigger Cemetery." And we are accustomed to accepting the miscellaneous character of long poems such as "Notes toward a Supreme Fiction" and "An Ordinary Evening in New Haven," poems which nevertheless have a strict regularity of metrical form, stanza length, and section length. When it was time to select the poems for Harmonium, he expressed the problem as one of picking a "crisp salad" (Letters of Wallace Stevens, p. 232).

"Sunday Morning" is in fact something of a salad, if not a miscellany, a fact Stevens disguised by putting the poem into eight sonnet-like stanzas, each containing fifteen highly regular iambic pentameter lines. No principle of consistency, whether topical, thematic, logical, pictorial, or tonal, succeeds in organizing the poem in the order Stevens gave it. The poem's order can only be described as a makeshift and partly arbitrary set of compromises between several qualitatively different motives, themes, and experiments. The poem is full of discontinuities and dislocations and changes of direction; it backs and fills and repeats itself far more than efficiency should allow. Its parts could have been put in several different order; the order Stevens chose represents merely the best compromise he could find given a number of contradictory logical or associational considerations. I think he either abandoned the cognitive considerations, or never intended to reveal them. Rather, he broke up the poem's large movements into smaller pieces, and by mixing them and then melding them, advertised them all as parts of the same sensibility. And of course they are. The method has the advantage of providing continual surprise without seeming to divide itself into several large movements. The result is our happy sense of the poem as a variable meditation, rather than a series of arguments.

In the account of the poem which follows, I will ignore Stevens' ordering for the sake of indicating the poetic logics which inform the poem's parts. The poet's enabling concepts lie behind them, and if we can sense the various considerations which give impulse to the poem's various

actually, except that many of the blocks are not strongly pictorial, and some not at all. Cf. Benamou, Wallace Stevens and Symbolist Imagination (Princeton, 1972), p. 13.

parts, we can know the poem better. The poem has in fact several texts: first, there is the woman's poem, about her expectations and rejections of paradise; second, there is the male speakers' poem about the death of God, and the paradise of mortality implied by it; third, there are several efforts to reconcile the two views, and to derive a "proper" view of the earth as "all of paradise that we shall know."

These issues are not entirely exclusive, parallel, or complementary to each other, and there is no way Stevens could have tied them end to end within any linear structure while maintaining their appropriate implications for each other. If, in presenting the poem according to the groupings mentioned above, I seem to ignore continuities of theme implied by Stevens' own ordering, I do so in the hope of heightening our sense of the poem's variety and surprise, and in hope of clarifying Stevens' essential debt to English Romanticism. The poems' brilliant illusion of continuity with that tradition controls the quality of our surprise as its modernity. But our habits of seeing order in mere regularity may obscure, in part, the poem's variety. For my purposes, it is useful to emphasize the surprises.

II

There is no arbitrariness in the placement of the first stanza, which clearly comes first. Yet its opening words surprise. The title alone is enough to make us anticipate since Chaucer, a Christianized meditation on nature, in which the rebirth of the natural world and the Easter Sunday resurrection of Christ will stand in some symbolic relation to each other. Eliot would begin "The Waste Land" with an ironic use of that expectation--"April is the cruelest month. . . ."--but Stevens' revision is of another order. The natural imagery which begins every Romantic lyric is turned indoors; instead of the poet's appreciative spirituality, we have a woman's luxurious sensuality:

Complacencies of the peignoir, and late
 Coffee and oranges in a sunny chair,
 And the green freedom of a cockatoo
 Upon a rug mingle to dissipate
 The holy hush of ancient sacrifice.

(I: 1-5)

The rich greens, browns, and oranges are not spring time's natural colors, but more like Gauguin's violent South Pacific colors, translated indoors as if by Matisse. The cockatoo, as well, is a bit of domesticated exotica, possessing "freedom" only to walk around on the rug. In her sunny chair, the woman sits in no Wordsworthian intimacy with Nature; and the poet, having interposed this woman and her sensibility between himself and

nature, is doubly removed, not only by an increase in narrative distance, but also by an increase in secularity. The holy hush of ancient sacrifice" reminds us that this is the woman's Easter Sunday morning. She is no Mary Magdalene, however, who believes in the miraculous translation of flesh into spirit; rather, she is a modern woman, who believes only the translations of nature into art. Christ will not rise again this day.

In translating the expected natural imagery into the aesthetic rather than the spiritual, Stevens may have been asserting his own rebelliousness toward the Christianized Spring. On Easter Sunday of 1916, he wrote to his wife from Miami, a place nearly as tropical as Gauguin's Tahiti:

It is difficult to believe in the absolute midsummer of the place. . . . There is a church on the corner. In the quiet air of the neighborhood the voices of the choir are as audible as they used to be at Reading. Unfortunately, there is nothing more inane than an Easter carol. It is a religious perversion of the activity of Spring in our blood. Why a man who wants to roll around on the grass should be asked to dress as magnificently as possible and listen to a choir is inexplicable except from a flagellant [sic] point of view.

(LWS, p. 193)

Does the woman, then, express Stevens' own preference for exotic leisure rather than church-going of a Sunday morning? Is she a Muse, one of his interior paramours? I think not. Despite her disembodied quality--we never hear even the word "she" until line 6--she is so realistically suggested that it is easy to believe Stevens' thought of her as an actual modern woman, perhaps even his wife, whom he had once described as "une vraie princesses liontaine" (LWV, p. 82). But as Kenneth Fields suggests, real women of the time understood beauty on the model of the languid ladies of rapt expression in Pre-Raphaelite paintings, such as Dante Gabriel Rossetti's "Beata Beatrix," a portrait of his wife, Elizabeth Siddal. Such women were called "Stunners," and according to Fields were thought to have derived from portraits by Leonardo da Vinci, about whom Walter Pater wrote so well. The Paterian sensibility was part of the atmosphere of the time, and certainly the woman in "Sunday Morning" shares it. Her dreaminess and lethargy are pre-Raphaelite, and her desire to see life as art will lead to her projection of the paradise Stevens satirizes as "insipid" in stanza VI.⁶ Stevens' own desire to celebrate Sunday by rolling around

⁶ For all of these observations about the woman, I am indebted to Kenneth Field's fine article, "Postures of the Nerves: Reflections of the Nineteenth Century in the Poems of Wallace Stevens," The Southern Review, 7 (Summer, 1971), esp. pp. 787--792.

on the grass is more likely to provoke the boisterous celebration of stanza VII. His sensibility is very different from hers. In Stevens' ordering of the poem, the poet's sensibility seems at times to merge with hers. Nevertheless, she is a separable character, and her position is consistent throughout the poem.

A good example of Stevens' merging of disparate tonalities can be seen in the three questions which introduce the meditation of stanza II. They are all rhetorical questions which seem to worry the same issue, but they appear in an illogical order and are distinct in tone. The second one questions the validity of a "divinity" that can come only in "silent shadows and in dreams." But the first quotes a belligerent question, spoken by one who already knows the answer, and asks only how she should behave: "Why should she give her bounty to the dead?"

The "why should she. . ." form of the question suggests a mildly defensive petulance on her part, a petulance entirely appropriate to the characterization given her in the first stanza. The word "dead" is prejudicial, suggesting that she had already refused to feel the "dark encroachment of that old catastrophe." And what "bounty" has she to give, apart from her purely aesthetic appreciativeness, her imputed sensibility? Clearly these almost Jamesian nuances of tone are meant to characterize the woman, giving her status as an independent dramatic personage in the poem. Such dramatic presentation is not in itself inimical to the traditional tone of the meditative lyric, but it complicates the intimate relationship between the poet and his subject. And it prepares us to know that the answer which follows (I will return to the other two questions) belongs more to the woman than to the poet-speaker. When he says, "Divinity must live within herself," the word "herself" suggests, again, that he is "quoting" her. At first glance the line may seem to register Stevens' own appropriation of Blake's claim that "all deities reside in the human breast," but that allusion only tightens the irony: this woman is very different from Blake. The language of the passage is the poet's, but its prettiness it suggests an almost doting indulgence of her sophisticated aestheticism:

Passions of rain, or moods in falling snow:
 Griefings in loneliness, or unsubdued
 Elations when the forest blooms; gusty
 Emotions on wet roads on autumn nights;
 All pleasures and all pains, remembering
 The bough of summer and the winter branch.
 These are the measures destined for her soul.
 (II: 9-15)

In the prettiness there is hyperbole, which gives it away: are we really to believe that this woman, complacently ensconced in her sunny chair, knows

"all pleasures and all pains"? Her effortless nostalgias do not betoken even a moral sensibility, much less a tragic one.

But if, indeed, Stevens was indulging an impulse to dramatize by means of these tonal ironies, the impulse did not last long. And by inserting the second and third questions (II: 2-7), he effectively obscured any very clearly satirical tone. The result is that the woman's meditation in the passage above seems perfectly balanced between the ironic and the lyrical. Taken by itself, it may seem to be serious and exemplary, an inclusive model for man's proper relationship to nature--appreciative of both summer and winter weather. Or the passage may seem to represent Stevens' own most nostalgic admiration for an idealized Romantic conception of nature as wholly available to man's desire to enter into oneness or reciprocity with it. But such a view is not compatible either with what comes before or what comes after.

If we look at the second and third questions which introduce stanza II, we see two other tonalities, which, had Stevens not put them where he did, might seem far more consistently in terms of logic and imagery introduce the two tonalities of stanza IV. Let me juxtapose them:

What is divinity if it can come
 Only in silent shadows and in dreams?
 Shall she not find in comforts of the sun
 In pungent fruit and bright, green wings, or else
 In any balm or beauty of the earth,
 Things, to be cherished like the thought of heaven?
 (II: 2-7)

There is not any haunt of prophecy.
 Nor any old chimera of the grave,
 Neither the golden underground, nor isle
 Melodious, where spirits get them home,
 Nor visionary south, nor cloudy palm
 Remote on heaven's hill, that has endured
 As April's green endures; or will endure
 Like her remembrance of awakened birds,
 Or her desire for June and evening, tipped
 By the consummation of the swallow's wings.
 (IV: 6-15)

In the left-hand passages the question about "silent shadows" and "dreams" neatly presupposes an answer in terms of the "haunt of prophecy" and the "old chimera of the grave." And in the right-hand passages, the images of "green wings" is expanded very nicely in the images of "April's green" and the "swallow's wings."

The two tonalities are clearly distinct. Though Stevens merged them, they belong to two entirely different trains of thought. The left-hand lines belong to the poet's argument, but since my subject here is the woman's poem, I will delay discussion of them. In the right-hand passages, we hear the sympathetic, if not indulgent, tones by which the poet characterizes the woman's own sensibility. There is no sense of "quoting" her, though. Here he speaks for her, telling us what she "thinks," without her consent. Yet there are reminders of the woman's own luxurious sensibility, and perhaps a buried irony. The oranges on the woman's breakfast table are surely the source of the "pungent fruit"; her domesticated cockatoo suggests her image of the "bright, green wings" and, by extension, all the other birds she mentions, even the swallows who "consummate" her "desire for June and evening." And what about her thought of the "balm or beauty" of the earth? Are those words suggested by cosmetics and creams of the sort that sit in jars on the woman's dressing-table? Even her prettiest and seemingly most immediate responses to outdoor nature are merely imaginative extensions of her indoor pleasures.

The woman's five-line question which Stevens used to introduce stanza IV is probably, judging by its leisurely elaboration of subordinate clauses, a passage written to fit the place he decided to use it. Clearly it does not fit by any clear logic, dialectical or otherwise, the rest of the stanza. It is another elaboration of her favorite image, that of birds:

She says, "I am content when wakened birds,
 Before they fly, test the reality
 Of misty fields, by their sweet questionings;
 But when the birds are gone, and their warm fields
 Return no more, where, then is paradise?"
 (IV: 1-5)

It is worth noticing that if Stevens had intended a dialectical logic to govern the ordering of the poem, then the question would have served as a highly appropriate introduction to stanza VI. Of course, the woman's other question, from stanza V (where it hangs almost in isolation, with no relation to the passage before or behind it) would serve as well, for the content is the same:

She says, "But in contentment I still feel
 The need of some imperishable bliss."
 (V: 1-2)

Stevens clearly meant to use these questions as structural devices--to motivate the poem's speculation about the relationship of Death and Beauty. But the woman's attitude in favor of nature as art is still perceivable. Her image of "wakened" birds suggests that in her mind they

are objects of art transformed into "live" birds--or perhaps, again, metamorphoses of her pet cockatoo, itself more a part of her decor than a part of nature. It is her sense of artifice that must "awaken" and "test" the "reality." Having made live organisms part of her decor, he now perfects them by conferring imperishability. Like Yeats in "Sailing to Byzantium" she imagines the "artifice of eternity." Or rather, in stanza VI, she imagines an eternity of artifice.

The text of stanza VI carries a tone which is satirical of a subtext which is clearly implicit within it. The woman's imagined eternity of artifice, before the male narrator reduced it to absurdity, must have gone something like this:

(There is no change of death in paradise.
 There, the ripe fruit never falls, the boughs
 Hang always heavy in that perfect sky. . .
 We'll set our pears upon those river banks
 And spice the shores with odors of our plums.
 They shall wear our colors there,
 The silken weavings of our afternoons,
 And pick the strings of our imagined lutes!)

Paradise for her, clearly, is an indoor scene projected outdoors, something to be furnished by the imagination like a stage set. She must "set" her pears there, and "spice" it with her plums; it must "wear" her costumes, her "colors" and "weavings." In this subtext we see the final projections of the woman's sense of nature as decor. Her position has been consistent throughout the poem. Having refused to "give her bounty to the dead" in stanza II, she still fears death as late as stanza VI. Meanwhile her queries and arguments raise the two issues Stevens wants to deal with: the question of the relationship between art and life, and the issue of the death of God.

We turn now from the "woman's poem"--from the passages devoted to the woman's actual projection--to the male narrator's qualitatively different projections. There are at least three separable poetic movements in this part of the poem, all of which make contact with the processes of the woman's thought at one point or another. One of these movements begins in stanza III with a thematic statement about the death of God, the implications of which comprise the vision of stanza VII. Another begins in the narrator's reducteo ad absurdum treatment of the woman's projected paradise in stanza VI, and derives an explicit theory about the relationship between art and life which is manifest in stanza V. The third, and most convincing, begins in the presentation of God's death as a tragic fact, implicit in stanza I and explicit in the opening lines of stanza VIII, and demonstrated in the closing lines of the poem. These three movements, qualitatively distinct in tone and feeling, must be presented separately.

The death of God is not the poem's central thesis. Rather, it is the poem's most important given. The poem assumes it as a fact of history; stanza III gives us a version of that history, in schematic form:

Jove in the clouds had his inhuman birth.
 No mother suckled him, no sweet land gave
 Large-mannered motions to his mythy mind.
 He moved among us, as muttering king,
 Magnificent, would move among his hinds,
 Until our blood, commingling, virginal,
 With heaven, brought such requital to desire
 The very hinds discerned it, in a star.

(III: 1-8)

Such a theme puts "Sunday Morning" in the elegiac tradition as well as the tradition of the nature lyric. If the elegist's task is, as R. P. Adams describes it, to "effect some kind of resolution between men's desire for immortality and their knowledge that death is inevitable," then Stevens recognized the elegist's task in even more difficult terms. It is not unusual for the writer of elegies to sketch a large historical panorama against which to measure the importance of an individual's death. Within the tradition, man's death has an inevitable and somehow redeeming place" within the eternal order of things. But here, that sketch tells of the death of the gods themselves;⁷ Stevens must reconcile us not only to our own depths, but also to the fact that there is no redeeming universal order.

As a capsule history, stanza III defines the terms of a thematic symbology: Jove was of the heavens, but not of the earth; Christ was of both heaven and earth. The third sage of the pattern is thus predictable: "divinity" must be of earth alone, become fully human. But the arrival of that third stage is put as a series of questions, not as an accomplished fact:

Shall our blood fail? Or shall it come to be
 The blood of prairies? And shall the earth
 Seem all of paradise that we shall know?

(III: 9-11)

⁷ Stevens chose Jove to represent the dead classical gods. But the voice he uses in this section borrows its tonalities from the four-stressed, alliterative line of the Anglo-Saxon. Perhaps the Anglo-Saxon represents our best English model for archaic tones of violence. Very likely, though, Stevens recognized the need for a faintly whimsical sense of stylistic play as a cover for the pedagogical rhetoric of the "history lesson." A sense of such play, but with different diction, continues in stanza IV: 8-11.

The third question is put curiously, as if it expected a negative answer. The poem's explicit motivating question would, it seems, be put more positively than that: "And can we make the perishing earth or paradise?" For that is the question which is answered in stanza VII, the stanza which continues the opaque, apocalyptic tones of this passage:

Supple and turbulent, a ring of men
 Shall chant in orgy on a summer morn
 Their boisterous devotion to the sun,
 Not as a god, but as a god might be,
 Naked among them, like a savage source.
 Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.

(VII)

It may seem curious that in rejecting the Christian myth as obsolete, Stevens nevertheless uses its symbolic patterns as model for his own myth, or that he uses images out of the primitive past to suggest a future state. But much of the poem works that way; tradition provides context for the revision that surprises. The "blood of paradise" is Stevens' version of the Blood of the Lamb: The Christian paradox of sacrifice and redemption becomes, in Stevens' version, the human paradox of death and beauty which is the thesis of the poem. Rejecting the contents of the Christian scheme, he keeps its form; instead of God, we have the sun, "not as a god, but as god might be"; instead of emblems of the Spirit we are given "chants" and a "windy lake"; instead of heaven, the "sky"; instead of immortality, the "dew."

Stanza VII's picture of paradise has long been taken as a proof of Stevens' own commitment to the Romantic imagination as a secular power rather than a transcendental power. This stanza is obviously one for which Stevens had a great deal of fondness. Remembering his letter to his wife from Miami (quoted earlier), written the next Easter after the composition of the poem, we might easily guess that this stanza represents Stevens' expression of "the activity of Spring in our blood" and his desire to "roll around on the grass." But insofar as it means to be thematic, it is the poetry of guesswork, lyrically free of the difficulties of its philosophical position. It presents its apocalypse nostalgically, as if the imaginable future

comes full circle to a mythic, worldly but innocent past. It has probably misled readers in its sentimental effort to mythologize nature; that was not a habit for Stevens, and he did not try it again, to any important degree, later in his career. Stanza VII too easily encapsulates an image of nature in the Romantic view, as dynamic and diverse but organically whole. In that sense it contradicts not only the rest of the poem but, in large measure, the rest of his career. Stevens never thought for long that the imagination was the principle of a metaphysical organicism. He saw no harmonizing principle in the universe, either at its beginning or at its end, and his search for paradise did not depend on it.

When Stevens considered the problem of ordering the poem's parts, he probably thought it appropriate that stanza VII, a "true" projection of the future because it includes the fact of mortality, should be preceded by the lady's projection of the future in stanza VI, a "false" one because it does not admit the fact of death. In stanza VI, the narrator takes the woman's eternity of artifice, and makes of it his own reducteo ad absurdum argument in favor of death as the principle of paradise:

Is there no change of death in paradise?
 Des ripe fruit never fall? Or do the boughs
 Hang always heavy in that perfect sky,
 Unchanging, yet so like our perishing earth,
 With rivers like our own that seek for seas
 They never find, the same receding shores
 That never touch with inarticulate pang?

(VI: 1-7)

Stevens makes the woman's projection into a kind of ironic "Grecian Urn" Perfection is pictured here not as a love that will never fade or as an anticipation that will never turn to disappointment. Rather, Stevens appeals to mathematical models of perfection; ironical ones, such as Zeno's Paradox (5,6) and the story about parallel lines that never, even in infinity, meet (6,7). The woman's projection of paradise implies finally the sterility of perfection, not the coincidence of Beauty and Truth.

Stevens' quotation of Keats's "Ode on a Grecian Urn" is probably quite deliberate; the phrase which ends Keats's poem, "Beauty is truth, truth beauty," is no more or less aphoristic than Stevens' thesis, "Death is the mother of beauty". Keats's urn is his image of timelessness, but it is, he realizes, a "cold pastoral." Stevens' image is Mother Death, whose "burning bosom," however, implies an impassioned eternity, within which we "devise" the temporal constancy of "our earthly mothers waiting, sleeplessly."

Such an argument has poetic force only after the argument for Perfection has been defeated in stanza VI. But Stevens' use of that argument occurs in stanza V:

Death is the Mother of beauty; hence from her,
Alone, shall come fulfillment to our dreams
And our desires.

In what follows, there is first a bow to the traditional use of death as the instrument of a Romantic pathos--to Keats ("Ode to a Nightingale," stanza 3) in line 7, and to Shelley ("Ozymandias") in line 8. Then there is the turn, the demonstration that death is the principle of our paradisaical view of life, the principle of beauty. Curiously, the syntactic division does not coincide with the thematic reversal; there is an overlap which tends to weaken our sense of the cognitive structure of the stanza:

And our desires. Although she strews the leaves
Of sure obliteration on our paths,
The path sick sorrow took, the many paths.
Where triumph rang its brassy phrase, or
Whispered a little out of tenderness,
She makes the willow shiver in the sun
For maidens who were wont to sit and gaze
Upon the grass, relinquished to their feet.
She causes boys to pile new plums and pears
On disregarded plate. The maidens taste
And stray impassioned in the littering leaves.
(V: 5-15)

In this pretty passage, beauty is figured as maidenly passion. If we think of the last lines of stanza VI as belonging here (as they do, thematically and psychologically), then there is a triune of female figures including the maidens, our "earthly mothers," and Death as the mystical Mother. These three "generations" of women subliminally reiterate the parable of the new and the old which is the content of the stanza, and represent the apotheosis of the woman of the poem, whose "plums and pears" are piled on the boys' "disregarded plate." In that sense, this stanza may represent Stevens' most sympathetic "cure" of the woman's limiting aestheticism. Or perhaps Stevens means to underscore the woman's modernity by implicitly comparing these maidens' innocent passion to her luxuriant, sophisticated sensuality. The maidens may be the woman's "historical" prototypes, seen finally not in an urban flat but in a rural woodland setting, where passion-as-innocence historically belongs.

Stanza V represents a vision of the present, not the future. Yet its overly refined, rococo quality suggests that in its application of the theory

that "death is the mother of beauty," is a thesis about art rather than life. By the end of the stanza we suspect that it is Stevens' own Grecian Urn, whose images of pretty boys serving fruit on salvers to languishing maidens under delicate willows betoken a sublimated sexuality. It is surely curious that in "Sunday Morning," just as on Keats's Urn, the boys and girls never quite meet. If these maidens are the apotheosis of the woman, so the boisterous men of stanza VII are the apotheosis of Stevens himself; but they have their separate paradises, each made, as is Keats's "cold pastoral," out of an "activity of Spring in the blood"--and each unconsummated, except in art.

It is surely clear that all of these poetic moves repeat a pattern of perception and projection--a description, first, or a recognition of where one's heart is and then a projection of where one would like one's heart to be. The woman, ensconced in her sunny chair, would like an endlessly brilliant Sunday afternoon, furnished with her perfected plums and pears. Hers is a created paradise, an eternity of art. The male speaker, on his part, projects his own "blooded" paradise in stanza VII out of his historical sense that the gods are dead. Then having "proved" that her imagined paradise is "insipid," he counters her invention by introducing the principle of mortality as the key to an art of impassioned aestheticism in stanza V.

But in the multiplicity of these projections, we suspect that we are meant to select one as truer than another; rather, it is the problem of projection itself that is at issue. It is the problem of the relationship between need and satisfaction, between the earth and paradise--a particular kind of relationship between reality and imagination. Later in his career Stevens saw the dissatisfactions of projection out of human need, and spoke instead of "abstraction" or, more plainly, "description." "Description," he said in 1945, is

Composed of a sight indifferent to the eye.
It is an expectation, a desire,
A palm that rises up beyond the sea,

A little different from reality:
The difference that we make in what we see

And our memorials of that difference,
Sprinklings of bright particulars from the sky.

("Description without Place," V)

Yet even in "Sunday Morning" Stevens knew that projection involves the present as well as the future. "The brilliance of earth is the brilliance

of every paradise," Stevens said with nice ambiguity, in about 1946.⁸ The problem is not simply to invent a satisfactory vision of paradise. The problem is also to see the earth as paradisaical, when "every paradise" we have known so far is obsolete.

That, surely, is the thought that underlies Stevens' letter from the Hotel Halcyon in Miami, written as he listened to the inanity of Easter carols in the church across the street. Stevens often thought of Sunday as a day without character; and he knew Laforgue, who used even its name ("dimanche") as a synonym for foredoom, for the quotidian.⁹

The problem of the quotidian is not given major thematic status in the poem, but clearly it is part of the subtext. It accounts for the negative tone of the narrator's question in stanza III, so inappropriate in context: "And shall the earth/Seem all of paradise that we shall know?" And he goes on, with a tiredness that contradicts the ecstasy with which he answers the question in stanza VII: "The sky will be much friendlier than than now. . . Not this dividing and indifferent blue."

Within the psychology of the poem, it is clearly the poet, not the woman, who "Feels the dark/encroachment of that old catastrophe"; she, complacent, dismisses the gods as merely idea. Though Stevens' structure obscures the distinction between the tones of her sensibility and the poet's, we know his tones by now. He is the one who laments, in stanza IV, that both the gods and our visions of their paradisaical lives are dead: there is no "haunt of prophecy" or any "old chimera of the grave," and therefore there is no "golden underground" nor "isle melodious" nor "visionary south" nor "cloudy palm/Remote on heaven's hill." It is the poet, not the woman, who knows, as Stevens put it later, that even the death of Satan was a "tragedy for the imagination." As a result, our Sundays are boring, and we may not fill the space with the sound of our "insipid lutes."

The problem of the quotidian, then, is the aesthetic problem that must be solved, finally, by the poem. The poet's solution is to return to a sense of the death of the gods as a tragic event, but one with existential ambiguities:

⁸ The Necessary Angel (New York, 1951), p. 77.

⁹ I am indebted to James Baird, The Dome and the Rock: Structure in the Poetry of Wallace Stevens (Baltimore, 1968), pp. 50-51, for the reference to Laforgue.

We live in an old chaos of the sun,
 Or old dependency of day and night,
 Or island solitude, unsponsored, free,
 Of that wide water, inescapable.

(VIII: 5-8)

Here the poem returns to its most fundamental tone. It is a tone of quiet *indolence*, full of Greek and latin diction: the "old chaos" reminds us of the "old catastrophe" and the "old chimera of the grave" with an echoing effect which, like Coleridge's reminder of the "ancestral voices prophesying war," points back toward the fundamental disorder out of which the poem's order arises. Within this vision of the world of the present, we are connected with the ancient past--not with the death of Christ, but the death of Jove, an older catastrophe still. The result of this shift is a view of our lot not as inane or insipid, but as tragic, both demoralizing and exhilarating. The gods dead, the human imagination can find no transcendental connection with deity. Yet the secular imagination is both invited and provoked. It is free to invent whatever essence it will, though it must live with the fact that no deity exists to sanction its inventions.

The poem's justly famous final lines succeed, then, as a translation of the inanity of Sunday into a brilliance. It has to succeed not as a "projection" in which the imagined is furnished with the familiar, but as a "description" of nature, in which nothing is owed to human "complacency."

Deer walk upon our mountains, and the quail
 Whistle about us their spontaneous cries;
 Sweet berries ripen in the wilderness;
 And, in the isolation of the sky,
 At evening, casual blocks of pigeons make
 Ambiguous undulations as they sink,
 Downward to darkness, on extended wings.

(VIII: 9-15)

I will not try to referee the critical discussion of whether these lines are sentimental, or too dependent on Romantic models. The natural elements here are not even as exotic as the woman's cockatoo--they are familiar, accessible to the human imagination. But they are not possessed by it. It is easy to invest deer with human emotion; we have designs on the quill and the sweet berries, as table delicacies; pigeons, we probably ought to remember, are the urban birds which infest New York City where Stevens lived when he wrote the poem. But the deer are removed to the mountains, the berries to the wilderness, and the pigeons to ambiguity--and therein lies, I think, the cure for complacency. The thesis that "death is the

mother of beauty' is still operative here, but with a change of emphasis. "Death" means not only human mortality, but also the death of the gods, who, in dying, left nature as well as man "unsponsored." The pigeons who sing "downward to darkness" may seem to be making a traditional symbolic salute to a Romantic, elegiac death; but they also remind us of their "dependency" on "night and day," their ultimate inaccessibility to our imaginings. They belong, in short, to a nature that is older than Romantic nature. In escaping art, they escape the inane.

III

In my reading of the poem, I have tried to avoid discussing the implications which come out of Stevens' own ordering of the poem, for every other discussion has done that. It seems only commonsensical to assume that Stevens conceived the poem in several stages, and out of several large enabling ideas which he brought to bear on each other the best way he could. It seems quite likely that his desire to imitate the meditative structure of the romantic lyric came at least partly out of his frustration at the impossibility of tying all his lines of thought end to end in a satisfactory linear order. On the other hand, Stevens' temperament was unlike that of any of the English Romantic poets. His poems typically betray a large investment of idiosyncratic cognitive effort, and an equally large embarrassment at the essentially unpoetic parts of his own nature. It is easy to suspect that he imitated the associative structure of the Romantic lyric both out of necessity and a sense of taste. He abandoned the orderings of his own unwieldy cognitive structures in favor of a kind of shuffling of the deck; the poem, as a result, seems to consist of an alternation of tone and issues rather than logical sequences defining large areas of meaning. Having broken up his own patterns, he merged them again with an intense scrupulosity of language, smoothing the gaps by setting up an ostensible dialectic through the woman's questions, even at the cost of leaving some transparent backtrackings and repetitions.

In my reading of the poem I mean only to suggest that there are implications obscured by Stevens' ordering, not that he should have put the poem in some other order. Stevens' own ordering creates an illusion of wholeness and completeness, despite its difficulties. It represents his vote for emotional complication rather than clarity of thought, for the kaleidoscopic brilliance derivable from many small refractions rather than the focusing of a few large lenses. Stevens was philosophically and temperamentally incapable of the sustained helplessness to feeling thought that Wordsworth was capable of. But like Coleridge, he had an energy for words and for the momentary brilliances words can create. And with more intellectual will, he maintained a level of scrupulosity and taste which

sustains the illusion of coherence, wholeness within its variety, even consummation.

Beginnings of a Fabulous Mode in Wallace Stevens' Harmonium

by Martha Ravits¹

In 1923, a year after the appearance of T. S. Eliot's The Waste Land, the publication of Wallace Stevens' first volume of poetry, Harmonium, launched another powerful voice of American modernism. Eliot had already become an expatriate; Stevens constantly reminds us of his American Romantic heritage. While Eliot protested against the times using the image of barren fertility rites from ancient myth, Stevens sought to demonstrate the endless fertility of the individual imagination under any conditions. The despair of one and the optimism of the other still operate as major influences on American poetry today. Although the direction of Stevens' poetry in 1923 was less clear-cut than Eliot's, within the vitality and diversity of the Harmonium lyrics there emerges a fictional strategy--directly opposed to Eliot's that may be called Stevens' fabulous mode. Stevens had been toyed with the notion of titling his first book The Grand Poem: Preliminary Minutiae,² an indication that the Harmonium poems adumbrated an aesthetic that Stevens would spend a lifetime developing. His fabulous mode, present from the beginning, became one of his chief means of expressing and illustrating that aesthetic.

In the year of Harmonium's appearance, Eliot wrote that the "mythical method" of "manipulating a continuous parallel between contemporaneity and antiquity" was the writer's surest way of "making the modern world possible for art."³ Stevens, on the other hand, while acknowledging the difficulties of the times, proceeded on the assumption that any world, even the modern one, was possible for art. Against a background of modern skepticism and change, Stevens (influenced in part by the philosophy of George Santayana, whom he knew and admired at Harvard) sought to project in poetic fictions the self-reliance of the individual imagination as a

¹ Essays in Arts and Sciences, 9 (1980): 77-92.

² Letters of Wallace Stevens, ed. Holly Stevens (New York: Alfred A. Knopf, 1966), p. 237, hereafter referred to in the text as LWS. Other abbreviations, now standard in Stevens criticism, will also be used: CP (Collected Poems), OP (Opus Posthumous), and NA (The Necessary Angel).

³ "Ulysses, Order, and Myth," The Dial (November 1923), rpt. in Selected Prose of T. S. Eliot, ed. Frank Kermode (New York: Harcourt Brace Jovanovich/Farrar Straus and Giroux, 1975), pp. 177--78.

source of consolation in a secular era. He chose to "make it new," in Pound's words, by creating unpretentious poetic fictions entirely his own.

He looked not to the challenge of creating an overarching mythological pattern as did many modernists (Yeats, Pound, and Joyce in addition to Eliot) but to the less awesome if equally demanding task of shaping his own fabulous mode.

By turning to fabulation rather than myth, Stevens avoided the larger communal, philosophical, and religious claims of myth and adopted instead an unpretentious personal form. Eliot in The Waste Land invented a new form in which to cast modern material by comparing it to previous tradition. Though his method was radical, his aims were deeply conservative. Stevens, using fable, a simple secular form ideally suited to the shorter lyric, set about demonstrating the spontaneity and resilience of the imagination under any circumstances. His debunking of myth-- "Phoebus is dead, ephebe" (CP, 381)--and pursuit of fable can be seen as part of his pervasive skepticism. Because myth ultimately alludes to conditions of belief, it narrows man's perception of the endless possibilities and explanations for reality. In a secular age, Stevens hoped that art, particularly poetry, would help freeman from the constraints of previous mythologies and religion: "After one had abandoned a belief in god, poetry is that essence which takes its place as life's redemption" (OP, 158).

With fable Stevens gradually developed a fictional mode capable of displaying the redemptive function of poetry in brief, ever available "flicks" of imagination. The very brevity and wit of the form ensures its flexibility, and Stevens came to bend it toward increasingly ambitious purposes over the course of his career. Each fable is an entirely new fiction, a fresh example of the imaginative process. As provisional fictions, fables are poetic trials or constructs brought down several notches on the cultural scale from religious or secular myth and closer to the inexactitude and exhilaration of everyday thought. From the beginning, Stevens' aim was to locate the imagination as a source of individual satisfaction close at hand, ever present, and renewable.

Already in his first volume, poems in a fabulous mode indicate the optimism with which Stevens took up the quest for what would evolve into a modern three-pronged aesthetic: abstraction, change, pleasure. Fables illustrate his dramatic verve and early became favorite vehicles for presenting his formidable talents of wit and invention. But for all their surface playfulness, these early fables also convey his underlying aesthetic convictions: fables give the measure of Stevens' powers of thought while demonstrating his profound originality.

The development of Stevens' fabulous mode can first be traced in the emblematic, "anecdotal" poems of Harmonium. While compiling the volume in 1922, Stevens confided in a letter to Harriet Monroe that he wished "to keep on dabbling and to be as obscure as possible" until he had "perfected an authentic and fluent speech" (LWS, 231). This wish, discernible throughout the book, is nowhere more evident than in the several "anecdotes," which represent Stevens' earliest attempts at perfecting a type of provisional fiction that would also fulfill his symbolic aims. These apparently simple, conversational poems contain in embryo the fabulous mode that later generates the full-scale fables of Stevens' most significant works.

Altogether Stevens named seven of his early experiments in narrative technique "anecdotes": a section of the early "Lettres d'un Soldat" titled "Anecdotal Revery" (OP, 12); "Anecdote of the Abnormal" (OP, 23); and five Harmonium poems--"Earthy Anecdote," "Anecdote of the Jar," "Anecdote of Men by the Thousand," "anecdote of Canna," and "Anecdote of the Prince of Peacocks." He employs the term deftly and with humor: after 547 lines of "The Comedian as the Letter C," he calls that poem an "anecdote / Invented for its pith, not doctrinal / In form though in design" (CP, 45). His shorter anecdotes also contain a mixture of wit and doctrine.

The word "anecdote" comes from the Greek anekdota, meaning "things not given out" or "unpublished things." Stevens' ironic twist of the name stresses the tentative, nondefinitive status of his brief fictions and his undogmatic attitude toward his own fiction-making. Originally a biographical or historical form, anecdote now suggests an informal or humorous slant on things, what Stevens called the poet's "unofficial view of being" (NA, 40). The term "anecdote" in the titles of the Harmonium poems helps prepare the reader for their unconventional content. These pieces exhibit Stevens' personal joie d'esprit. As Adelaide Kirby Morris observes: "Dealing with such things as firecats, the red prince Berserk, and the huge canna in the dreams of X, they cannot be mistaken for fact but are . . . fictions posing, through Stevens' sleight-of-hand, as fact."⁴

Stevens also plays on the connection between anecdote and oral form. He uses the term to gather the force of the American vernacular into his style, for it implies, among other things, that Stevens, like Twain and Whitman, is a teller of tall tales, a native artist who draws on the vitality of American speech. Though Stevens' anecdotes turn out to be tightly

⁴ Wallace Stevens: Imagination and Faith (Princeton: Princeton University Press, 1974), p. 23.

controlled, artful poems, they nonetheless reflect the poet's early desire for an unpretentious, unstilted fictional mode.

By masking his technical precision in seemingly casual, nonce creations, Stevens emphasizes the function of change in the poetic process. Anecdote is a short, episodic form whose brief span necessarily limits sequential development. In "a universe of inconstancy" (CP, 389), the choice of short anecdotal form releases the poet from the constraints of cause-effect narration and frees him to describe aspects of change in a momentary, provisional fashion.

Yet beneath this surface simplicity, Stevens' anecdotes reveal the emergence of his symbolic dualism. As John Enck has noted, these poems "usually turn upon diametric poles like reality-illusion, art-nature, waking-sleep, tangible-transcendent."⁵ The anecdotes show Stevens' early orientation toward brief fictions, vivid in outline, flexible in form, symbolic in import. Though Stevens would abandon references to anecdote after Harmonium, this seminal form marks the first stage of his search for a fictional mode that could be adapted to the theoretical formulation of his aesthetic. Fable soon replaces anecdote in Stevens' work as a form that permits greater latitude and symbolic scope, yet the beginning of his fabulous mode appears on the very threshold of Harmonium with "Earthy Anecdote."

Though not first in order of composition, "Earthy Anecdote" (CP, 3) is the poem Stevens positions first in Harmonium. It introduces one of the book's recurrent forms and Stevens' ironic, idiosyncratic use of titles. Under the double entendre of its name, "Earthy Anecdote" depicts the earth itself, reality as perceived by the individual imagination. Stevens was critical of a drawing that accompanied the poem when it first appeared in the July 1918 issue of The Modern School: "Walter Pach's illustration is just the opposite of my idea. I intended something quite concrete: actual animals, not original chaos" (LWS, 209). Pach's misinterpretation is understandable, however, because in the wake of Imagism, Stevens' symbolic mode was an abstract departure from the pictorial precision of that movement. His animals operate on two levels. As he explains in his "Adagia": "The bare image and the image as a symbol are the contrast: the image without meaning and the image as meaning. . . . Poetry as an imaginative thing consists of more than lies on the surface" (OP, 161). The animals in "Earthy Anecdote" represent both "actual animals" and

⁵ Wallace Stevens: Images and Judgments (Carbondale: Southern Illinois University Press, 1964), p. 55.

components of experience. Most crucial in context in their movement, the description of their interaction; for this reason Stevens said of the poem, "there's a good deal of theory about it" (LWS, 204).

The Oklahoma setting of the anecdote suggests the unbounded freedom of the American range, and the wildness of the stampeding "bucks" identifies them as deer or antelope. Is it their adversary, the firecat, a fabulous beast, that is totally unexpected in this setting. As the bucks "went clattering," the firecat "bristled in the way," forcing them to swerve in "a swift, circular line" first to the right, then to the left. The motion of life in this anecdote has theoretical implications, since the leaping firecat holds sway over the bucks and organizes their random run into an abstract pattern, a pattern mirrored in the stanzaic repetitions and turns of the tale. The poem is symmetrically composed. The first stanza serves as exposition; the second as thesis; the third, antithesis; the fourth, a combination of the previous two or synthesis; and the last stanza brings the action to a halt with a satisfying element of poetic closure:

Later, the firecat closed his bright eyes
And slept.⁶

The firecat's final gesture links it to temporal existence, as Stevens uses a concrete detail to set off the fabulous aura of his symbolic beast. The matter-of-fact tone of the narrative heightens it [sic] theoretical ramifications, for the anecdote both demands and refuses to be read on a literal level. By presenting unreality as reality, it incorporates the fabulous into earthy existence. Stevens makes the fabulous--and by implication the burning power of imagination--a power that co-exists with and orders untamed reality.

The dynamic dualism of order and wildness, imagination and reality, which runs through several of the anecdotes, was constantly expanding during this period. The last stanza of "Anecdote of the Abnormal" (OP, 23), a poem Stevens excluded from Harmonium, is now remembered primarily because it contains a prelude to his idea for the long poem "The Comedian as the Letter C." Crispin's name, with its dual reference to valet and saint, illustrates the absurdity and nobility of his characterization as a

⁶ Barbara Herrnstein Smith lists stabilizing closural allusions as "events such as sleep, death, dusk, night, autumn, winter, descents, falls, leave-takings and home-comings." Stevens uses an array of these in his Harmonium poems. See Smith's Poetic Closure: A Study of How Poems End (Chicago: University of Chicago Press, 1968), p. 176.

poetic figure caught between the real and the ideal trying to embrace both at once:

Crispin-valet, Crispin-saint!
The exhausted realist beholds

His tattered manikin arise,
Tuck in the straw,
And stalk the skies.

Similarly, dualism is the determining force behind "Anecdote of Canna" (CP, 55), a Harmonium poem that turns on the unconscious filaments of connection between dream and reality. Stevens depicts the dream of X, "the mighty man" of the capital, as "thought that wakes/In sleep" where it "may never meet another thought/Or thing." But in the daylight hours of waking life such dream-thought is evoked by connection to its prototype in a poetic deja-vu. The discontinuity between dream and waking consciousness (indicated by the ellipses of the poem's sixth line) is bridged by the relation between the larger-than-life dream canna and the real plant. The case of the anonymous X lends an air of mystery to the narrative and hints that the protagonist is a cipher for Everyman, in whom the interrelatedness of antithetical aspects of psychological experience operates constantly although unnoticed. Through this tiny anecdote Stevens broaches the difficult theme of the relative immediacy of dream and reality.

"Anecdote of the Prince of Peacocks" (CP, 57) is a further exploration of this subject. The brilliant blue plumage of the peacock marks the dreamer of this anecdote as a figure of pure imagination. An earlier manuscript version of the poem explicitly identified the protagonist as a disillusioned romantic:

In the land of peacocks, the prince thereof,
Grown weary of romantics, walked alone,
In the first of evening, pondering.⁷

The bird's species, perhaps an allusion to the cliché "proud as a peacock,"⁸ may account for his symbolic downfall according to the classic

⁷ Published by Robert Buttel in Wallace Stevens: The Making of Harmonium (Princeton: Princeton University Press, 1967), p. 192.

⁸ Stevens uses this expression to describe himself in a 1907 letter to his future wife, Elsie Moll (LWS, 103).

pattern hubris-ate-nemesis. Stevens reworked the Harmonium version of the anecdote to give it the heightened impact of dramatic monologue and a more forceful beginning, in medias res; thus the final version shows Stevens' growing mastery of the dramatic potential of anecdotal style, as the peacock protagonist is interrupted in his wandering through the moonlight of dream:

In the moonlight
I met Berserk,
In the moonlight
On the bushy plain.
Oh, sharp he was
As the sleepless!

And, "Why are you red
In this milky blue?"
I said,
"Why sun-colored,
As if awake
In the midst of sleep?"

The structure of this, the last of Stevens' anecdotes, approaches traditional fable as one symbolic figure questions another in a dramatic discourse. Here both dreaming and waking consciousness are personified in two bold onomastic strokes, reinforced by color coding, as the "prince of peacocks," blue like the dreamscape, finds himself in opposition to the red "Berserk," whose name portends the fury of reality. Berserk admonishes the dream that there is no escape from reality, for he has set the very ground on which the peacock stands with "traps" and "blocking steel." The anecdote comes to resemble an anxiety dream in which the pressure of reality penetrates the dreamer's unconscious to awaken him. Berserk, as the romantic's nemesis, signifies the potency of reality as the poet's fate and poetic material. The anecdote embodies an idea Stevens recorded in his "Adagia" and would stress repeatedly in later poems: "The real is only the base. But it is the base" (OP, 160).

The steadily developing dynamic portrayal of the interpenetration of dream and reality in the anecdotes shows how the poet molded these simple fictions into sophisticated vehicles for expressing his aesthetic dualism.

Before he settled on the terms "imagination" and "reality" as the poles of that dualism, Stevens used the more conventional antithesis of dream and reality. Anecdotes represent Stevens' earliest coupling of doctrinal content

and fictional form and lead directly to the more expansive fictional mode of fable for his theoretical formulations.

Fables become a logical outgrowth of Stevens' fictional bent because they are traditionally associated (if we think of Aesop or La Fontaine) with the dramatic portrayal of didactic content. Although Stevens' fables are only indirectly didactic, the reader's recognition of the implicitly doctrinal nature of the form attaches to Stevens' fullest fables and satisfies what

Helen Vendler has called the poet's "diffident didacticism."⁹ The freshness of his fabulous mode stems in part from his successful adaptation of an ancient moral form to the complex subject matter of modern poetry, which Stevens accomplishes by simply shifting the content of fable from moral to aesthetic ground.

The imaginative component of thought depicted as a realm of dream in Stevens' earliest poems represents the strength of what he later calls "the irrational element in poetry" (OP, 216). Like Bergson and Santayana, Stevens draws a distinction between the logical demands of philosophic thought or "rationalism" and the powers of mind manifest in imagination and art. Stevens formulates his apology for the irrational element in poetry in "Palace of the Babies" (CP, 77), a Harmonium piece that signals a transition from the simplicity of anecdote to the evocative complexity of his mature fables.

According to this poem, to demand a rational explanation for everything, to refuse to believe in anything but bare, demonstrable fact, in short, to be too radical a skeptic or "disbeliever" stifles one's inherently poetic response to the world and exacts a heavy price. The poem warns of the sense of alienation that can befall a man cut off from the satisfactions of imagination, here represented by night's luminous palace of dream from which the poem takes its title, the "palace of the babies." The protagonist, called the "disbeliever," finds himself locked out of this palace: he views it from the outside, observing the gates, the moonlight on the walls and facades, but cannot gain access to the inside where he envisages "humming sounds and sleep." Thus the palace of the babies is a symbol for the sense of well-being associated with dream, for dream as an incubator of creative

⁹ Helen Hennessy Vendler, On Extended Wings: Wallace Stevens' Longer Poems (Cambridge, Mass.: Harvard University Press, 1969), p. 20.

ideas, because in Stevens the unarticulated music of "humming" comes to signify the rise of poetic music in the mind prior to verbal expression.¹⁰

The disbeliever is blocked from such imaginative potential by the skepticism that limits his mental experience to the strictly rational. His frame of mind inhibits emotional response so that as he gazes "each blank window of the building" reflects only the blankness of his own spirit. No poetic vision is granted him. The babies inside the palace, remain hypothetical. If they exist, the disbeliever will not see them. Their

remoteness signals the alienation of the protagonist's poetic sensibility. The shimmering room in which the babies gather, radiant like the moonlight, is contrasted to the darkness of the disbeliever's mind. Night, like a primeval mother of imagination nurses the babies with "dreams of fledgling wing," a metonymy for the promise of imaginative flight. In "A Collect of Philosophy," Stevens uses a Shelleyan image to link the word "wing" to poetry itself: "That the wing of poetry should also be the rushing wing of meaning seems to be an extreme aesthetic good" (OP, 187).

In the fable, the wing of poetry, and therefore the wing of meaning, is withheld from the disbeliever. The potential for poetic flight belongs only to the babies, incipient ideas, embowered in night's palace of dream. The mature man, shut out of night's nurturing source of dream, is beset by "clamoring wings of birds of black" that revolve in his mind like unresolved doubts, "Making harsh torment of the solitude."

Though this fable is unusually dark for Harmonium, it illustrates what Stevens believed was a principal danger of modern skepticism. To deny the pleasures of dream and fantasy, crucial elements of poetic imagination, is to sacrifice a vital source of human satisfaction in our secular age. A man of imagination must believe "beyond belief" (CP, 336), forgoing concrete proof, "because poetic value is an intuitional value and because intuitional values cannot be justified" (NA, 149). As Stevens notes in one of his "Adagia": "There must be some wing on which to fly" (OP, 176). By fostering the imagination, the irrational element of poetry fulfills an essential human need. "The world about us," he writes, "should be desolate except for the world within us." (NA, 169)

In his invocation to the muse in Harmonium, "To the One of Fictive Music" (CP, 87), Stevens expresses his desire for a poetic mode that depicts

¹⁰ Cf. "The hum of thoughts evaded in the mind" (CP, 388), "The form on the pillow humming while one sleeps," (CP, 247), and "the aureole above the humming house" (CP, 247).

the familiar world of reality through the "fictive music" of poetic imagination. For Stevens the writing of poetry is a means of healing the rift between man and the world caused by the birth of consciousness that "separates us from the wind and sea,/Yet leaves us in them." The poet's vision of a new relation to nature, a synthesis of subjective and objective reality, becomes a sign of ascension to full imaginative potential.

In the chapter of *Walden* entitled "Where I Lived, and What I Lived For," Thoreau wrote: "Shams and delusions are esteemed for soundest truths, while reality is fabulous." Stevens often celebrates reality in accord with the doctrine of his nineteenth-century country-man. Perhaps Stevens was thinking of Thoreau in his cabin at Walden Pond, when he wrote "Hymn from a Watermelon Pavilion" (CP, 88):

You dweller in the dark cabin,
 To Whom the watermelon is always purple,
 Whose garden is wind and moon,

 Of the two dreams, night and day,
 What lover, what dreamer, would choose
 The one obscured by sleep?

The watermelon pavilion is a metaphor for the fabulous aspect of reality, and the speaker of the hymn views all of nature as a succulent fruit, a nourishing environment tinged by the purple of poetic consciousness that results from the proper combination of the red of reality and the blue of imagination. Here the dichotomy between dream and reality is erased as the satisfactions of dream, or subjective experience, suffuse both sleeping and waking consciousness.

In a commentary on a later work, Stevens wrote: "While I am writing what appear to be trifles, I intend these trifles to be a missal for brooding-sight: for an understanding of the world" (LSW, 790). "Hymn from a Watermelon Pavilion" takes the form of a direct address to an introspective aspect of the self, as the poet exhorts a dweller in the dark cabin of the mind, a man of brooding-sight, to rise and greet the day. Emblems used throughout *Harmonium* are grouped in this aubade as lures to naturalistic celebration:

Here is the plantain by your door
 An the best cock of red feather
 That crew before the clocks.

A feme may come, leaf-green,

Whose coming may give revel
Beyond reveries of sleep,

Yes, and the blackbird spread its tail,
So that the sun may speckle,
While it creaks hail.

Your dweller in the dark cabin,
Rise, since rising will not waken,
And hail, cry hail, cry hail.

The reconciliation of the world of dream and the world of reality is proclaimed in this waking vision by the joyous refrain on which the poem ends. The word "hail" (a cognate of "hale") originally meant whole or healthy, and as man's hymn to reality it expresses a sense of well-being and vital connection to the world. In contrast to the disbeliever in "Palace of the Babies," who found himself locked out of the source of imaginative satisfaction, the dweller in the dark cabin is invited to step out into the sunlit world of his own garden where the pleasures of dream await him in commonplace reality. Here the Stevensian motif of the dualism of dream and reality has come full circle to a vision that unites these opposites in a fabulous watermelon pavilion.

From anecdotal beginnings, Stevens' fabulous mode stretches into two directions--toward the romantic pathos of dramatic poems like "Palace of the Babies" and "Hymn from a Watermelon Pavilion" and toward the comic and ironic strain of many Harmonium lyrics. The symbolic format and comic approach to demystifying the poetic quest, displayed at such length and with such versatility in the "anti-mythological poem" (LWS, 778) "The Comedian as the Letter C," became characteristics of Stevens' method in shorter poems as well. Stevens experiments with the comic potential of his fabulous mode as a means of presenting poetic aspirations in fictional garb.

Harmonium is filled with fanciful portrayals of the developing poet as a scholar of reality. Unlike Pound or Eliot, Stevens does not satirize the aspiring poet through harsh realistic treatment, nor does he turn to local mythology for early heroes as Yeats did. Instead, Stevens invents his own fabulous protagonists, figures of pure imagination, ready to battle the intractable material of their world. These poet-scholars confront reality and try to fashion an appropriate response; thus, Stevens' portrayal of the poet emphasizes the subjective nature of man's life in the world and the miraculous nature of the poetic imagination. In this regard alone, his method of fabulation becomes one of the most original and successful innovation of his early poetry.

In "Homunculus et la Belle Etoile" (CP, 25), the emerging poet is literally named "little man" for his developing stature and embryonic potential. Employing a popular technique of fabulists like Swift and Carroll, Stevens uses a distortion of size to indicate his hero's mental predicament, a type of symbolic relation to reality ultimately rooted in folklore and fairy tales. The protagonist's "torments of confusion" or self-doubt are externalized in his size at this interlunar juncture. Homunculus finds solace for his unrealized poetic ambitions by contemplating the evening star, pastoral emblem of the young poet as in "Lycidas" and "Adonais,"¹¹ as he gazes at the star reflected in the waters of Biscayne

Bay, where it forms a point of light in the darkening seascape and conducts the thoughts of "drunkards, poets, widows,/And ladies soon to be married."

The irony of this list merges with a philosophic theme, for, most dramatically, the light of the star opens the hearts of philosophers to a subjective influence comparable to visitation by a fecund muse who brings revelation "in the simplest of speech." By this same speaking light the Stevensian prodigy comes to recognize the tacit bonds of connection between subjective and objective knowledge, an awakening that makes this what Stevens himself called "an early poem of order" (LWS, 306). For Homunculus, in a mock romantic tradition, the appearances of nature constitute a philosophic text on a universal order of correspondences. First in a long line of Stevensian poet-readers,¹² Homunculus interprets the evening star as a beneficent sign that dispels his doubts and signifies the poet's successful integration of the real and the ideal:

It is a good light, then, for those
That know the ultimate Plato,
Tranquillizing with this jewel
The torments of confusion.

¹¹ Geoffrey Hartman writes that "The Evening Star poem is a fickle and minor genre. But its brief span of life, mainly as an eighteenth-century idyllion, belies the interest of a theme which poets occasionally renew and which is constantly merging with the larger question of continuity--personal or historical." He concludes that the evening star "both rouses and chastens the prophetic soul." See "Evening Star and Evening Land" in The Fate of Reading (Chicago: University of Chicago Press, 1975), p. 150 and p. 178.

¹² Cf. Stevens' poet-readers in the later poems "The Reader," "Phosphor Reading by His Own Light," and "The House Was Quiet and the World Was Calm."

Stevens again uses comic distortions of size in a dispute between two rival poets staged as a cockfight in "Bantams in the Pone-Woods" (CP, 75). Here the "inchling," a self-effacing mask for the emerging poet, hurls rhetorical barbs at an exotic rival, whose very name contains the challenge "if you can":

Chieftain Iffucan of Azcan in caftan
Of tan with henna hackles, halt!

Damned universal cock, as if the sun
Was blackamoor to bear your blazing tail.

Fat! Fat! Fat! I am the personal.
Your world is you. I am my world.

You ten-foot poet among inchlings. Fat!
Begone! . . .

The inchling's mock-heroics contain a veiled plea for poetic independence, as this new American talent guards his native territory from the more worldly invader. The theoretical differences between Iffucan and the incipient poet are clarified by the identification of Iffucan as a "universal" poet, who by trying to encompass too much material has grown bloated--or as the inchling puts it, "Fat! Fat! Fat!"--while the tiny inchling attends to the "personal" strain of poetry, bristling among the pines and pointing "their Appalachian tangs" as his rhetorical weapons. This attention to detail marks the inchling as another fabulous version of the poet who works to shape the particulars of his native world into the poems of his climate.

But such comic confidence does not always prevail in Stevens' early fables, which chart the difficulties as well as the successes of imaginative vision. In the coda to one of his greatest late poems, Notes Toward a Supreme Fiction, Stevens describes the dichotomy between the imagination and reality as a "war between the mind and sky." Yet his insistence that the poet must be a soldier of reality dates back to an often overlooked Harmonium piece, "From the Misery of Don Joost" (CP, 46). This dramatic monologue describes the aftermath of a poetic agony and suggests that the same measure of courage traditionally ascribed to the warrior-hero belongs also to every hero of imagination. In this fable, Don Joost (whose name puns on "joust" and "just") does not battle against an equal, but wages a fabulous combat with the sun. As the halting rhythm of his speech indicates, Don Joost feels depleted after his contest against nature, for whose vitality he is no match. Even though his Spanish title and chivalry are reminiscent of Don Quixote, unlike the romantic tilter at windmills,

Don Jost gains a certain amount of fateful knowledge from his hopeless confrontation with reality:

The powerful seasons bred and killed,
And were themselves the genie
Of their own ends.

Such cyclic proliferation on the part of nature challenges man to evolve an equal. The knight's painful realization that he cannot, that his creative genius fails, is reinforced by his senses and his perception of "the very self of the storm." The pathetic fallacy does not comfort him, but helps him to formulate the meaning of his experience, which confirms Emerson's warning that "We cannot bandy words with nature, or deal with her as we deal with persons. If we measure our individual forces against

hers, we may easily feel as if we were the sport of an insuperable destiny."¹³

Another Harmonium poem that first appeared with "From the Misery Don Joost" in a 1921 issue of Poetry magazine, "Tea at the Palaz of Hoon" (CP, 65), presents a view of triumph in contrast to Don Joose's defeat. Don Joose gleans self-knowledge from retreat: Hoon gathers it from expansion as he celebrates the joys of poetic solitude. Stevens teasingly wrote of his persona: "Hoon is Hoon although it could be that he is the son of old man Hoon. He sounds like a Dutchman. I think the word is probably an automatic cipher for 'the loneliest air,' that is to say, the expanse of sky and space" (LWS, 871). The fabulous setting of Hoon's discourse is his "palaz," which resembles an open Italian palazzo, for Hoon has appropriated the entire cosmos as his dwelling. He descends the western sky like a majestic staircase, while the sunset at his back signifies the juncture of day and night so that transformations of time as well as space are included in his vision.

A version of the poet as a self-elected ruler of reality, Hoon relates the story of his self-coronation in ritualistic diction. His purple robe, ointment, and hymns--the insignia of a royal investiture--are emblems here of poetic incarnation.¹⁴ Hoon's egotistically sublime view of the entire

¹³ Ralph Waldo Emerson, Essays: Second Series (Columbus, Ohio: Merrill, 1969), pp. 210--11.

¹⁴ See Michel Benamou, Wallace Stevens and the Symbolist Imagination (Princeton: Princeton University Press, 1972), p. xxi and Harold Bloom, Wallace Stevens: The Poems of Our Climate (Ithaca:

world as a reaffirmation of his own creative consciousness obliterates the conflict between perception and external reality that plagued Don Joose:

Out of my mind the golden ointment rained,
And my ears made the blowing hymns they hear.
I was myself the compass of that sea:

I was the world in which i walked, and what I saw
Or heard or felt came not but from myself;
And there I found myself more truly and more strange.

Hoon's transfiguring rite of self-discovery marks the furthest extreme of the poetic hero's confrontation with reality in Harmonium. But his ecstasy must be measured against a full span of poetic encounters,

including the misery of Don Joost. The triumph of one persona and the defeat of the other are both phases of the mind's war with reality. By delineating conflicting outlooks in his first volume, Stevens dramatizes the poet's struggle for self-definition as a quest that entails constant change and, at best, a process of trial and error. The strength of his fabulous mode derives from its unique ability to illustrate the workings of the imagination, to communicate the redemptive function of poetic vision as it intersects with reality.

Stevens bravely casts his prediction of the fate of his early poetry in a Harmonium fable that centers on a rejoicing personification of his young American muse in "The Paltry Nude Starts on a Spring Voyage" (CP, 5). His opening protest--"But not on a shell, she starts. . . ."--contrasts the birth of his American innocent to Botticelli's Renaissance portrait of "The Birth of Venus," an image not "archaic." Through the understated irony of the comparison Stevens gains indulgence for this protection of his own verse. His modern nude sets out at her poetic inception in modest simplicity--she rides the "first-found weed" of spring rather than the shell of Venus' majestic sea-birth.¹⁵ But her unassuming manner belies her true intent, for she, like her divine prototype, hopes to acquire the "purple stuff" of the goddess' robe in a symbolic donning of the poetic mantle.

Stevens launches this personification of his early verse straight into the turbulent waves of reality, where--like Crispin, her closest male

Cornell University Press, 1976), pp. 64--65.

¹⁵ For an analysis of this poem's relation to Botticelli's painting and Pater's commentary on it, see Bloom, pp. 25--26.

counterpart--she will presumably be annulled and made new. The paltry nude moves out of her native New England "salty harbors" eager for "the brine and bellowing/Of the high interiors of the sea." This neophyte engagingly portrays the aims of Stevens' first poetic phase. The unrealistic premise of fable allows Stevens to express in fictive form the advanced poetic ambitions and poetic boasts that his natural inclination to reticence might otherwise have denied him. The bravura of his comic stance excuses the audacity of self-prophecy.

While the paltry nude's heels foam in the ocean of reality, she effortlessly "touches the clouds, where she goes," thus partaking of both the real and the ideal. This whimsical beginning points to an illustrious end when, as "the goldener nude" of Stevens' later poetry, she

Will go, like the centre of sea-green pomp,
In an intenser calm,
Scullion of fate,

Across the spick torrent, ceaselessly,
Upon her irretrievable way.

With the subtle internal rhyming of comparative forms--"goldener," "later," "intenser"--this description foretells the sea-change and maturation of Stevens' poetry as it advances from the youthful vigor of Harmonium toward the more stately embodiment of "an authentic and fluent speech."

Through emblematic fables Stevens speaks at once of external and internal reality. His philosophical dualism not only lends itself to the construction of plot based on the clash of opposites but extends the comparison between objective and subjective experience into a commentary on personal poetic growth and continuation. The fabulous mode of Harmonium attests to the scope and abundance of his unique imagination. Yet Stevens remains at best an incomplete dramatist whose fables suggest the interaction of various components of experience as much through abstraction as through plot development--thus the tentative, enigmatic quality of even his most complete later fables. From the beginning, however, the fabulous becomes for Stevens an indispensable mode for depicting from a proper aesthetic distance that area where the themes of poetics and the themes of self meet.

Stevens' "The Emperor of Ice-Cream":
The Requiem of the Romantic Muse

by William Bysshe Stein¹

Like the legendary dirge, "Great Pan is Dead," Wallace Stevens' historical assertion, "I think I should select from my poems Harmonium as my favorite 'Emperor of Ice Cream'. This was a deliberately commonplace costume, and yet seems to me to contain something of the essential gaudiness of poetry" (Letters, #292), proclaims the disposition of still another divine spirit. On this occasion it refers to the muse of inspiration that by way of Spenser and the classical epic, under numerous personifications, nurses the raptures of the nineteenth- and twentieth-century Romantics. Consonant with actuarial dispassion (and a knowledge of fraudulent claims), Stevens pens a requiem for the long delayed wake of this ubiquitous phantasm. Exalting "the emperor of ice-cream" as "an absolute good" (Letters, #387), he fabricates a goad [sic] of poetry who imparts the practices of poets down through time--the concocting of rhythmical conceit for the purpose of comforting deceits, the desserts of illusion. Thus Stevens reveals that in a world of things-as-they-are the poet always emulates the sovereign of melting delights. A victualer of the word's worth, he serves up his flavored platitudes about things as-they-ought-to-be or might-have-been in recipes of language (symbolic, mythic, and morassy) never to come to be, glorifying the power of glossolalia. Always acting out the vatic humbuggery of his function (the tenor of so many magazine interviews today), the deceiver too often begins to believe in his own deceptions.

Not Stevens, though; his phrase, "the essential gaudiness of poetry" exposes this imposture in the etymology of gaud. In its circuit of meaning from Latin, gaudere, "to delight in," through Old French, gaudir, "to rejoice," into Middle English, gawde, "jest, plaything, toy," the word describes, even in its present usage of "showness," the irrepressible ludic impulse behind the creative act. "The Emperor of Ice-Cream" picks up the overtones of these semantic permutations, especially Stevens' elation in cunningly weaving his web of tergiversations. A comic inversion of high brow formalism, the title flouts the endoscopic curiosity of the hermeneutists. Though hermetically sealed off from assimilation into any external system of allegory, myth, psychology, or philosophy, the epithet still tickles off attention in accordance with the treacherous incantatory magic of words. At this juncture Stevens turns tradition upside down.

¹ Notes on Modern American Literature, I (1977), Item 9.

Mimicking the inanity of naming, unnamng, and renaming an abstraction, he deconstructs the roboted invocations of the Romantic muse. Reversing the hyperbolic snuffling of "le Monocle de Non Enclé,"

Mother of heaven, regina of the clouds,
O sceptre of the sun, crown of the moon,

He reduces the practice to the lowest common denominator of aesthetic taste in the pun on the universal relish for ice cream. In effect, Stevens' panjandrum displays the failure of imagination evinced in the replication of this stereotyped convention of lyrical intensity. For when Stevens observes that "the poem is obviously not about ice cream [sic] but about being as distinguished from seeming to be" (Letters, #387), he indicates that, unlike his predecessors and contemporaries, he intends to tear off the paper facade of the palace of poetry. Facetiously he hoists himself in his own petard, turning into fantailing the eruptions of chanting that inflate the sweet nothings of the bard.

From beginning to end Stevens degrades the poetic act into a game of wordupmanship. Incarnating his muse after the assertive fashion of all the great pretenders to inspiration, he proceeds to salt the "tales" of his pigeons:

Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream.

The pervasive imperative mode and the repetition of "let" vapidly echo the biblical accounts of creation. An archetypal crutch is English verse for hundreds of years, it undergoes complete detachment in "the roller of big cigars." As the procreative impulse in the composition of the poem and the preparation for the wake, he burlesques the vitalizing breath of Genesis and the logos of the Gospel of John ("In the beginning was the Word"). Perhaps a caricature of one of William Blake's sinewy immortals, he is left to beat into froth and foam the a la mode recipe of religious afflatus. Fittingly, the pun on the polarizing etymological and semantic meaning of "cream," from chrisem to semen, releases the alliterative discharge of "in kitchen cups Concupiscent curds," abetted, of course, by the prostitution of faith connected with the self-serving addiction to moral bromides. A travesty of the incongruities of imagery that decorate such supplications,

"the wenches" (sluts) displace the singing and dancing muses, "dawdling" (in a reverberation of daws) in the hand-me-down "dress" of language as monotonous as the caw-cawing of crows. Instead of amorathine garlands "the boys" (pimps) hustle their funeral wreaths from graveyards of rhetoric as outmoded as "last month's newspapers." "Let be be finale of seem" ends the labored performance the intimation of "finale") in the stanza with a puff of metaphysical smoke, yet a piece of amphibolical obfuscation sure to whet the appetites of deep-diving hermeneutists.

The last stanza continues to stress the ornamental and at the same time beclouding effusions of the Romantics, anticipates Stevens' conversion of the traditional epiphany into a makeshift lighting device:

Take from the dresser of deal,
 Lacking the three glass knobs, that sheet
 On which she embroidered fantails once
 And spread it so as to cover her face.
 If her horny feet protrude, they come
 To show how cold she is, and dumb,
 Let the lamp affix its beam.
 The only emperor is the emperor of ice-cream.

"The dresser of deal" harks back to the verbal dress of the attendant chorale of doxies, and again Stevens twists an unfamiliar word, "deal" (pine) into a pun or trickery and on the purely business aspect of shaping poetry to fit the reigning taste. Then, in a twinkle of wit, the decrepit wardrobe metamorphoses into a shoddy wardrobe. The phrase, "lacking the three glass knobs," scoffs at the abuse of religious symbolism in nineteenth- and twentieth- century poetry, and the pun or "nobs" (important persons) degrades the promiscuous fragmentation of the three persons of the godhead into a back alley joke. "Sheet" in this context alchemizes into the signature of a book (the foldings in printing that make up the pages), with ink implied as the theurgic agent in the conjurations of all aspects of the deity. The pejorative connotations of embroider merge with the blasphemous reincarnation of the sacred dove (the divine spirit) in the form of a fantail, that is, a pigeon, with all its resonances of dupery. And, almost predictably in Stevens' recourse to gaudiness, fantail also retains its meaning of gold fish, bringing another person of the Trinity into his *reductio ad absurdum* of religious reference in poetry. This disvaluation of unimaginative rhetoric inevitably leads to the blanketing of the "face" (typeface), the printed word divested of communicative power. The protruding (disagreeably conspicuous) "feet" (a pun on pedestrian imagery and metrics) of the Romantic muse reveals why she lies "cold" and "dumb." Ever speechless and stupid, she never functions other than as a dead "affix" in the composition of poetry, and abtrusive appendage of

affected inspiration. Properly, "the emperor of ice cream" dethrones this vessel of ventripotent nonsense.

APPENDIX C

THE MODES OF INQUIRY DISCUSSION DESCRIPTORS (MIDD)

The MIDD classification system for response initially developed by the CHIP Committee of New York University, chaired by C. P. Schmidt and subsequently modified by him to its present form, consists of the following categories of Contents and Process. The Content Categories identify what the critic chooses to discuss; the Process Categories identify how the critic discusses the content.

1. Content Categories:

A.	Specific Work	(SW)	Statements about the work of art under study or examination
B.	I-Responder	(IR)	Statements about the unique experiences, beliefs, attitudes, or values of the individual responder to the work of art.
C.	Audience	(AUD)	Statements about the responders of potential responders as a collective group.
D.	Fictive Universe in the Work	(FU)	Statements about the society contained in the work of art.
E.	The Literary/Artistic Universe of the Work	(LAU)	Statements about the literary/artistic world of which the work is a part.

F.	Author/Artist	(PT)	Statements about the creator of the work of art.
G.	Myth	(MY)	Statements about the narrative archetype which is outside the work but which structures it.
H.	Performance	(PF)	Statements about the reading of, acting out, or presentation of the work of art.
* I.	Reality as Agreed Upon by Consensus	(RC)	Statements about the real world as agreed to by consensus, outside and often different from the created world of the work.
* J.	Reality as Experienced by Responder	(RE)	Statements about the real world as experienced by the individual responder, outside and often different from the created world of the work.
* K.	Poet's Intention	(PI)	Statements about the creator's intention of the work of art that structures it.
* L.	Meaning	(ME)	Statements about the meaning the responder attributes to the work.
* M.	No Content	(NIC)	No Identifiable Content
2. Process Categories:			
A.	Formal	(FO)	Those questions raised or statements made about a work of art by a responder by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to the nature and relation of its parts.

*These contents have been added to the original MIDD Content Categories.

- ** B. Linguistic-Semantic (LS)** Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to revolve ambiguities or complexities or to discuss ambiguities or complexities by referring to structural, etymological, and symbolic constructs of language.
- C. Historical (HS)** Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to the unique conditions of time and place, and historical constructs.
- D. Mathematical (MA)** Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to concepts of quantification and of symbolic language systems.
- E. Philosophical (PH)** Those questions raised or statements made about a work of art by a responder by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to organized systems of knowing, valuing, or believing, that is, philosophical beliefs.

**** A sub-set of Formal**

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|----|----------------|-------|--|
| F. | Psychological | (PS) | Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to theories and constructs related to connotations, feelings, and personality. |
| G. | Scientific | (SI) | Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to concepts from the natural sciences. |
| H. | Socio-Cultural | (SC) | Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to cultures or sub-cultures—the power or the class of a specific social background. |
| I. | Technical | (TC) | Those questions raised or statements made about a work of art by a responder (speaker or writer), by which he attempts to resolve ambiguities or complexities or to discuss ambiguities or complexities by referring to techniques and materials. |
| J. | No Process | (NIP) | No identifiable process. |

APPENDIX D

SAMPLE ANALYSIS OF JAPANESE CRITICISM

**"Wallace Stevens: 'Sunday Morning'--Reality and Imagination"
by Masahiko Zaiga" (Paragraphs and Sentences Numbered)**

1 When "Sunday Morning" in the first collection of Stevens' poems, Harmonium (September 7, 1923), first appeared in Poetry (November 1915), it was composed of five stanzas in the revised order of I, VIII, IV, V, and VII, with II, III, and VI./1 The original formal structure of the poem is, needless to say, composed of Stanzas I to VIII in consecutive order./2

2 Stanza VIII draws a scene similar to Stanza I, and thus the poem as a whole forms a cubic structure, each stanza between these two being put in order as an opposed pair, such as II vs. III, IV vs. V, and VI vs. VII./3 Such a tableau of the spatial composition will be seen in the following discussion of the poem./4

I

Complacencies of the peignoir, and late
Coffee and oranges in a sunny chair,
And the green freedom of a cockatoo
Upon a rug....

3 Here, in front of our eyes, we have a Matissean painting with vivid yellows and greens./5 A lady in a "peignoir" is sitting in a "sunny" chair with an air of "complacencies," with a cup of coffee and oranges on the table./6 An Oriental rug with the woven figure of a flying green "Cockatoo" (a product of East India) is partly spread on the floor./7 The time, of course, is a Sunday morning, near noon since it says "late coffee."/8 But it is not necessarily because of "Sunday" that it is late in the morning./9 A "peignoir" or a "rug" reminds us of a graceful lady of the leisure class./10

4 Incidentally, Blackmur (R. P. Blackmur, 1904-1965) is right in his discussion of "complacencies" and "freedom," saying that these words are "abstract in essence but rendered concrete in combination" (through the "combination"¹ with the restricted words and phrases)./11

5 In addition, we may say that, in a sense, the "feeling" of freedom and the "complacencies" of this lady are spatialized through a cubic abstraction in order to be perceived directly and visually because the importance to Stevens of the modern paintings of the Post-Impressionists such as Picasso or Matisse is well known; ("The days like wide water" in the citation below is an obvious example of spatialization of time)./12

6 Now, those vivid colorful images "mingle to dissipate/The holy hush of ancient sacrifice."/13

7 Today is the day of praying, commemorating Christ's resurrection after the Crucifixion, but the lady does not go to church./14 It is natural rather than ironical for her gorgeous life because the "holy hush of ancient sacrifice" is meaningless for her./15 However, in spite of her fortune, she seems to feel something lacking in her life:

She dreams a little, and she feels the dark
Encroachment of That old catastrophe,
As a calm darkness among water-lights,
The pungent oranges and bright, green wings
Seem things in some procession of the dead,
Winding across wide water, without sound./16

8 Her heart eroded and is shadowed by that dark "old catastrophe"; thus even the "water-lights" outside the window come to lose reality in the calm encroachment of darkness./17 And the realities of the sensually pungent "orange" and the light "green wings" of the cockatoo look like "things in some procession of the dead/Winding across wide water, without sound" being deprived of their lives./18 Thus,

The day is like wide water, without sound,
Stilled for the passing of her dreaming feet
Over the seas, to silent Palestine,
Dominion of the blood and sepulchre./19

9 Sunday filled with joy in reality now seems lost in illusion, in the insubstantial and timeless dark water./20 She seems to have lost the reality of her self after having passed over the space of death (which has now turned into the "seas") like a dreaming walker and reached Palestine, the place of the "blood and sepulchre," though there the bloody smell pervades (cf. "catastrophe") and the blood is not sacred, though the place of the scene is not the holy place appropriate for the discussion of the deep meaning of Logos./21 What an ironical choice her meditation makes even though it is a sacred day!/22

II

Why should she give her bounty to the dead?
 What is divinity if it can come
 Only in silent shadows and in dreams?

10 It is not necessary to transform the bliss of the god of time, that is, life, into the meaningless world of death./23 Isn't it useless to seek "divinity" in Christianity, as if in "dreams" or "shadows," even if it is a sacred day? (Yes, she adorned herself for "eternity" before, being afraid of time!)/24 Rather, as it says,

Shall she not find in comforts of the sun,
 In pungent fruit and bright, green wings, or else
 In any balm or beauty of the earth,
 Things to be cherished like the thought of heaven?
 Divinity must live within herself:
 Passions of rain, or moods in falling snow;
 Grievings in loneliness, or unsubdued
 Elations when the forest blooms; gusty
 Emotions on wet roads on autumn nights;
 All pleasures and all pains, remembering
 The bough of summer and the winter branch
 These are the measures destined for her soul./25

11 Couldn't she find in things like "oranges" or the "green cockatoo" (alive?), the flower of balm and beauty on the "earth" (cf. "balm" = "ointment for anointing" C.O.D.) or the pleasant nature blessed with "Sun" (cf. I, 1. 2 "a sunny chair") the same precious quality as "heaven" in her meditation?/26 Then the assertion follows: "Divinity must live within herself."/27 But how should it be understood in the relationship between her conscious and such various things in nature as mentioned above?/28 The word comforts could be a hint to solve the question./29 That is, the problem is in the "state of mind," as will be discussed below./30

12 Thus, "Passions of rain...soul."/31 Simply speaking, this implies that all pleasures, pains and sorrows, those emotions aroused by natural phenomena, are the only sources of measuring the "souls" in this world, and Borroff provides the following valuable explanation with respect to this point:

She is to experience "passions" not "in rain" but "of rain," directly reflecting and in a sense consisting of the weather itself. Her "moods" of winter will similarly be both occasioned and defined by watching the snow as it falls. Her curriculum emphasizes grief as much as joy, and it is to be pursued in solitude, "within herself," "in loneliness." Her

"elations" or liftings-up of the heart will have their sufficient cause in the upward surge of life in the spring trees. The wording of the last item in the series, "gusty/Emotions on wet roads on autumn nights," is especially significant. So closely here is emotion united with landscape that it can be described only by an adjective properly belonging to the landscape itself.^{2/32}

13 That is, to raise one example, "Passions of rain" means experiencing the similar emotion of "passions" (of rain) in quantity through being one with "the scenery" of the "passionate rain."³³ This is a fusion of the subject and the object.³⁴ If it says in instead of of, the subject and the object are still separated, one from the other, since the outside world of reality is meaningless time and space; in the object's viewpoint, "Passions of rain" means that the phenomenon of "the passionate rain" is experienced alive in the subject itself as it is and thus felt real.³⁵ To express it briefly, it is a kind of experience expressed in the proverb, "Go to the pine trees if you want learn about them."³⁶ This experience is also Wordsworthian in a sense.³⁷

14 However, this is what Stevens expects "her" to be, but it does not follow that her experience accomplishes what is expected in reality, for Stevens says, "Shall she...?"³⁸ Strictly speaking, this is Stevens' arts poetica.³⁹

15 Leaving this subject aside and going back to the former subject, "Moods," "Grievings," "Elations," "Emotions," such feelings and emotions as "pleasure," or "pain," all these must be the language which defines the nature of the mutable (transient) "scenery" of the cycle of the four seasons, "Spring," "Summer," "Autumn," and "Winter."⁴⁰ The problem here is that these feelings or emotions do not exist merely to turn into "the divine" by themselves, but are important in existence in order that the consciousness of the solitude of self or the subject (cf. "loneliness"); that is, "soul," independent of the accepted idea of the eternal world, may be intended to be "divine" through the "true nature" of the object restored by the fusion of the subject and the object.⁴¹

16 The above meaning may become clear especially through Stanza VII.⁴²

III

Jove in the clouds had his inhuman birth.
 No mother suckled him, no sweet land gave
 Large-mannered motions to his mythy mind.
 He moved among us, as a uttering kind,
 Magnificent, would move among his hinds,

17 "Jove" is "Jupiter."/43 Epistemologically, it is "In-piter," that is, "Zeus + pater."/44 Zeus originally means "heaven" (cf. II, l. 7, "heaven") and its "Glory;" thus his existence transcended the human world./45 He was not raised by his mother Laia's milk, but by the milk of the goat, or, in generally accepted theory, Amaltia--who later becomes the constellation Capella, a "she-goat," after being carried into the cave of Aigion, "the mountain of goats," by the earth Gaia./46

18 Moreover, this Amaltia was ultimately the symbol of "the power of nurtura for earth, water or other elements."/47 Especially in the dry area of Greece where the river (cf. River God Acros) is the source of life, it is natural that she was the owner of "Cornu copia" (the horn of plenty) that emits the inexhaustible various wealth."/48 In this deserted environment, Zeus, a powerful spirit in the creation of mythology, realized the order and rule of the world and humanly fell in love with goddesses, as well as women in the human world, running all the way between heaven and earth./49 He was especially awed by the God of Thunder, and yet he was a familiar existence, active even in the human world, ruling over the "shepherds" ("hinds" = arc-"peasants" but also "shepherds")./50

19 However, the eternal order of the body of heaven and earth in this ancient world has fallen down./51

20 In accordance with this story, we should consider the story of that famous early Christian legend which says, "When the angels announced the birth of Christ to the shepherds of Bethlehem, suddenly the deep growling vibrated all over the islands of Greece, the Great Pan died and all the gods of Olympus lost their positions."/52

21 Thus, it follows:

Until our blood, commingling, virginal,
With heaven, brought such requital to desire
The very hinds discerned it, in a star./53

22 That is, if man of "our blood" and "body" in this world, being "virginal" (cf. Virgin Mary) united with the eternal "heaven" (cf. I, l. 7, "thought of heaven"), and, since this is related to the "problem of the relationship between the subject and the object," if the subject called "our blood" in actuality feels in itself the eternity of heaven" as the object, the eternal body of time and space, a unity of heaven and earth, will be realized as a solution for the "desire" of that eternal "Divinity."/54 The ancient people likely followed the process as described above, and accepting the birth of a new "Divinity" in that "one star," created Christian mythology./55

23 However, the epiphany of this "Christian King"⁶ was useless after all (cf. I)./56

24 Stevens has left behind many expressions of the poet's situation and determination in the Godless time, and the following summarizes his ideas./57

25 In "Two or Three Ideas," he confirms the death of "the gods, both ancient and modern, both foreign and domestic."⁷/58 This fact also expresses, of course, what many modern Western writers and thinkers have recognized./59 It is needless to say that Nietzsche was the first who made a shocking declaration of the "death of Gods."⁸/60 Therefore, the poet, in his own way, has to create the root of "belief" which satisfies him in order to cope with the "misery of the Godless man" in the "humanistic" age./61

26 The poet in the "poor age" has to create the world of fiction in "compensation for the loss"⁹ through the great surviving "reigning prince"-- "Imagination,"¹⁰ and he has to examine not only its aesthetic existence,¹¹ but also the existence of the effect the support provides./62

27 For instance, the poet Yeats is associated with the idea of "death of Gods."/63 In The Second Coming, he powerfully draws a scene of the appearance of a new anti-Christian God in Bethlehem, "A shape with a lion's body and the head of a man," after the world has finally fallen into the condition of "mere anarchy" (for Stevens, in the poem consulted here, this refers to the separation of "heaven" and "earth") and as Christianity becomes a burden for man and an object of disbelief; but there is no such passionate tone in Stevens as in Yeats, and no Gods of different figures appear in Stevens, in effect, though he may contemplate the restoration of a divine order./64 This will become clearer in Stanza VII./65

Shall our blood fail? Or shall it come to be
The blood of paradise? And shall the earth
Seen all of paradise that we shall know?
The sky will be much friendlier then than now,
A part of labor and a part of pain,
And next in glory to enduring love,
Not this dividing and indifferent blue.

28 Though this has been already told, the stanza says that if this limited earth and the limitless "blue" (I, l. 5, "this dividing and indifferent blue") are to be united into one being, the existence of the heavenly time-space could be realized on earth./66 Then, "the sky will be much friendlier then than now."/67

29 However, as far as it is "heaven on earth," "pain" and "labor" severely exist./68 This reminds us that though Adam and Eve were chased away from Garden of Eden and were destined to sweat from labor and taste the pain of birth, we must say that there we see the birth of love which endures the suffering and, moreover, the birth of the universal love for all human beings./69 Ironical as it may be, keeping harmony through "the everlasting mutual love of endurance and suffering" ("enduring love") may be a kind of "glory."/70

30 Mathew Arnold (1822-1888) in "Dover Beach," in great despair from the chaos of time and space which had brought the retreat of "the Sea of Faith," aspiring after the "glory of love," only whispered to his bride, "Ah, love, let us be true/To one another!"; thus, he left for the later world a fiction of a retrogressive mood./71 But Stevens is suggesting to us that we strive to acquire a new "glory" of creation of the "heavenly earth" in "that glory."/72 Thus, the "sky" will share with man his "labor" and "pain" and make it easier for him to endure them./73 It would not be "dividing and indifferent."/74

IV

She says, "I am content when wakened birds,
 Before they fly, test the reality
 Of misty fields, by their sweet questionings;
 But when the birds are gone, and their warm fields
 Return no more, where, then, is paradise?"

31 The above is a tableau for Stanza V./75 She says that she "is content" (cf. I, 1. 1, "Complacencies") with the "scenery" in reality, like "warm fields" (though now it is "misty") or "birds," but she notices what pleasant things will be lost because of the existence of time, and so she ponders again upon the "eternal time-space," thus contradicting her own words./76 In other words, though her words seem to sound a feeling of oneness with "birds" and "fields" as expressed in the mood of "content" which is followed by the expression of "test...questioning," the fact is that she did not grasp the reality of both of them (either "bird" or "fields")./77 She seeks for "what exists" behind both of them; the "reality" of these things has not been accepted by her as it is seen./78 This expression in which the "bird" is endowed with human consciousness is the sentimentally intentional dialogue which reflects her consciousness of the anxiety of death./79 After all, she is what is called one with Romantic "feelings."/80

There is not any haunt of prophecy.
 Nor any old chimera of the grave,
 Neither the golden underground, nor isle
 Melodious, where spirits get them home.

Nor visionary south, nor cloudy palm
 Remote on heaven's hill, that has endured
 As April's green endures; or will endure
 Like her remembrance of awakened birds,
 Or here desire for June and evening, tipped
 By the consummation of the swallow's wings.

32 The expression preceding the relative pronoun that is Biblical or religious, as suggested especially in the classical expression of the fourth line above, "get them home."/81

33 There is no such traditional eternal world as the "haunt of prophesy," nor any "old chimera of the grave" (the imaginative time dimension in which such a monster lived), nor "the golden underground," "nor isle/Melodious," "where spirits get them home," nor "visionary south," "nor cloudy palm/Remote on heaven's hill," (cf. Palm Sunday when the people scattered palm on the road Christ walked when he returned into Jerusalem), but only the present world exists before our eyes./82

34 When spring comes in April, trees and grass all burst into green buds, ("green freedom of a cockatoo"), but as time passes, they lose color./83 But when spring returns, we enjoy them again./84 Thus, the "green" never dies because of the eternal recurrence of the season ("endures" cf. III, l. 14, "enduring love"; the images of all four seasons)./85 Thus, though the existence of the "awakened birds" (cf. I, l. 1, "awakened birds") is only for a short time, the "remembrance" of them makes their past always exist in the present./86 One feels clearly the coming of summer when he sees the figure of migrating birds, "swallows" (cf. "One swallow does not make a summer"); but his desire for a summer evening in June with such a mood (cf. June 24 is Midsummer Day when Saint Johanness was celebrated) will reside in one's mind in the "future."/87 And these "remembrances" and "desires" like "April's green" (or "Birds") eternally continue to exist throughout the changing generations./88

35 In summary, "that" eternal world is the thing in the past which "will endure" in the future like the "green" endures, or like "remembrance" or "desire" which has "endured" throughout the past and the present ("has endured")./89 That is, we here read the intricately flexible rhetoric in which, through the case of a relative pronoun, the existence of the world of time created as that of the eternal world (the mundane) is related to the past into which the existence of the eternal world (the traditional) has vanished./90 With respect to this, Winter (Yvor Winter, 1900-1968) says that "he (Stevens) communicates through the feeling of his language a deep nostalgic longing to accept the ideas which he is rejecting,"¹² but we should say that this comment sounds very ironic in relation to the lady in this poem./91 We should

understand it in terms of the poet's attitude of endurance (cf. the frequency of the word endure of the "bitterness of irony" in the Godless age.)/92

V

She says, "But in contentment I still feel
The need of some imperishable bliss."

36 The "imperishable bliss" could be the eternal "time-existence" "through the cycle of life," couldn't it?/93 But in reality such criticism is not correct because this poem is based upon the special space structure indicated in the opening of this stanza, and because there is no didactic or dramatic development based upon the process of time./94

Death is the mother of beauty; hence from her,
Alone, shall come fulfillment to our dreams
And our desires.

37 The above may be another "adagium" in Stevens./95 Keats (John Keats, 1795-1821) in "Ode on Melancholy" deeply realizes that the existing beauty in reality is "Beauty" that must die, and in "To Autumn" he accepts death as it is and submits himself simply to the existing beauty and enjoys it./96 It may be said that there he manifests the victory of the placid fulfillment of imagination in his ability to draw the essential being of Autumn./97 Similarly, "dreams" and "desires" come to fulfillment through the true figure of beauty in the world of reality only when they are nurtured by the "mother" of "Death" (cf. III, l. 7, "desire," IV, l. 4, "her desire").¹³/98

38 In a letter to his wife, dated May 30, 1910, Stevens referred to Keats' Epistle to John Hamilton Reynolds as follows: "It is a flaw/In happiness, to see beyond our bourn/It forces us in summer skies to mourn,/It spoils the singing of the Nightingale" (ll. 82-85); (Incidentally, the name of Keats appears in all nine of his letters besides this one.)¹⁴/99

....Although she strews the leaves
Of sure obliteration on our paths,
The path sick sorrow took, the many paths
Where triumph rang its brassy phrase, or love
Whispered a little out of tenderness.

39 In the course of living we will be depressed by sick sorrow or brew a brassy pipe with a triumphant face, or when in love, we will whisper to the ears of the beloved with tender words./100 But even this process of worldly passions disappears yonder into the world of "forgetfulness" through the tender "mother of death" like the leaves of trees in autumn scatter on the ground./101

Varitas vanitatem, et omnia varitas' (Eccl. I, 2)./102 However, here there seems room for further discussion about this as it relates to the rest of the poem./103

40 Next is a pastoral for "Sky for Sky."/104 But it is filled with sorrow./105

She makes the willow shiver in the sun
For maidens who were wont to sit and gaze
Upon the grass relinquished to their feet.
She causes boys to pile new plums and pears
On disregarded plate. The maidens taste
Any stray impassioned in the littering leaves.

41 The time is autumn./106 The "willows"--in which "death" as the "mother of beauty" is now playing a "macabre" dance--now shiver with sorrow in the sun (cf. I, 1.2, "a sunny chair"; II. 1.4, "comforts of the sun"), blown in the wind./107 They shiver for the "maidens."/108

42 But why the willow for the "maidens"?/109 We cannot forget the expression, "Wear the willow."/110 It is a remnant of custom to express the sorrow of a failed love or the death of a beloved by wearing garland made from the willow leaves./111

43 But why has the love failed?/112 The lady sits and gazes upon the grass "relinquished to their feet" (perhaps with "the lover") (cf. The grass is a symbol of transience in the Bible, cf. I, Peter, 1. 24); she might have loved the transient beauty of nature much more than she loved her lover, or, on the contrary, she might have loved him too much; (She might have made herself too much of a "coy mistress.")/113

44 If so, in contrast to the maiden's attitude, the lady's attitude in this poem becomes naturally ironic./114 But putting this matter aside for a while, this maiden is no longer alive in this world./115 Of course, nor is her lover (cf. I, 1. 2 "wont," IV, ll. 12-15, "April's green" which symbolizes the change of life)./116 In this meaning the "willow" which shivers with sorrow in the fallen leaves of autumn is quite appropriate for expressing her situation as in the above./117

45 Now, as the generation changes (cf. See the above which indicates the death of "the maiden" as well as "the lover"), a "new lover," who, since he cherishes "dreams" and "desires," piles on the plate "new plums and pears" which possess the "new" death inside them, says, "Had we world enough, and time," that is, "carpe diem," "the earth, its beauty"¹⁵ in Cunningham's words (James Vincent Cunningham), and he offers it to her, but the maiden

"disregards" his love (cf. "disregarded") and only takes the fulfillment of life which contains death./118 And she again strays madly in the "littering" leaves, in the beauty of the vivid color of autumn leaves, itself the color of death./119 That is, she is deeply moved by such things as exist in the similar state of "grass."/120

46 In fact, in relation to the death of "the maidens," "the lover" and the transgeneration, Stevens said in his letter to Harriet Monroe,¹⁶ dated June 23, 1915, that the "disregarded plate" meant the "family plate," which was no longer in use because of its age./121 In other words, in the present generation, because that plate is "death" itself, it should be exchanged for a new one./122 But this judgment would have been confirmed on the basis of his words, which suggest that the next generation inherits the plate and uses it./123

47 Here the problem is that although "all is empty," the existence of reality of the "shivering willow," united with the maiden of a past broken heart, produces a fiction (cf. The legendary process in the fictionalization of the lost love is symbolized in the expression "Wear the willow")./124 In it we appreciate "the fatal attractiveness of the willow,"¹⁷ as Cunningham says./125

48 That is, to put it more extensively, though related to Borroff's theory in Part II of this essay, the fusion of the subject and the object is created into an image in which the state of sorrow produced by the willow that "shivers" becomes the broken-hearted maiden's lamentation, and thus the beauty of the "emotion" of sorrow is presented in the pastoral structure as something continuous./126 That is, the theme is the beauty of "heaven on earth," what Stevens calls "the fiction that results from feeling."¹⁸/127 In the concept "the perception that is the poem,"¹⁹ the state of sorrow of the ephemeral "willow," as well as of the finite "maiden," is born as the beauty of everlasting grief./128

49 Lastly, aside from the question of whether they are "accomplished" or not, the "boys" and the "maidens," as "new plums and pears," of course, follow the steps of those described in Shakespeare's verse as follows:

Golden lads and girls all must
As chimney-sweepers, come to dust.
(Cymbeline, IV, ll. 262-263)/129

Thus, again, the situations of these "maidens" would return to that of the former "maidens," and be fictionalized (cf. Tableau I, l. 2, "oranges")./130

50 For instance, "Golden lads and girls" and "chimney-sweepers" in the above two lines are other names for "Wild flowers."²⁰/131 Needless to say, this is another example of the typical type of beauty in the concept "Death is the mother of beauty," produced by the transparent fusion of the transient existence of man and nature./132

51 This explains how "dreams" and "desires"--"Imagination"--continue everlastingly through "death" and "the cycle of life" and attain eternal beauty./133

VI

Is there no change of death in paradise?
 Does ripe fruit never fall? Or do the boughs
 Hang always heavy in that perfect sky,
 Unchanging, yet so like our perishing earth,
 With rivers like our own that seek for seas
 They never find, the same receding shores
 That never touch with inarticulate pang?
 Alas, that they should bear our colors there,
 The silken weavings of our afternoons,
 And pick the strings of our insipid lutes!

52 The "fruits"--"pear" in l. 8 and "plum" in l. 9 (cf. V, l. 14, "new plums and pears" never fall; the leaves of the "boughs" (cf. II, l. 14, "The bough of summer and the winter branch") never fall like those in "Greecian Urn," which glorify spring eternally; the sky behind them never hears the roars of thunder (cf. III, l. 1, "Jove"); the river never flows into the seas (cf. I, l. 14, "the seas"); the "seas" never make us feel "the wordless pang" (cf. the problem in Borroff in Part I of this essay), unlike the seas in which Arnold heard "melancholy, long withdrawing roar" at "Dover Beach."/134

53 This world produces the world of imagination in an organic association, as seen in the association of the meditative afternoons and "the silken weavings" of the material of existence in time (the still existing, yet, of course, real, mountains, rivers, grasses, or trees)--"the poet makes the silk dresses out of worms."²¹/135 The problem is with the above-mentioned "fiction"--the beauty of "heaven on earth."/136 But heaven makes one see incessantly the beautiful space of imagination that excludes the "beauty of melancholy" and makes one listen to the tune of the "lute" there./137

54 After all, "heaven" is a tasteless stereotype of this world./138 There, the "imperishable bliss" is nothing but the synonym of "taedium vitae."/139 Is an everlasting spring there?/140 But the "lute," in fact, tunes the "cold pastoral" ironically./141

55 Thus, the meaning of "our perishing earth" is again emphasized as expressed in "apples"²² turning into "the beautiful brain skeleton"²³ (memento mori) by Keats when he found himself between the summer of life and the winter of death:²⁴

Death is the mother of beauty
 Within whose burning bosom we devise
 Our earthly mothers waiting, sleeplessly./142

56 The "mother" who bears "beauty" is dared to be defined, by nature, as "mysterious."/143 This is what is called "death"--"destruction" which bears "beauty," that is, "creation" in which the fundamental identity of both of these two contradicting concepts is expressed paradoxically and is opposed to "the mysteries" of traditional religion./144 Man is nurtured within the "burning bosom" of the greater mother of "death," the ruler of this world, that is, within the passionate love (The equality of "the cold" and "the heat" in "death" is the same paradox as indicated above), and he lives together with the other existence./145 But the other existence is, for him, in fact, the existence of the "earthly (small) mothers," who wait endearingly and give limitlessly the unselfish love of benevolence, the milk of death as life./146 This is because the existence of mothers transcends the alienated world of time existential in the transfiguration ("devise") of aesthetic phenomena through "dreams" and "wishes," that is, "imagination."/147

57 The above-mentioned only reassures us of what has been already mentioned; that is, the fact that the ephemeral existence of reality becomes a "fiction" of the eternal aesthetic existence (*Death is the eternal condition of reality*), which is limitlessly kind and united with man./148

58 Next, we will examine the earlier stanza VI./149

VII

Supple and turbulent, a ring of men
 Shall chant in orgy on a summer morn
 Their boisterous devotion to the sun,
 Not as a god, but as a god might be,
 Naked among them, like a savage source.

59 The scene has been changed from a quiet one into a Dionysian scene of man dancing around passionately and indulgently./150 In the lively fresh "summer morning" (cf. II, l. 14, "summer"; IV, l. 14, "June"), men in a ring shall chant to the sun gently and yet savagely their "passionate conversion" (cf. I, l. 2, "sunny"; II, l. 4 & V, l. 10, "sun")./151 But Omaju to the sun is not the divinity that had once possessed power and persona./152 It is a

fundamental God, full of the vigorous power of the life of "Chaos," original and naked, shining in the heavenly sky./153 The Yeatsian God does not exist here./154 It only shines gloriously as if it were God./152 It might have been something "shining gold"²⁵ when man's ancestor, Adam, looked up at the sky for the first time./155 It was not a conceptualized and symbolized thing named the sun, but it must have been "something which cannot be anything except itself," and perceived directly by feeling./157

60 Stevens says in his Notes Toward a Supreme Fiction:

You must become an ignorant man again
 And see the sun again with an ignorant eye
 And see it clearly in the idea of it.
 ("It Must Be Abstract," I, ll. 4-6)/158

61 The issue here is that "the sun" is not something already existing but something genuinely "abstracted" in consciousness through one's intuitive feeling of the original phenomenon in oneness with it./159 Though the word idea is in the above citation, it must not be the transcendental, Plato's "Idea."/160 Plato's "Idea" was not founded on "things," even if it existed for him as "real." /161

62 Stevens also writes as follows in the same poem:

Phoebus is dead, ephebe. But Phoebus was
 A name for something that never could be named.
 There was a project for the sun and is.
 ("It Must Be Abstract," I, ll. 16-18)/162

63 The original man gave the name of the "sun" to "something that could never be named"; the ancient Greek endowed the name of this "pre-etymological thing" with divinity by naming it "Phoebus," but it exists no more./163 That is, man has materialized "things" into organic existence by naming them in "words" in order to live in relation to "things."/164 Further, he influences every "thing" through this function and creates a harmonious world./165 This is the function of "words," and, as Stevens says, "The word is the making of the world."²⁶/166

64 We perceive this "shining" thing through "ignorant eyes."/167 At this time our pure consciousness can know it as "a thing is what it seems."²⁷/168 This "shining thing" is made to exist as an appearance of "something seeming."²⁸/169 That is, this "shining thing" as a phenomenon comes to "exist."/170 Thus we may say that phenomenon equals existence./171 Stevens says, "It is possible that to seem--it is to be/As the sun is something seeming and it is"²⁹; but through the "description" of this genuine "something

seeming" in the word of the "sun," some people were able to create it as the biggest element of all the constituents of the universe, a meaningful and friendly thing to them; (Moreover, conceptualization had thus begun through establishing "the sun" as a self-evident objective existence.)/172 And even in the present time, as one of the phenomenological operations, "There is a project for the sun."/173

65 Further, Stevens dedicates the "chant" to the unconceptualized "sun" shining in the "sky" and continues to present the necessity of a mythological operation of the true revival of the "comforts of the sun" in this world, which are brought up by the energy of life on earth through the same operation mentioned above./174 It can be inferred that he tries to realize aesthetic appearance cosmically by endowing the existence of reality with a new meaning through imagination./175

Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.

66 The vigorous tune of imagination of men in a ring is born out of their virginal body on earth (cf. III, ll. 6--7, "Our blood commingling, virginal/With heaven" (Incidentally, the "virginal" equals "ignorant eye") and returns to the "sky" as "the song of the heaven" (cf. VI, l. 12, "insipid lutes")./176 Then in every stanza of the song, the windy lakes wherein the modern Apollo ("lord") delights, the green trees like the adored angels flying high above in heaven, and the "overlapping mountains, rising like the green walls," which echo the "song of glory" everlastingly--these small (earthly) "mothers" are now added as the new aesthetic time-space existence./177 Thus, in front of their eyes, men will be assured of their own "circumstance of mortality" as well as the "heavenly," yet "friendlier" (III, l. 2, "friendlier") communication with "summer morn" after the passionate ceremony, that is, the whole world in oneness with every existing thing./178 Thus, they need not be anxious about the kind of previous life from which they were born into this present world and what kind of life they will be reborn into after this life./179 All they only have to do is rely on the "dew upon their feet" (Man's life is like a dew), the "earthly mothers," which are the original source of the space of imagination./180 In other words, Christianity locked man within symmetrical time and thus made his situation inevitable, calling for the

suppression of imagination, but, in modern time, man is free in the "eternity" of the cyclic time (cf. "a ring of men") of the four seasons (though, in fact, he is to experience suffering.)/181 We can say that "men that perish" in the Godless age will start everything with the spirit of "amor fati" (Love of Destiny) that Nietzsche advocated./182

67 As indicated above, Stevens presents his attempt to grasp, at best, the reality of "things" through imagination as well as the "capability" of the divine order of "heaven on earth," and finally he closes the whole poem by Stanza VIII, which is circularly connected to the first stanza./183

VIII

She hears, upon that water without sound,
A voice that cries, "The tomb in Palestine
Is not the porch of spirits lingering.
It is the grave of Jesus, where he lay.

68 The above similarly presents a quiet scene, but in the beginning of this scene there is the tomb of Christ./184 "She" hears a voice upon the sea; (This voice may be her "alter ego" in meditation)./185 The voice cries, saying that the tomb of Christ is not the blessed sacred place "grave" (cf. IV, l. 7) where Jesus lay dead./186 Recognizing Palestine as the place of the bloody tragedy and acknowledging the meaninglessness of the eternal world of Christianity, could she finally consent to the opinion of the voice of the "remonstrant"?/187 She could not even if this line of words, suggesting knowing the real state of the eternal world, is followed by scenery that tempts one toward the world of reality, "We live... wings."/188 The reason is that this stanza returns to the first stanza./189 Again it seems to say, "But in contentment I still feel/The need of some imperishable bliss" (V, ll. 1--2)./190 In any case, the poet does not have to repeat the problem./191

We live in an old chaos of the sun,
Or old dependency of day and night,
Or island solitude, unsponsored, free,
Of that water, inescapable.

69 The time and space in which modern man lives is not the unified mythological world./192 Stevens persistently continues to fix his eyes on the solitude of being as it is./193 There he sees the old chaos of time and space of the "sun" full of the original and violent energy./194 Our place of living is the everyday world of oneness where day and night, lightness and darkness, and life and death exist interdependent of each other as in the ancient world./195 That bright "wide face of water" was disfigured into the dark "seas" as a bridge to that sacred place and thus it avoided reality./196 But

what expands solemnly before one's eyes is the wide face of water similar to a desolate "chaos" which surrounds the island of reality, isolated in its independent existence (cf. VII, 1. 5, "Naked"), and not supported nor confined by God; however, it does not become an emotional escape./197

70 The modern hortus is the double entangled vines./198 Eliot (T. S. Eliot, 1885-1915) faces orthodox theology after he verifies the modern "Waste Land" and determines to say, "Shall I at least set my lands in order?"/199 But for Stevens, what is expected is only the "Cosmos" as "locus amoenus" through imagination, enduring the "bitterness of irony."/200

Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries;
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings.

71 Again, the time is an autumn evening (cf. V)./201 "Deer" walk upon the mountain and the migrating birds, "quails," whistle spontaneously./202 So much for the scene above (cf. The dualistic thinking of the ephemeral phenomena and the immortal, indestructible essence which can be seen in the lady's attitude toward "Wakened birds")./203 "Sweet berries" grow ripe in the "wilderness," destined to fall to the ground and taste the beauty of death./204 Lastly, it is an "evening" when the "sky" spreads over us, separating itself from the earth--which is located just above an island./205 In the "isolation" of the "sky" ("Isolation" is epistemologically the same as "island"), the flocks of "pigeons" sink downward to the ground of darkness, making "ambiguous undulations" with "extended wings."/206 This scenery at dusk, especially that of "quails" and "pigeons," reminds us of the last stanza of Keats's "To Autumn."/207 There we hear the "cockatoo" and "pigeon" singing, but even in this lonely "scenery" (cf. II--Barroff's theory) there seems to emerge some peaceful "tableau."/208 It is because the poet (Stevens) conceives in himself as real the idea that "Death is the mother of beauty," accepting the eternal recurrence of the world in terms of the transgeneration of life and that cycle of four seasons./209 Stevens seems also to stress his acceptance of the loneliness of the phenomena in his consciousness./210

72 However, the above description does not seem to be enough./211 Even if this world is chaotic reality, there could exist some function which makes us feel a tranquil "sensation."/212 It is "Ambiguous undulations" that makes the difference./213 The meaning of this phrase is exactly "ambiguous."/214 That is, the final necessity to return to the "wilderness" of chaotic reality is described by the symbol of the figure flying down to the earth in dusk, and,

on the other hand, the figure dancing downward "on extended wings," making "undulations," suggests the "gesture of balance"³⁰ that indicates the unwillingness to hurry down to the reality of the world./215

73 The above describes the image of the function of Stevens' imagination/216. Frank Kermode describes it when he says, "The birds float down, making their fictive patterns as they go, in the darkness"³¹ (underlined by this writer)./217

74 Certainly, as the poet describes it in the poem as "the green freedom of a cockatoo/Upon a rug" (Incidentally, for Stevens, "green" is the symbol of "reality" cf. IV, l. 12, "April's green"), it is only in "fiction" that we see a free figure of a "Cockatoo" with green wings upon the "rug," though it is destined to die./218 Moreover, this vivid "green" of the cockatoo is what "Seem" is, which becomes darker, distinguished in the procession of the dead; the above can be more convincing if we think that the image of flying wings and the "pattern" of the flying wings a pigeon draws here are assumed to correspond to one another in composition./219

75 For other examples of images of birds, we can recall "green wings": in I, l. 9, the same in II, l. 5, "Wakened birds...fly..." in IV, ll. 1-2, "awakened birds" in l. 13, "swallow's wings" in l. 15, and, finally, "quail" in VIII, l. 9./220 Needless to say, these images are related to the "sensation" which mitigates the uneasiness all human beings feel in the world of reality (cf. IV, ll. 14-15, "her desire...for the swallow's wings")./221 This fact will be sufficient proof of this./222

76 In short, we can consider that the expression "Ambiguous undulations" ("undulation"--Latin, Unda-wave, cf. the sea as "chaos" cited above) presents the visualization of the process of transfiguration of uncertain reality into a meaningful, secondary "realistic" time and space through the work of the imagination's harmonizing function in relation to the consciousness of the subject./223

77 The image of flying wings reminds us of Shelley's "skylark," "the typical form of that happy Romanticism."³²/224 As if it seeks that Platonic "Intellectual Beauty," the skylark continuing to ascend the endless way yonder, unseen and bathed in the golden sunlight, can be considered to symbolize the degree of combustion of the strong, incompatible imagination, which tries to realize his universal love./225 On the contrary, we should say that Stevens' "Poetry of Wings" would arouse envy because it could return to the darkness on earth./226 It is even anticlimactic (cf. Dionysian Act in VII)./227 But here we see the modern state of the truly "mythopoetic" function of imagination which tries to create a grand world of harmony by "enduring

love" (l. 14), without isolation from the world of reality of "labor" and "pain" (l. 14) indicated in Stanza III./228

78 Stevens says, "The whole effort of the imagination is toward the production of the Romantics"³³ or "God and the imagination are one...the imager is God";³⁴ these words indicate the significance of imagination as a divine creative force, as for the Romantics./229 In this meaning they correspond to what Keats said in his letter to Benjamin Bailey: "I am certain of nothing but of the holiness of the Heart's affections and the growth of Imagination--what the imagination seizes as Beauty must be truth."/230

79 Shelley also seeks "the divine" with his perception of an abstract idea as something concrete, that is, through turning the heavenly world into his friendly home, remaining aloof from others./231 However, on the contrary, Keats wishes for "the divine" on earth, as he says, for instance, in "Bright Star" that he wishes to conceive the noble and eternal state of stars far above in the heavenly sky through the reality of the round breast of the beloved./232 With respect to this heavenly earth, we may call Stevens a "foster-child" of Keats./233

80 Stevens introduces an "angel" in "Angel Surrounded by Paysans" as follows:

I am the necessary angel of earth,
Since, in my sight, you see the earth again,
Cleared of its stiff and stubborn, man-locked.
(ll. 13-15)/234

81 This "angel," according to Morris, is "a power of the mind,"³⁵ that is, the divine imagination or its product ("a symbolic product of that power").³⁶/235

82 Confined by his own trap, man lives as a part of the collected body of various alienated beings because he makes an axiom of the world of reality and its existence by his own hands./236 Thus, we may say that an "angel" of earth, as it is called imagination, appears as the one who takes off the frame of such harmful and rigid restriction./237 The "angel" transforms the ready-made "earth" into "earth" as a new cosmos./238 It can be understood that again the perfect order of the world will be restored on "earth" as a "symbolic product," that is, the reality of a pure idea in fiction./239 An appropriate example of this second meaning of the "necessary angel" will be "Anecdote of the Jar."/240 In it, the "jar," as a product of imagination, creates a new reality by conquering the chaos of the "wilderness" of Tennessee (cf. VIII, l. 11, "Sweet berries ripen in the wilderness")./241

83 The above is another concrete example of the explorative attitude of the "divine" in Stevens, that is, the "angelic."/242 Thus, "the trees, like serafin" (l. 10) in Stanza VII of "Sunday Morning."/243 Incidentally, this "serafine," needless to say, is not "Skylark," but "pigeons" with the nature of the "angel" indicated above./244

84 Lastly, one thing should be noted./245 Keats was discussed in relation to the state of reality referred above (It was also referred to with relation to "To Autumn"), but in regard to the "heavenly earth," Wordsworth should have been recalled in the first place because, in the case of Keats, though "To Autumn" is exceptional, and even though the realistic stand can be seen in the idea of the heavenly earth in "Bright Star," we can read the agony and disruption of the spirit which tries to extend eternal life in the midst of transiency; (We do not question the visionary quality, and incidentally, he criticized Shelley's dreamy idealism)./246 But in the case of Wordsworth, even though the reality of the world of nature is uncertain, he seems to be undisturbed by it since he definitely sees the existence of the spiritual life; (on some occasions, it seems to happen when his perception becomes dull)./247 For instance, he believes in the reality of nature as something to be compared with the "Arcady" of the eternal time and space: "How benign/How rich in animation and delight/How beautiful these elements--compared/With...the perpetual warbling that prevails/In Arcady...."/248 And, different from Keats, he even says that "stars" cannot be significantly compared with the earth (cf. "Peter Bell": Prologue, ll. 31-50)./249

85 To reverse the subject, this is not what Stevens maintains./250 His world, like Eliot's, lacks the organic relations of "fragments."/251 Apart from the differences in the situations of the periods they belong to, Stevens' "heavenly earth," like Keats's, is thoroughly an idea./252 But we may think that Stevens' wish for knowledge of the monistic as "phenomena = existence" through the "ignorant eyes" fundamentally corresponds to the world of reality caught by that "wise passiveness."/253

86 Be that matter as it may, the poem we read above seems very traditional, but in light of the other citations referred to, it clearly presents the characteristic of the "poem about poetry."/254 Stevens explores the capability of the poetic world to present "heaven on earth" through fiction./255 It is natural that his works tend to be ideological (and this aspect is an interesting characteristic of his)./256 Stevens says, "The subject matter of poetry is the life that is lived in the scene that it composes; and so reality is not that external scene but the life that is lived in it."³⁷/257 That is, what is important for him is life in the space of imagination; nature or time, that is, "reality," is not the external world (which becomes merely a "pressure"), but the pure idea (though this is not a Platonic "Idea." cf. VII) illuminated in consciousness./258

87 First of all, he attaches himself to the chaos and pressure of the outside world (that is why he cannot be called an "escapist") and assumes a place where he establishes a harmonious world by dissolving them./259 Next, he reassures in "fiction" the validity of the "reality" of a world of pure idea in his assumed "fiction" (cf. III)./260 Here, his imagination begins to fulfill its double function and ascertains the endless development of self-multiplication./261 The words reality and imagination in this essay should be reassured from the point of view indicated above./262

88 Broadly speaking, because of the consciousness of the "Godless" world which had settled in the seventeenth century, the poet was forced to explore "the harmonious time-space"³⁸ by coping with reality through his own power of imagination, and there emerged a metapoetic consciousness of the question of "what poetic creation should be."/263 For instance, Keats also declared in "Ode to Psyche" that he would realize an eternal space through the imagination by absorbing reality inside his own "psyche," which becomes a "substitute" for the no longer existing eternal time-space of Greek mythology./264 That is, his own self becomes the place to experiment with the power of the imagination./265 We can thus understand why Eliot evaluated this poem favorably./266

89 However, Stevens, as a modern poet like Mallarme (Stephen Mallarme, 1884-1898), is consciously more radical in his experiment with the power of imagination than anyone else./267 Here we see the conspicuously abstract nature of Stevens which distinguishes him from the Romantics./268

Notes

1. Irving Ehrenpreis, Wallace Stevens (Penguin Critical Anthologies, 1972), p. 74.
2. Marie Borroff ed., Wallace Stevens (Englewood Cliffs, NJ, Prentice-Hall Inc., 1963), p. 10.
3. Shigekazu Kure, Greek Mythology (Shincho Sha, Tokyo, 1969), p. 45, p. 59. Phrasings have been revised.
4. A. Walton Litz, Introspective Voyager (Oxford U.P., NY, 1972), p. 47.
5. Thomas Bulfinch, Greek and Roman Myths (Kakukawa Bunko, Tokyo, 1969), trans. Hiroshi Okubo, p. 303.
6. Litz, op. cit., p. 47.

7. Wallace Stevens, Opus Posthumous (Alfred A. Knopf, NY, 1971), p. 205. Hereafter the work is abbreviated as O.P.
8. O.P., p. 206.
9. Stevens, The Necessary Angel (Vintage Books, NY, 1951), p. 171. Hereafter the work is abbreviated as N.A.
10. Also in O.P., p. 158, the similar expressions are indicated as follows:
"After one has abandoned a belief in God, poetry is that essence which takes its place as life's redemption."
11. O.P., p. 159.
12. Irving Ehrenpreis, op. cit., p. 121.
13. Holy Stevens, ed. Letters of Wallace Stevens (Alfred A. Knopf, NY, 1970), p. 167. Hereafter the work is abbreviated as Letters
14. cf. Letters, pp. 26, 28, 29, 46, 87, 110, 124, 148, 781.
15. Ehrenpreis, op. cit., p. 194.
16. cf. Letters, p. 183.
17. Ehrenpreis, op. cit., p. 194.
18. Stevens, Notes toward a Supreme Fiction: It Must Give Pleasure, X, l. 15.
19. Adalaide Kirby Morris, Wallace Stevens Imagination and Faith (Princeton U.P., Princeton, NJ, 1974), p. 163.
20. Edmund Blunden, A Hundred English Poems (Kenkyusha, Tokyo, 1968), p. 17.
21. O.P., p. 157.
- 22-23. cf. Stevens, Le Monocle de Mon Oncle, "An apple serves as well as any skull/To be the book in which to read a round,/And is as excellent, in that it is composed/Of what, like skulls, comes, rotting back to ground" (IV. ll. 5-8).
24. cf. Stevens, The Death of a Soldier; Life contracts and death is expected./As in a season of autumn (ll. 1-2).

25. cf. N. A., pp. 65-66. "It is easy to suppose that few people realize on that occasion, which comes to all of us, when we look at the blue sky for the first time, that is to say: not merely see it, but look at it and experience it and for the first time have a sense that we live in the center of a physical poetry a geography that would be intolerable except for the non-geography that exists there--few people realize that they are looking at the world of their own thoughts and the world of their own feelings. On that occasion, the blue sky is a particular of their own feelings. On that occasion, the blue sky is a particular of life that we have thought of often, even though unconsciously, and that we have felt intensely in those crystalizations of [freshness] that we no more remember than we remember this or that gust of wind in spring or autumn."

Also, cf. III. 1. 15 "blue" (For Stevens it is a symbol of imagination.), VII. 1. 7 "sky", VIII. 1. 12 "in the isolation of the sky"; VI. 1. 3 "perfect sky." Also, II. 1. 7 "heaven", II. 1. 7 "heaven", VII. 1. 12 "heavenly fellowship"; IV. 1. 11 "heavens' hill." These citations apparently refer to Borroff's theory of problem of oneness of the subject and the object as well as "feeling and emotion." In VII, this act of identification of the subject and the object is implied in one's "project" for "Sun" (a great reality) in naming it.

26. Stevens, Description Without Place, VII. 1. 3. Hereafter the work is abbreviated as D.W.P.
27. Morris, op. cit., p. 43. "If things [exist] in our perception of them, then what a thing seems it is; to seem is to be."
28. D.W.P., I. 1. 2.
29. D.W.P., I. II. 1-2.
30. Ehrenpreis, op. cit., p. 244.
31. Ehrenpreis, op. cit., p. 244.
32. Guston Bashrahl, "Sky and Dream", trans. Eiji Usami (Hosei University Publication, Tokyo, 1972), p. 124.
33. O.P., p. 215.
34. Morris, op. cit., p. 152.
35. Morris, op. cit., p. 152.
36. N.A., p. 25.

37. cf. N.A., pp. 30-31.
38. cf. James Benziger, Images of Eternity (Southern Illinois U. P., Acturus Books Ed., 1968), p. 4.

Sample Analysis of Zaiga's Criticism of "Sunday Morning":
MIDD Processes and Contents; Forced Paired Comparison of Major and
Supporting Ideas; Japanese and/or American Aesthetic Conventions

MIDD Process and Content Analysis: Paragraphs 7, 8 & 9

Paragraph 7

Today is the day of praying, commemorating Christ's resurrection after the Crucifixion, but the lady does not go to church./14 It is natural rather than ironical for her gorgeous life because the "holy hush of ancient sacrifice" is meaningless for her./15 However, in spite of her fortune, she seems to feel something lacking in her life./16

"She dreams a little, and she feels the dark
Encroachment of That old catastrophe,
As a calm darkness among water-lights,
The pungent oranges and bright, green wings
Seem things in some procession of the dead,
Winding across wide water, without sound."

Step I - Analysis of the MIDD Processes and Contents¹: Paragraph 7

Statement 14: The process here is Philosophical because the critic discusses a specific Christian day, "the day of praying, commemorating Christ's resurrection after the Crucifixion," implying the fictive figure's religious consciousness and her life style. The contents are Fictive Universe and Reality as Agreed Upon by Consensus because the critic describes the time setting of the fictive world created in the poem and the fictive figure's life, and approaches it as if it were the real modern world where "real people"

¹ See pp. _____ for a description of the MIDD process and content categories.

traditionally practice Christianity.

Statement 15: The superordinate process is Psychological, for the independent clause suggests the critic's subtle psychological interpretation of the fictive figure's attitude toward Christianity ("It is natural rather than ironical for her gorgeous life. . . .") The subordinate process is Philosophical, for in the dependent clause the critic interprets the fictive figure's attitude toward Christianity ("because 'the holy hush of ancient sacrifice' is meaningless for her"). The contents are Reality by Consensus, Meaning, Fictive Universe, and Specific Work. The critic discusses the fictive figure's life as if real and inquires into what is meant by her attitude toward Easter Sunday, the day of "holy hush of sacrifice," as cited in the Specific Work.

Statement 16: The process is Psychological and the content Fictive Universe because the critic describes his belief that the life of the fictive figure, "in spite of her fortune," seems to be missing something.

Step II - Forced Paired Comparison of Supporting Statements: Paragraph 7

Statement 16 contains the major idea of Paragraph 7, that the critic feels that the fictive figure, despite her wealth, has "something lacking in her life." The other two statements preceding this one support this major idea. Statement 14 describes the lifestyle and religious background of this figure, which he further explores in Statement 15 by commenting that her failure to follow traditional religious customs indicates that Christianity is not important for her. Thus, it was decided that Statement 15 is more important to the major idea of this paragraph than is Statement 14.

Step III - Analysis of Japanese and/or American Aesthetic Conventions:
Paragraph 7

The Japanese aesthetic convention aware was identified in all the three statement. The critic empathizes with the fictive figure's feeling and thinking; since he approaches her world as if it were the real modern world, he feels that he is able to understand her mind, her attitude toward Christianity, and the lack of something in her life.

Results of Steps I, II, and III: Paragraph 7

The table below summarizes the results of the analyses of the MIDD processes and contents, the Forced Paired Comparison of the supporting ideas, and the Japanese and/or American Aesthetic Conventions for Paragraph 7:

Statement No.	Super-Ordinate Process	Sub-Ordinate Process	Content	Rank Order	Aesthetic Convention
14	Philos.	No Ident. Process	1 Fict. Univ. 2 Real. (C)	2	<u>Aware</u>
15	Psych. Philos.		1 Real. (C) 2 Meaning 3 Fict. Univ. 4 Specific Work	1	<u>Aware</u>
16	Psych.	No Ident. Process	Fict. Univ.	Major	<u>Aware</u> Idea

Paragraph 8:

Her heart eroded and is shadowed by that dark "old catastrophe," thus even the "water-lights" outside the window come to lose reality in the calm encroachment of darkness./¹⁷ And the realities of the sensually pungent "orange" and the light "green wings" of the cockatoo look like

"things in some procession of the dead/Winding across wide water, without sound" being deprived of their lives./18 Thus,

The day is like wide water, without sound,
 Stilled for the passing of her dreaming feet
 Over the seas, to silent Palestine,
 Dominion of the blood and sepulchre./19

Step I - Analysis of the MIDD Processes and Contents: Paragraph 8

Statement 17: The process is Psychological, for the critic explores the fictive figure's feelings and mental outlook ("her heart eroded"; "losing reality") Since he focuses on the meaning of a specific expression in the poem ("old catastrophe") and interprets it in relation to her state of mind, the contents of this statement are Meaning, Fictive Universe, and Specific Work.

Statement 18: The process is again Psychological, for the critic describes how meditation has disenabled the fictive figure to even recognize the physical realities around her. Since he focuses on specific lines in the poem to understand her state of mind, the contents here are Meaning, Fictive Universe, and Specific Work.

Statement 19: No process is identifiable in this statement: the critic merely re-emphasizes his previous statement by referring to the actual lines for rhetorical effect. Thus, the content is again Specific Work.

Step II - Forced Paired Comparison of Supporting Statements: Paragraph 8

The major idea of Paragraph 8 is found in Statement 17, in which the critic notes how, aware of the religious meaning of Sunday, the fictive figure loses touch with the physical realities of the life. Statements 18 and 19 support this major idea, describing how the effect on the fictive figure's mind

by interpreting how the imagery of the first and second stanzas interrelate: Statement 18 describes how she no longer realizes the realities of the material world around her, turning into "things" of the past ("the dead") as she meditates; Statement 19 then re-emphasizes this interpretation by citing the lines themselves. Since Statement 19 only serves a rhetorical purpose and no inquiry into these lines is made, it was determined that Statement 18 is more important to the major idea of this paragraph than Statement 19.

Step III - Analysis of Japanese and/or American Aesthetic Conventions:
Paragraph 8

The Japanese aesthetic convention aware was identified in Statement 17: The critic describes the state of the fictive figure's mind by empathizing with her feelings. Yojo was identified within Statements 18 and 19: The critic carries over the dark feelings from the previous stanza which contrast with the vividly colorful images of the next stanza. Aware was determined to be more important than yojo in this paragraph because it is identified within the statement containing the major idea.

Results of Steps I, II, and III: Paragraph 8

The table below summarizes the results of the analyses of the MIDD processes and contents, the Forced Paired Comparison of the supporting ideas, and the Japanese and/or American Aesthetic Conventions for Paragraph 8:

Statement No.	Super-Ordinate Process	Sub-Ordinate Process	Content	Rank Order	Aesthetic Convention
17	Psych.	Non-Ident.	1 Meaning 2 Fic. Univ. 3 Sp. Wk.	Maj. Idea	<u>Aware</u>
18	Psych.	Non-Ident.	1 Meaning 2 Fict. Univ. 3 Sp. Wk.	1	<u>Yojo</u>
19	Non-Ident.		Sp. Wk.	2	<u>Yojo</u>

Paragraph 9:

Sunday filled with joy in reality now seems lost in illusion, in the insubstantial and timeless dark water./20 She seems to have lost the reality of herself after having passed over the space of death (which has now turned into the "seas") like a dreaming walker and reached Palestine, the place of the "blood and sepulchre," though there the bloody smell pervades (cf. "catastrophe") and the blood is not sacred, though the place of the scene is not the holy place appropriate for the discussion of the deep meaning of Logos./21 What an ironical choice her meditation makes even though it is a sacred day!/22

Step I - Analysis of the MIDD Processes and Contents: Paragraph 9

Statement 20: The process is Psychological because the critic describes how the reality of the fictive figure's life has been lost in "illusion," suggesting that her state of mind has been lost in meditation. Since the focus is on the fictive figure's world, the content is Fictive Universe.

Statement 21: The superordinate process is Psychological, controlling the critic's inquiry in this statement, and the Philosophical and Linguistic-Semantic processes are subordinate, supporting his psychological inquiry into the fictive

figure's mind. The critic suggests that her mind has been affected by her meditation on the Biblical scene of Palestine (Philosophical); he further interprets the specific images and diction ("seas"; "blood and sepulchre;" "catastrophe") as they relate to the implication made by her meditation ("Linguistic-Semantic). The contents are thus Meaning, Fictive Universe, and Specific Work, since he focuses on how the images and diction provide meaning into how her meditation affects her mind.

Statement 22: The Psychological process is the superordinate process, and the subordinate process of Philosophical supports his primary concern with the psychological effect her meditation on Easter Sunday produces upon the reader, "What an ironical choice her meditation makes even though it is a sacred day!" Thus, the contents of Meaning and Fictive Universe are again the focus of his inquiry.

Step II - Forced Paired Analysis of Supporting Statements: Paragraph 9

Statement 20 contains the paragraph's major idea, his primary concern in the how Sunday no longer becomes comforting due to her meditation ("illusion"). Statements 21 and 22 support this major concern. Statement 21 details how she, like a "dreaming walker," loses herself in her meditation on the Biblical past and how the "bloody" world of her meditation is not appropriate for the "sacred" Easter Sunday ("the holy place appropriate for the discussion of the deep meaning of Logos"). Statement 22 takes this further, emphasizing the irony within it and, since it suggests a specific direction for his critical inquiry, it is considered to be more important to the

major idea than is Statement 21.

Step III - Analysis of Japanese and/or American Aesthetic Conventions:
Paragraph 9

The Japanese aesthetic convention aware occurs within all three statements in Paragraph 9. The critic approaches the fictive figure's life as if he were experiencing real life to understand how she might feel on Sunday (Statement 20). Further, he enters the world of her meditation (Statement 21) as if he himself is a part of her meditation, seeing or feeling what she herself might see or feel in the world of "illusion." Then, in Statement 22, the critic expresses his own feeling (What an ironical choice . . . !") that results from his empathy.

The Japanese aesthetic convention yojo is also evidenced within Statements 20 and 21, where he carries over the dark atmosphere evoked by the images of the previous stanza and stresses the atmospheric progression the kinaesthetic images create, helping him interpret the effect of the meditation on the fictive figure.

The following table shows both the MIDD and Forced Paired Comparison analyses of the major and supporting ideas, and the analysis of aesthetic conventions of Paragraph 9.

Statement No.	Super-Ordinate Process	Sub-Ordinate Process	Contents	Rank Order	Aesthetic Conv.
20	Psych.	Non-Ident.	Fict. Univ.	Major Idea	<u>Aware/</u> <u>Yojo</u>

21	Psych.	1 Phil. 2 L-Sem.	1 Meaning 2 Fict. Univ. 3 Sp. Wk.	2	<u>Aware/</u> <u>Yojo</u>
22	Psych.	Phil.	1 Meaning 2 Fict. Univ.	1	<u>Aware</u>

Forced Paired Comparison Analysis of Major and Supporting Ideas
of Paragraphs 7, 8, & 9

The major ideas of the above three paragraphs were compared as to their relative importance to the essay's theme, that "Sunday Morning" supports Stevens' belief that the subject of poetry is the poet's attitude toward imagination and reality. In the poem, Stevens, as a modern poet in a Godless Age, sees the imagination as a substitute for religion.

As previously noted, the major idea of Paragraph 7 (Statement 16) is that despite her wealth, the fictive figure seems to "feel something lacking in her life." The major idea of Paragraph 8 (Statement 17) is that her mind is affected by her consciousness of the religious meaning of Sunday. The major idea of Paragraph 9 (Statement 20) is how "Sunday" loses its comforting quality for her because of her meditation.

Each major idea is concerned with the state of the fictive figure's mind: how she feels about the reality of her life (Paragraph 7); how her consciousness of the religious connotation of "Sunday" affects her (Paragraph 8); and how the physical reality of her life is lost by her meditating on the ancient past of the Christian world (Paragraph 9). All three major ideas focus on the poet's attitude toward imagination and reality in a Godless Age, but

this presentation goes through a progressive process.

First comes her feeling that something is lacking in her life (Paragraph 7). Second comes the reason for this (Paragraph 8). The critic believes that Stevens is suggesting that her awareness of the significance of her spiritual life is related to the nature of imagination. Third, the critic suggests that the paradox of the fictive figure's meditating on the "bloody" Christian past not creating the religious feelings normally associated with a Sunday implies that for Stevens, the imagination becomes a substitute for religion in a Godless Age (Paragraph 9).

Thus, the major idea of Paragraph 9 ranks first in importance to the theme, and those of Paragraphs 8 and 7 rank second and third, respectively. This also means that the supporting ideas in Paragraph 9 are more important to the theme, and those in Paragraphs 8 and 7 again rank second and third, respectively.

The table below rank orders the processes and contents of the major and supporting ideas of the three paragraphs, as well as the aesthetic conventions identified within these paragraphs.

Par. No.	Sent. No.	Sup-Ord. Proc.	Sub-Ord. Proc.	Content	Rank Order (M)	Rank Order (S-P)	Rank Order (S-E)	Aesth. Conv.
7	14	Phil.	Non-Iden.	1 Fict. Univ. 2 Reality (C)		2	6	<u>Aware</u>
	15	Psych	PH	1 Reality (C) 2 Meaning 3 Fict. Univ.		1	5	<u>Aware</u>

		4 Sp. Wk.				
	16(M)	Psych Non- Iden.	Fict. Univ.	3		<u>Aware</u>
8	17(M)	Psych Non- Iden.	1 Meaning 2 Fict. Univ. 3 Sp. Wk.	2		<u>Aware</u>
	18	Psych Non- Iden.	1 Meaning 2 Fict. Univ. 3 Sp. Wk.		1 3	<u>Yojo</u>
	19	Non- Iden.	Spec. Wk.		2 4	<u>Yojo</u>
9	20(M)	Psych. Non- Iden.	Fict. Univ.	1		<u>Aware/Yojo</u>
	21	Psych.	1 Phil. 1 Meaning 2 L-Sem 2 Fict. Univ. 3 Sp. Wk.		2 2	<u>Aware</u> <u>Yojo</u>
	22	Psych Phil.	1 Meaning 2 Fict. Univ.		1 1	<u>Aware</u>

Table 58

**Analysis of MIDD Process and Content Categories, Rank Order
of Statements of Major and Supporting Ideas, and Aesthetic Conventions
(American and Japanese) in Zaiga's criticism**

The following table subdivides Zaiga's essay into its individual paragraphs (Par) and their individual sentences (Sent) in order of occurrence in the essay. The superordinate process (Sup. Ord. Pro.), subordinate process(es) (Sub. Ord. Pro.), and contents (Cont.) of each sentence are noted in rank order of importance (e.g., 1 = first rank, 2 = second, etc.).

Sentences containing the major idea(s) of the paragraph are denoted by (M); when more than one sentence states the paragraph's main idea, each is rank ordered, with M1 being most important to the paragraph. Sentences containing major ideas of the paragraph are ranked according to importance to the theme of the essay.

Sentences supporting the paragraph's main idea are ranked in order of importance both to the paragraph (S-P) and to the essay as a whole (S-E).

Any Japanese or American aesthetic conventions (Aesth. Conv.) evident in individual sentences are also noted. The following abbreviations are used:

MIDD Processes and Contents

<u>Process</u>	<u>Content</u>
PH Philosophical	PT Poet
HS Historical	PI Poet's Intention
TC Technical	LAU L i t e r a r y / A r t i s t i c Universe
PS Psychological	ME Meaning
FO Formal	SW Specific Work
LS Linguistic- Semantic	FU Fictive Universe
SC Socio-Cultural	RC R e a l i t y a s A g r e e d Upon by Consensus
MA Mathematical	IR I-Responder
SI Scientific	AUD Audience
	MY Myth
	RE Reality as Experienced by Responder

Aesthetic ConventionsJapanese

AW Aware
HO Honi
MU Mujo
SA Sabi
SU Sugata
WA Wabi
YO Yojo
YU Yugen

American

CL Colloquialism
CO Common Sense
DE Democracy
DI Divine Inspiration
HU Humor
OU Organic Unity

Table 58

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
1	1	TC	HS	1 SW 2 LAU		1	159	
	2(M)	TC	FO	SW	106			
2	3	TC	FO	SW		1	158	SU
	4	TC	NIP	SW	105			SU
3	5	PS	NIP	1 AUD 2 SW 3 LAU		5	157	1. AW 2. YO
	6	PS	NIP	1 FU 2 SW		4	156	1. AW 2. YO
	7	SC	NIP	1 FU 2 SW		3	155	
8	8	SC	NIP	1 ME 2 FU 3 SW		2	154	AW

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	9	SC	NIP	1 FU 2 SW		1	153	
	10(M)	PS	SC	1 FU 2 SW 3 AUD 4 RC	105			
4	11(M)	LS	FO	SW	104			1. HO 2. DE
5	12(M)	TC	1 PS 2 HS 3 LS	1 PI 2 ME 3 FU 4 SW 5 LAU	103			1.SU 2 HO 3 DE
6	13(M)	PS	FO	SW	102			YO
7	14	PH	NIP	1 FU 2 RC		2	152	AW
	15	PS	PH	1 RC 2 ME 3 FU 4 SW		1	151	AW
	16(M)	PS	NIP	FU	101			AW
7	17(M)	PS	NIP	1 ME 2 FU 3 SW	100			AW

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	18	PS	NIP	1 ME 2 FU 3 SW		1	150	YO
	19	NIP	NIP	SW		2	151	
9	20(M)	PS	NIP	FU	99			YO
	21	PS	1 PH 2 LS	1 ME 2 FU 3 SW		2	149	1 AW 2 YO
	22	PS	PH	1 ME 2 FU		1	148	AW
10	23(M1)	PS	PH	NIC	97			
	24(M2)	PH	PS	1 ME 2 FU 3 SW	98			
	25	NIP	-	SW		1	147	
11	26(M)	PH	LS	1 ME 2 FU 3 SW	96			AW
	27	PH	NIP	SW		4	146	
	28	PH	PS	1 ME 2 FU 3 SW		3	145	
	29	LS	NIP	1 ME		2	144	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	30	PS	NIP	ME		1	143	
12	31	NIP	NIP	SW		1	142	
	32(M)	PS	PH	1 PI 2 ME 3 SW	95			1 AW 2 MU
13	33(M)	PS	NIP	1 ME 2 SW	94			AW
	34	PH	NIP	ME	93			AW
	35	LS	1 PH 2 PS	1 PI 2 ME 3 SW		3	139	AW
	36	PS	NIP	1 ME 2 LAU		2	141	AW
	37	PS	NIP	1 ME 2 LAU		1	140	
14	38(M)	PS	NIP	1 PI 2 ME 3 FU 4 S	92			
	39	TC	NIP	PI		1	138	
15	40	PS	LS	1 ME 2 SW		1	137	1 AW 2 MU 3 HO

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	41(M)	PS	PH	1 ME 2 SW	91			1 WA 2 DI
16	42(M)	FO	NIP	ME	90			
17	43	LS	NIP	1 ME 2 SW		3	136	
	44	LS	NIP	ME		2	135	
	45(M)	LS	NIP	1 ME 2 MY	89			
	46	LS	NIP	1 ME 2 MY		1	134	
18	47	LS	NIP	1 ME 2 MY		3	133	
	48	LS	SC	1 ME 2 MY		2	132	
	49	PH	1 SC 2 PS	MY		1	131	
	50(M)	PH	LS	1 ME 2 MY	88			
19	51(M)	PH	HS	MY	87			
20	52(M)	PH	NIP	MY	86			
21	53(M)	NIP	-	SW	85			

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
22	54	PH	1 PS 2 LS	1 ME 2 SW 3 MY		1	130	1 WA 2 DI
	55(M)	HS	PH	MY	84			1 DI 2 OU
23	56(M)	PH	NIP	MY	83			
24	57(M)	PH	HS	PI	82			
25	58(M2)	PH	1 HS 2 SC	1 PI 2 LAU	81			
	59(M1)	PH	1 HS 2 SC	LAU	80			
	60	PH	HS	LAU		2	129	
	61	PH	PS	LAU		1	128	DE/DI
26	62(M)	PH	HS	LAU	79			DI
27	63(M2)	PH	NIP	LAU	78			
	64(M1)	PH	PS	1 PI 2 LAU	77			DI
	65	FO	NIP	ME		1	127	
28	66(M)	PH	FO	1 ME 2 SW	76			AW
	67	PS	NIP	SW		1	126	WA

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
29	68(M)	PH	NIP	1 ME 2 SW	75			
	69	PH	PS	1 ME 2 LAU 3 AUD		2	125	1 AW 2 DE
	70	PS	NIP	1 ME 2 SW		1	124	AW
30	71	PS	PH	LAU		3	123	
	72(M)	PH	NIP	1 PI 2 SW	74			DI
	73	PS	NIP	1 ME 2 SW		2	122	AW
	74	PS	NIP	1 ME 2 SW		1	121	AW
31	75	FO	NIP	NIP		4	120	AW
	76	PH	1 LS 2 PS	1 ME 2 FU 3 SW		3	119	1 AW 2 YO
	77	PH	1 PS 2 LS 3 FO	1 ME 2 FU 3 SW		2	118	AW
	78	PS	PH	1 ME 2 FU 3 SW		1	117	AW

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	79(M2)	PS	1 LS 2 PH	1 ME 2 FU 3 SW	73			AW
	80(M1)	PS	NIP	1 ME 2 FU 3 LAU	72			
32	81(M)	PH	1 LS 2 HS	1 ME 2 SW 3 FO	71			
33	82(M)	PH	HS	1 ME 2 SW 3 RC	70			MU
34	83	PS	LS	1 RC 2 ME 3 SW		5	116	1 MU 2 HO
	84	PS	NIP	RC		4	115	MU
	85	PH	LS	1 ME 2 SW		3	114	1 MU 2 HO
	86	PS	1 HS 2 FO	1 ME 2 SW		2	113	1 AW 2 MU
	87	PS	1 HS 2 LS	1 ME 2 SW		1	112	1 AW 2 HO
	88(M)	PS	1 PS 2 HS 3 LS	1 ME 2 SW	69			1 AW 2 HO

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
35	89(M2)	PH	1 PS 2 HS	1 ME 2 SW	68			1 AW 2 MU
	90(M1)	LS	1 PH 2 HS	ME	67			OU
	91	PS	LS	1 PI 2 SW 3 FU		2	111	OU
	92	PS	1 LS 2 HS	1 PI 2 ME 3 SW		2	110	WA
36	93(M2)	PH	LS	1 ME 2 SW	66			MU
	94(M1)	TC	FO	SW	65			SU
37	95(M1)	PH	NIP	1 PI 2 SW	64			
	96	PH	PS	LAU		3	109	MU
	97	PH	NIP	LAU		2	108	AW
	98	PH	LS	1 ME 2 SW		1	107	WA
38	99(M)	HS	NIP	1 PI 2 LAU	63			
39	100(M2)	PS	NIP	RC	62			AW
	101(M1)	PS	PH	1 ME 2 SW 3 RC	61			MU

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	102	NIP	-	LAU		1	105	
	103	-	-	SW		2	106	
40	104(M2)	FO	NIP	LAU	60			
	105(M1)	PS	NIP	LAU	59			YO
41	106	PS	NIP	FU		2	104	
	107	PS	1 PH 2 LS	1 ME 2 SW		1	103	1 AW 2 YU
	108(M)	PS	NIP	1 FU 2 SW	58			AW
42	109(M)	LS	NIP	1 ME 2 SW	57			
	110	LS	NIP	1 AUD 2 SW		2	102	
	111	SC	PS	ME		1	101	
43	112(M)	PS	NIP	ME	56			
	113	PH	1 LS 2 PS	1 ME 2 FU 3 SW 4 LAU		1	100	1 AW 2 OU
44	114	PS	NIP	1 FU 2 SW		3	99	
	115	NIP	-	FU		2	98	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	116	LS	NIP	1 ME 2 FU 3 SW		1	97	OU
	117	PS(M)	LS	1 ME 2 FU 3 SW	55			1 YO 2 HO
45	118	PS	1 PH 2 LS	1 ME 2 FU 3 SW		2	96	1 MU 2 OU
	119	PS	LS	1 ME 2 FU 3 SW		1	95	YU
	120	PS(M)	1 PH 2 LS	1 ME 2 FU 3 SW	54			AW
46	121	LS	HS	1 PI 2 ME 3 SW 4 LAU		2	94	OU
	122	PH	HS	1 ME 2 PI		1	93	OU
	123(M)	PH	1 LS 2 HS	1 ME 2 PI	53			OU
47	124(M)	PH	1 PS 2 HS 3 LS	1 ME 2 FU 3 SW	52			OU

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	125	PS	NIP	1 AUD 2 ME		1	92	
48	126	PH	1 TC 1 LS 3 PS	1 ME 2 FU 3 SW		2	91	OU
	127(M)	PH	PS	1 ME 2 PI 3 LAU 4 SW	51			OU
	128	PH	PS	1 ME 2 SW 3 PI 4 LAU		1	90	OU
49	129	PH	LS	1 ME 2 FU 3 LAU 4 SW		1	89	MU
	130(M)	PH	LS	1 ME 2 FU 3 SW	50			MU
50	131	LS	NIP	1 ME 2 LAU		1	88	
	132(M)	PH	NIP	1 ME 2 SW	49			YU
51	133(M)	PH(M)	NIP	1 ME 2 SW	48			MU

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
52	134(M)	PS	NIP	1 ME 2 FU 3 LAU 4 SW	47			
53	135	PH	NIP	1 ME 2 SW 3 RC		2	87	OU
	136	PH	NIP	1 ME 2 SW		1	86	
	137(M)	PH	PS	1 ME 2 SW	46			
54	138(M)	PH	NIP	1 ME 2 SW 3 RC	45			
	139	PH	LS	1 ME 2 SW 3 LAU 4 RC		3	85	
	140	PH	NIP	RC		2	84	
	141	PS	NIP	1 ME 2 SW 3 LAU		1	83	
55	142(M)	PH	LS	1 PI 2 ME 3 SW 4 LAU	44			OU

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
56	143(M2)	PH	NIP	1 ME 2 SW	43			
	144(M1)	PH	LS	1 ME 2 SW	42			WA
	145	PH	1 PS 2 LS	1 ME 2 SW		3	82	1 AW 2 OU
	146	PH	PS	1 ME 2 SW		2	81	AW
	147	PH	NIP	1 ME 2 SW		1	80	WA
57	148(M)	PH	NIP	ME	41			1 MU
58	149(M)	NIP	-	SW	40			2 AW
59	150	PS	FO	1 SW 2 LAU		7	79	
	151	PS	1 PH 2 LS	1 ME 2 FU 3 SW		6	78	
	152(M)	PH	NIP	ME	39			
	153	PH	NIP	ME		5	77	
	154	PH	NIP	LAU		4	76	
	155	PH	NIP	ME		3	75	
	156	PH	HS	1 ME 2 LAU		2	74	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	157	PH	1 PS 2 LS	1 ME 2 LAU		1	73	
60	158(M)	-	-	1 PI 2 LAU	38			
61	159(M)	PH	PS	1 ME 2 LAU	37			1 AW 2 OU
	160	LS	PH	1 PI 2 ME 3 LAU		2	72	
	161	PH	NIP	LAU		1	71	
62	162(M)	-	-	1 PI 2 LAU	36			
63	163	LS	1 PH 2 HS 3 SC	1 ME 2 MY 3 LAU		2	64	
	164	LS	PH	RC		1	63	OU
	165(M2)	PH	NIP	RC	34			OU
	166(M1)	PH	LS	1 PI 2 LAU	33			OU
64	167	PS	NIP	1 RC 2 LAU		6	70	AW
	168	PH	NIP	1 RC 2 ME 3 LAU		5	69	WA
	169	PH	NIP	1 LAU 2 ME		4	68	

continued

Table 58 cont'd

Par Aesth No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Rank Conv.
	170	PH	NIP	1 ME 2 LAU		3	67	WA
	171(M)	PH	NIP	NIC	35			WA
	172	PH	1 LS 2 HS	1 PI 2 LAU 3 ME 4 RC		1	65	AW
	173	PH	HS	1 LAU 2 SW		2	66	
65	174	PH	NIP	1 PI 2 SW		1	62	AW
	175(M)	PH	NIP	PI	32			
66	176	PH	LS	1 ME 2 FU 3 SW		5	61	DI
	177	PH	1 FO 2 HS	1 ME 2 FU 3 SW 4 MY		4	60	1 AW 2 DI
	178	PH	PS	1 ME 2 FU 3 SW		3	59	1 AW 2 MU
	179(M1)	PH	NIP	1 ME 2 FU	31			

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	180(M2)	PH	NIP	1 ME 2 FU 3 SW 4 RC	32			MU
	181	PH	1 HS 2 PS	1 ME 2 RC 3 SW		2	58	MU
	182	HS	PH	1 ME 2 SW 3 LAU		1	57	
67	183(M)	PH	FO	1 PI 2 SW	30			1 HO 2 DI
68	184	FO	NIP	1 FU 2 SW		7	56	YO
	185	PS	NIP	1 ME 2 FU		6	55	1 AW 2 HO
	186	PH	PS	1 ME 2 FU 3 SW		5	54	HO
	187(M2)	PH	NIP	1 ME 2 FU 3 SW	29			HO
	188(M1)	PH	NIP	1 ME 2 SW 3 ME	28			HO
	189	FO	NIP	ME		3	53	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	190	FO	NIP	1 ME 2 SW		2	52	HO
	191	TC	NIP	PI		1	51	SU
69	192(M2)	PH	HS	RC	27			
	193(M1)	PH	NIP	PI	26			WA
	194	PH	NIP	1 ME		4	50	
	195	PH	HS	RC		3	49	AW
	196	PH	NIP	1 ME 2 SW		2	48	
	197	PH	NIP	1 ME 2 SW		1	47	WA
70	198	HS	NIP	RC		2	46	
	199	PH	HS	LAU		1	45	
	200(M)	PH	PS	1 PI 2 LAU	25			
71	201	NIP	-	FU		7	44	
	202	NIP	-	1 ME 2 FU 3 SW		6	43	
	203	PH	NIP	1 ME 2 FU 3 SW		5	42	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	204	PH	NIP	1 ME 2 FU 3 SW		4	41	MU
	205	NIP	-	FU		3	40	
	206	LS	NIP	1 FU 2 SW 3 ME		2	39	
	207	PS	NIP	1 FU 2 SW 3 AUD 4 LAU		1	38	
	208	PS(M3)	NIP	1 ME 2 FU 3 SW 4 AUD	24			SA
	209	PS(M2)	PH	1 PI 2 LAU	23			MU
	210	PS(M1)	-	PI	22			SA
72	211(M3)	NIP	-	NIC	21			
	212(M2)	PH	PS	1 ME 2 RC	20			SA
	213(M1)	NIP	-	1 ME 2 RC	19			
	214	PS	LS	1 ME 2 SW		2	37	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	215	PH	1 LS 2 PS	1 ME 2 FU 3 SW		1	36	WA
73	216(M)	PH	LS	PI	18			
	217	PH	LS	1 ME 2 SW 3 PI		1	35	
74	218	PH	LS	1 ME 2 PI 3 FU 4 SW		1	34	MU
	219(M)	PH	TC	1 ME 2 FU 3 SW	17			
75	220	FO	-	SW		1	32	
	221(M)	PS	1 LS 2 PH	1 ME 2 SW 3 RC	16			WA
	222	NIP	-	NIC		2	33	
76	223(M)	LS	PH	1 ME 1 SW	15			WA
77	224	LS	1 PH 2 PS	1 AUD 2 ME 3 LAU		4	31	
	225	PH	LS	1 ME 2 LAU		3	30	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	226	PS	-	1 PI 2 LAU		2	29	
	227(M)	PS	FO	1 SW 2 LAU	14			
	228	HS	1 PH 2 FO	1 ME 2 SW		1	28	1 AW 2 WA
78	229 (M)	PH	NIP	1 PI 2 LAU	12			DI
	230	PH	NIP	1 PI 2 LAU		1	25	
79	231	PH	NIP	LAU		2	27	DI
	232	PH	NIP	LAU		1	26	DI
	233(M)	PH	NIP	1 PT 2 LAU	13			
80	234(M)	TC	NIP	1 PI 2 LAU	11			
81	235(M)	PH	LS	1 ME 2 LAU	10			DI
82	236	PH	NIP	RC		5	24	WA
	237(M)	PH	NIP	1 ME 2 RC 3 LAU	9			WA
	238	PH	NIP	1 ME 2 LAU		4	23	WA

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	239	PH	LS	1 ME 2 LAU		3	22	OU
	240	PH	LS	1 ME 2 LAU		2	21	
	241	PH	LS	1 ME 2 LAU 3 SW		1	20	WA
83	242	PH	NIP	1 PI 2 LAU		2	19	DI
	243(M)	FO	NIP	1 PI 2 SW	8			
	244	PH	NIP	1 ME 2 SW 3 LAU		1	18	
84	245	NIP	-	NIC		4	17	
	246(M)	PH	PS	1 LAU 2 ME	7			1 MU 2 WA
	247	PS	PH	LAU		3	16	
	248	PH	NIP	LAU		2	15	
	249	PH	NIP	LAU		1	14	
85	250	PH	NIP	PI		3	13	
	251	PH	NIP	1 PI 2 LAU		2	12	

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	252	HS	PH	1 PI 2 PT 3 LAU		1	11	
	253(M)	PH	NIP	1 PI 2 LAU	6			
86	254(M)	NIP	-	1 SW 2 ME 3 LAU	5			
	255	PH	TC	PI		4	10	DI
	256	PH	NIP	1 PI 2 LAU		3	9	
	257	PH	NIP	1 PI 2 LAU		2	8	
	258	PH	NIP	PI		1	7	WA
87	259	PH	PS	1 PI 2 PT		2	5	WA
	260	PH	TC	PI		1	4	MU
	261(M)	PH	NIP	PI	4			
	262	PH	NIP	NIC		3	6	
88	263(M)	PH	HS	LAU	3			
	264	PH	PS	1 LAU 2 MY		1	1	
	265	PS	NIP	LAU		2	2	WA

continued

Table 58 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	266	NIP	-	LAU		3	3	
89	267(M2)	PH	HIS	1 PT 2 LAU	2			
	268(M1)	PH	NIP	1 PT 2 LAU	1			

APPENDIX E

SAMPLE ANALYSIS OF AMERICAN CRITICISM

"'Sunday Morning'": Stevens' Makeshift Romantic Lyric" by Price Caldwell
(Paragraphs and Sentences Numbered)

1 Whatever the difficulties of assessing Wallace Stevens' essentially paradoxical relationships to Romanticism, they are provoked most immediately and typically by "Sunday Morning."/1 Its sensuous meditative tones, its lyric intensity, its complex questioning of the relationship between man and nature, all beg us to read the poem as a twentieth-century version of the Romantic meditative lyric./2 At the same time it is very much a modern poem, such a famous one that its modernism seems to be what the poem is "about."/3 It envisions the workings of the Romantic imagination as a secular force in the post-Christian world, we say./4 Yet in style, the poem seems deliberately to survey the ranges of a Wordsworthian blank verse; in its structure it seems to adopt the stand of the Romantic poet toward his subject, and to imitate the give-and-take form of his poetic meditation./5

2 If we accept the poet's illusion--and it is an illusion--of continuity with the tradition, then we bring to "Sunday Morning" notions about the poetic structure which are essentially Romantic./6 We look for an "organic" sense of continuity between the poet's sensibility and nature./7 We look for the poet to be somehow instructed by nature, for the poet's relationship to nature to be improved or matured in the course of his meditation./8 And we look for that meditation itself to be organized by some kind of associational structure./9

3 Stevens clearly invites such expectations./10 He presents the poem with such a masterfully consistent lyric surface that we fail to see several fundamental problems of interpretation implicit in the poem's structure itself./11 Why does the poet interpose a woman between himself and the subject of his meditations?/12 Why are the poem's meditations on nature qualitatively so different from each other?/13 Why do the poem's tonalities imply so many different attitudes on the part of the male speaker toward the woman?/14 Why is the poem's progress interrupted by so many disjunctures and backtrackings and repetitions?/15

4 My sense of the poem is that there are real discontinuities in meaning and motivation which we mistake for elegant variations in the music./16 The poem's apparently seamless lyricism is an illusion gained by the authority of Stevens' mastery of his style./17 But it is an illusion gained in the face of real compositional difficulties which testify to some very un-Romantic qualities in Stevens' poetic temperament./18

I

5 The poetic structures relevant there are those of nineteenth-century poems to which "Sunday Morning" invites comparison: Wordsworth's "Tintern Abbey," or his "Ode: Intimations of Immortality"; Coleridge's "Frost at Midnight" or "Dejection: An Ode"; Shelley's "Stanzas Written in Dejection" or "Ode to the West Wind"; Keats's "Ode to a Nightingale" or "Ode on a Grecian Urn."/19 These are all examples of what M. H. Abrams calls the "Greater Romantic lyric,"¹ and they must have informed Stevens' understanding of Romanticism at the level of genre./20 Abrams' famous description of these poems will serve to remind us of their similarities./21 Typically, Abrams says, the Romantic lyric presents

a determinate speaker in a particularized, and usually localized outdoor setting, whom we overhear as he carries on, in fluent vernacular which rises easily to a more formal speech, a sustained colloquy, sometimes with himself or with the outer scene, but more frequently with a silent human auditor, present or absent. The speaker begins with a description of the landscape; an aspect of change of aspect in the landscape evokes a varied but integral process of memory, thought, anticipation, and feeling which remain closely involved with the outer scene. In the course of this meditation the lyric speaker achieves an insight, faces up to a tragic love, comes to a moral decision, or revolves an emotional problem. Often the poem rounds upon itself to end where it began, at the outer scene, but with an altered mood and deepened understanding which is the result of the intervening meditation./22

Abrams characterizes this structure as incorporating a "repeated in-and-out process, in which mind confronts nature and their interplay constitutes the poem."/23

6 Much of this description is compatible with what Stevens evidently understood to be a Romantic theory of poetry./24 The key elements are those

¹ "Structure and Style in the Greater Romantic Lyric," in From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle, Frederick W. Hilles and Harold Bloom, ed. (New York, 1965), pp. 527-560. The following quotations are from p. 529.

which suggest, first, the associational pattern of the poet's thoughts, and second, a transcendentalist metaphysics implied in the poet's stance toward nature./25 Although the poems Abrams speaks of often agonize about the failure of spirit of imagination, their structures express the fact that the essential poetic problem is to re-establish the mind's lost but original at-home-ness in nature--an intimacy achievable on the assumption that both man and nature are transcendently related to God./26 Thus the poet stands face to face with nature and tries to find the necessary correspondences between natural events and human feelings./27 That there are, indeed, such necessary correspondences is an assumption which continues into the twentieth century through Symbolism and Imagism: Man, ideally, knows himself most truly in nature./28

7 Stevens' own credentials as Symbolists owe much to the effortlessness with which the mind of the poet seems to enter into a reciprocal relationship with nature in "Sunday Morning."/29 But Stevens was unable, both temperamentally and philosophically, to stand face to face with nature and interpret, like Wordsworth, its lessons./30 Although he reached for an intense lyricism that would articulate the intimacy of his relationship with reality, the content of that relationship remains problematic because he could not accept the transcendental assumption./31 The gods are dead and there is no unifying metaphysical or even mythic order in nature./32 The poet's desire for access to nature is the motive force; but the quality of his relationship to nature is the question and the great subject of Stevens' poetry./33 If Stevens was a symbolist in practice, he was not a Symbolist in theory./34 There is no necessary connection between event and meaning, between nature and mind./35

8 But critics have typically expected to find a principle of organic unity operating in the poem, and that indicates the strength of our Romantic and Symbolist expectations of it.²/36 Critics have been appalled at the sanguinity

² Henry W. Wells, in his Introduction to Wallace Stevens (Bloomington, 1964), p. 154, though he does not see the poem's unity as entirely successful, calls the poem a "hymn, an ode, to the full or complete life." Richard A. Blessing, in his Wallace Stevens' "Whole appalled at the sanguinity with which Stevens allowed Harmonium" (Syracuse, 1970), sees the poem as a "dramatic dialogue" (p. 53): "The woman is involved in a constant dialogue of self and soul, a dialogue in which questions and their answers make up the poem" (p. 109). Herbert J. Stern, in his Wallace Stevens: Art of Uncertainty (Ann Arbor, 1966), pp. 87--104, treats the poem elaborately and sympathetically as a Romantic lyric. As such, he says, it is both a "masterpiece and [a] dead end" (p. 102). "The key fact of the poem's structure," he says, is that it is "a set of variations on a theme" (p. 97). The most elaborate explanation of Stevens' structure, except perhaps for Michel Benamou's (quoted below), is that of Joseph

with which Stevens allowed Harriet Monroe to select only half of the eight stanzas for their first publication in *Poetry* (1915).³⁷ There is something ironic about that, for it suggests that modernism was more tolerable in 1915 than it has been since.³⁸ Given the influence of Ezra Pound and the Imagists, Harriet Monroe was accustomed to a fragmentary, miscellaneous poetry.³⁹ Having already published Stevens' miscellaneous "phases" in her 1914 War Poetry issue, she evidently read "Sunday Morning" as a series of separable stanzas and selected the four she liked best, the first and the last and two in the middle.⁴⁰ Stevens saw "no objection to cutting down," asking only that she publish them in an order "necessary to the idea": I, VIII, IV, V.³⁴¹ Later she decided, and Stevens agreed, to add Stanza VII as not too "different" in "tone" to end with.⁴² But Ellen Williams, in her recent book on *Poetry's* first ten years of publication, calls Miss Monroe's "failure to recognize the unity" of "Sunday Morning" the "biggest single blunder in her editorship," and worries at length about the "superhuman" detachment with which Stevens regarded the affair.⁴⁴³

9 In a real sense, it did not matter.⁴⁴ The poem's essential structure is not expressed by the order of its parts.⁴⁵ Stevens' "rage for order" was a part of poetic experiencing, not a theory of composition.⁴⁶ Throughout his whole career he wrestled with the problem of articulating his essentially circular and multiplistic ways of poetic thinking within the uncongenial linearity of language, and invented a variety of artificial solutions to that

Riddel, who in *The Clairvoyant Eyes: The Poetry and Poetics of Wallace Stevens* (Baton Rouge, 1965), sees the poem as a "meditative argument," a "modified... body-soul debate" (pp. 80-81). In a note he adds, "One could argue that the poem develops, with an almost mathematical precision, by paralleling the first four stanzas with the second four: stanza five parallels, extends, and finally transforms the imagery and theme of stanza one; six does the same for two; and so on" (p. 287, note 30).

³ Holly Stevens, ed., *Letters of Wallace Stevens* (New York, 1966), p. 183. Hereafter I will abbreviate the book as LWS.

⁴ Harriet Monroe and the Poetry Renaissance: *The First 10 Years of Poetry, 1912-22* (Urbana, 1977), p. 268. Michel Benamou, similarly, speaks of Miss Monroe's selection as a "disfigurement" of Stevens' poem, an "editorial botch" which Stevens salvaged as best he could in an ordering which "made the poem look like a discursive argument." He, too, assumes there is a unity in the longer version, but strains to show it. The "pattern," he says, is a "complete circle" of "inconclusive meditations" arranged by the "juxtaposition of (pictorially) antithetical blocks." This is very accurate, actually, except that many of the blocks are not strongly pictorial, and some not at all. Cf. Benamou, *Wallace Stevens and Symbolist Imagination* (Princeton, 1972), p. 13.

problem./47 "The Snow Man," for instance, communicates a circular structure through a complex of subordinate clauses within a single sentence/48. In many poems the most one can say about order is that he juxtaposes elements with an eye for variety and surprise as in "Like Decorations in Nigger Cemetery."/49 And we are accustomed to accepting the miscellaneous character of long poems such as "Notes toward a Supreme Fiction" and "An Ordinary Evening in New Haven," poems which nevertheless have a strict regularity of metrical form, stanza length, and section length./50 When it was time to select the poems for Harmonium, he expressed the problem as one of picking a "crisp salad" (Letters of Wallace Stevens, p. 232)./51

10 "Sunday Morning" is in fact something of a salad, if not a miscellany, a fact Stevens disguised by putting the poem into eight sonnet-like stanzas, each containing fifteen highly regular iambic pentameter lines./52 No principle of consistency, whether topical, thematic, logical, pictorial, or tonal, succeeds in organizing the poem in the order Stevens gave it./53 The poem's order can only be described as a makeshift and partly arbitrary set of compromises between several qualitatively different motives, themes, and experiments./54 The poem is full of discontinuities and dislocations and changes of direction; it backs and fills and repeats itself far more than efficiency should allow./55 Its parts could have been put in several different order; the order Stevens chose represents merely the best compromise he could find given a number of contradictory logical or associational considerations./56 I think he either abandoned the cognitive considerations, or never intended to reveal them./57 Rather, he broke up the poem's large movements into smaller pieces, and by mixing them and then melding them, advertised them all as parts of the same sensibility./58 And of course they are./59 The method has the advantage of providing continual surprise without seeming to divide itself into several large movements./60 The result is our happy sense of the poem as a variable meditation, rather than a series of arguments./61

11 In the account of the poem which follows, I will ignore Stevens' ordering for the sake of indicating the poetic logics which inform the poem's parts./62 The poet's enabling concepts lie behind them, and if we can sense the various considerations which give impulse to the poem's various parts, we can know the poem better./63 The poem has in fact several texts: first, there is the woman's poem, about her expectations and rejections of paradise; second, there is the male speakers' poem about the death of God, and the paradise of mortality implied by it; third, there are several efforts to reconcile the two views, and to derive a "proper" view of the earth as "all of paradise that we shall know."/64 These issues are not entirely exclusive, parallel, or complementary to each other, and there is no way Stevens could have tied them end to end within any linear structure while maintaining their appropriate implications for each other./65 If, in presenting the poem according to the groupings mentioned above, I seem to ignore cocontinuities of theme implied by

Stevens' own ordering, I do so in the hope of heightening our sense of the poem's variety and surprise, and in hope of clarifying Stevens' essential debt to English Romanticism./66 The poems' brilliant illusion of continuity with that tradition controls the quality of our surprise as its modernity./67 But our habits of seeing order in mere regularity may obscure, in part, the poem's variety./68 For my purposes, it is useful to emphasize the surprises./69

II

12 There is no arbitrariness in the placement of the first stanza, which clearly comes first./70 Yet its opening words surprise./71 The title alone is enough to make us anticipate since Chaucer, a Christianized meditation on nature, in which the rebirth of the natural world and the Easter Sunday resurrection of Christ will stand in some symbolic relation to each other./72 Eliot would begin "The Waste Land" with an ironic use of that expectation-- "April is the cruelest month...."--but Stevens' revision is of another order./73 The natural imagery which begins every Romantic lyric is turned indoors; instead of the poet's appreciative spirituality, we have a woman's luxurious sensuality:

Complacencies of the peignoir, and late
Coffee and oranges in a sunny chair,
And the green freedom of a cockatoo
Upon a rug mingle to dissipate
The holy hush of ancient sacrifice.

(I: 1-5)/74

The rich greens, browns, and oranges are not spring time's natural colors, but more like Gauguin's violent South Pacific colors, translated indoors as if by Matisse./75 The cockatoo, as well, is a bit of domesticated exotica, possessing "freedom" only to walk around on the rug./76 In her sunny chair, the woman sits in no Wordsworthian intimacy with Nature; and the poet, having interposed this woman and her sensibility between himself and nature, is doubly removed, not only by an increase in narrative distance, but also by an increase in secularity./77 The holy hush of ancient sacrifice" reminds us that this is the woman's Easter Sunday morning./78 She is no Mary Magdalene, however, who believes in the miraculous translation of flesh into spirit; rather, she is a modern woman, who believes only the translations of nature into art./79 Christ will not rise again this day./80

13 In translating the expected natural imagery into the aesthetic rather than the spiritual, Stevens may have been asserting his own rebelliousness toward the Christianized Spring./81 On Easter Sunday of 1916, he wrote to his wife from Miami, a place nearly as tropical as Gauguin's Tahiti:

It is difficult to believe in the absolute midsummer of the place.... There is a church on the corner. In the quiet air of the neighborhood the voices of the choir are as audible as they used to be at Reading. Unfortunately, there is nothing more inane than an Easter carol. It is a religious perversion of the activity of Spring in our blood. Why a man who wants to roll around on the grass should be asked to dress as magnificently as possible and listen to a choir is inexplicable except from a flagellant [sic] point of view.

(LWS, p. 193)/82

14 Does the woman, then, express Stevens' own preference for exotic leisure rather than church-going of a Sunday morning?/83 Is she a Muse, one of his interior paramours?/84 I think not./85 Despite her disembodied quality--we never hear even the word "she" until Line 6--she is so realistically suggested that it is easy to believe Stevens' thought of her as an actual modern woman, perhaps even his wife, whom he had once described as "une vraie princesses liontaine" (LWV, p. 82)./86 But as Kenneth Fields suggests, real women of the time understood beauty on the model of the languid ladies of rapt expression in Pre-Raphaelite paintings, such as Dante Gabriel Rossetti's "Beata Beatrix," a portrait of his wife, Elizabeth Siddal./87 Such women were called "Stunners," and according to Fields were thought to have derived from portraits by Leonardo da Vinci, about whom Walter Pater wrote so well./88 The Paterian sensibility was part of the atmosphere of the time, and certainly the woman in "Sunday Morning" shares it./89 Her dreaminess and lethargy are pre-Raphaelite, and her desire to see life as art will lead to her projection of the paradise Stevens satirizes as "insipid" in Stanza VI.⁵/90 Stevens' own desire to celebrate Sunday by rolling around on the grass is more likely to provoke the boisterous celebration of Stanza VII./91 His sensibility is very different from hers./92 In Stevens' ordering of the poem, the poet's sensibility seems at times to merge with hers./93 Nevertheless, she is a separable character, and her position is consistent throughout the poem./94

15 A good example of Stevens' merging of disparate tonalities can be seen in the three questions which introduce the meditation of Stanza II./95 They are all rhetorical questions which seem to worry the same issue, but they appear in an illogical order and are distinct in tone./96 The second one questions the validity of a "divinity" that can come only in "silent shadows and in dreams."/97 But the first quotes a belligerent question, spoken by one who already knows the answer, and asks only how she should behave: "Why should she give her bounty to the dead?"/98

⁵ For all of these observations about the woman, I am indebted to Kenneth Field's fine article, "Postures of the Nerves: Reflections of the Nineteenth Century in the Poems of Wallace Stevens," *The Southern Review*, 7 (Summer, 1971), esp. pp. 787--792.

16 The "why should she..." form of the question suggests a mildly defensive petulance on her part, a petulance entirely appropriate to the characterization given her in the first stanza./99 The word "dead" is prejudicial, suggesting that she had already refused to feel the "dark encroachment of that old catastrophe."/100 And what "bounty" has she to give, apart from her purely aesthetic appreciativeness, her imputed sensibility?/101 Clearly these almost Jamesian nuances of tone are meant to characterize the woman, giving her status as an independent dramatic personage in the poem./102 Such dramatic presentation is not in itself inimical to the traditional tone of the meditative lyric, but it complicates the intimate relationship between the poet and his subject./103 And it prepares us to know that the answer which follows (I will return to the other two questions) belongs more to the woman than to the poet-speaker./104 When he says, "Divinity must live within herself," the word "herself" suggests, again, that he is "quoting" her./105 At first glance the line may seem to register Stevens' own appropriation of Blake's claim that "all deities reside in the human breast," but that allusion only tightens the irony: this woman is very different from Blake./106 The language of the passage is the poet's, but its prettiness it suggests an almost doting indulgence of her sophisticated aestheticism:

Passions of rain, or moods in falling snow:
 Griefings in loneliness, or unsubdued
 Elations when the forest blooms; gusty
 Emotions on wet roads on autumn nights;
 All pleasures and all pains, remembering
 The bough of summer and the winter branch.
 These are the measures destined for her soul.

(II: 9-15)/107

In the prettiness there is hyperbole, which gives it away: are we really to believe that this woman, complacently ensconced in her sunny chair, knows "all pleasures and all pains"?/108 Her effortless nostalgias do not betoken even a moral sensibility, much less a tragic one./109

17 But if, indeed, Stevens was indulging an impulse to dramatize by means of these tonal ironies, the impulse did not last long./110 And by inserting the second and third questions (II: 2-7), he effectively obscured any very clearly satirical tone./111 The result is that the woman's meditation in the passage above seems perfectly balanced between the ironic and the lyrical./112 Taken by itself, it may seem to be serious and exemplary, an inclusive model for man's proper relationship to nature--appreciative of both summer and winter weather./113 Or the passage may seem to represent Stevens' own most nostalgic admiration for an idealized Romantic conception of nature as wholly available to man's desire to enter into oneness or reciprocity with it./114 But

such a view is not compatible either with what comes before or what comes after./115

18 If we look at the second and third questions which introduce Stanza II, we see two other tonalities, which, had Stevens not put them where he did, might seem far more consistently in terms of logic and imagery introduce the two tonalities of Stanza IV./116 Let me juxtapose them:

What is divinity if it can come
 Only in silent shadows and in dreams?
 Shall she not find in comforts of the sun
 In pungent fruit and bright, green wings, or else
 In any balm or beauty of the earth,
 Things, to be cherished like the thought of heaven?
 (II: 2-7)

There is not any haunt of prophecy.
 Nor any old chimera of the grave,
 Neither the golden underground, nor isle
 Melodious, where spirits get them home,
 Nor visionary south, nor cloudy palm
 Remote on heaven's hill, that has endured
 As April's green endures; or will endure
 Like her remembrance of awakened birds,
 Or her desire for June and evening, tipped
 By the consummation of the swallow's wings.
 (IV: 6-15)/117

In the left-hand passages the question about "silent shadows" and "dreams" neatly presupposes an answer in terms of the "haunt of prophecy" and the "old chimera of the grave."/118 And in the right-hand passages, the images of "green wings" is expanded very nicely in the images of "April's green" and the "swallow's wings."/119

19 The two tonalities are clearly distinct./120 Though Stevens merged them, they belong to two entirely different trains of thought./121 The left-hand lines belong to the poet's argument, but since my subject here is the woman's poem, I will delay discussion of them./122 In the right-hand passages, we hear the sympathetic, if not indulgent, tones by which the poet characterizes the woman's own sensibility./123 There is no sense of "quoting" her, though./124 Here he speaks for her, telling us what she "thinks," without her consent./125 Yet there are reminders of the woman's own luxurious sensibility, and perhaps a buried irony./126 The oranges on the woman's breakfast table are surely the source of the "pungent fruit"; her domesticated cockatoo suggests her image of the "bright, green wings" and, by extension,

all the other birds she mentions, even the swallows who "consummate" her "desire for June and evening."/127 And what about her thought of the "balm or beauty" of the earth?/128 Are those words suggested by cosmetics and creams of the sort that sit in jars on the woman's dressing-table?/129 Even her prettiest and seemingly most immediate responses to outdoor nature are merely imaginative extensions of her indoor pleasures./130

20 The woman's five-line question which Stevens used to introduce Stanza IV is probably, judging by its leisurely elaboration of subordinate clauses, a passage written to fit the place he decided to use it./131 Clearly it does not fit by any clear logic, dialectical or otherwise, the rest of the stanza./132 It is another elaboration of her favorite image, that of birds:

She says, "I am content when wakened birds,
Before they fly, test the reality
Of misty fields, by their sweet questionings;
But when the birds are gone, and their warm fields
Return no more, where, then is paradise?"

(IV: 1-5)/133

It is worth noticing that if Stevens had intended a dialectical logic to govern the ordering of the poem, then the question would have served as a highly appropriate introduction to Stanza VI./134 Of course, the woman's other question, from Stanza V (where it hangs almost in isolation, with no relation to the passage before or behind it) would serve as well, for the content is the same:

She says, "But in contentment I still feel
The need of some imperishable bliss.

(V: 1-2)/135

Stevens clearly meant to use these questions as structural devices--to motivate the poem's speculation about the relationship of Death and Beauty./136 But the woman's attitude in favor of nature as art is still perceivable./137 Her image of "wakened" birds suggests that in her mind they are objects of art transformed into "live" birds--or perhaps, again, metamorphoses of her pet cockatoo, itself more a part of her decor than a part of nature./138 It is her sense of artifice that must "awaken" and "test" the "reality."/139 Having made live organisms part of her decor, he now perfects them by conferring imperishability./140 Like Yeats in "Sailing to Byzantium" she imagines the "artifice of eternity."/141 Or rather, in Stanza VI, she imagines an eternity of artifice./142

21 The text of Stanza VI carries a tone which is satirical of a subtext which is clearly implicit within it./143 The woman's imagined eternity of artifice,

before the male narrator reduced it to absurdity, must have gone something like this:

(There is no change of death in paradise.
 There, the ripe fruit never falls, the boughs
 Hang always heavy in that perfect sky. . .
 We'll set our pears upon those river banks
 And spice the shores with odors of our plums.
 They shall wear our colors there,
 The silken weavings of our afternoons,
 And pick the strings of our imagined lutes!)/144

Paradise for her, clearly, is an indoor scene projected outdoors, something to be furnished by the imagination like a stage set./145 She must "set" her pears there, and "spice" it with her plums; it must "wear" her costumes, her "colors" and "weavings."/146 In this subtext we see the final projections of the woman's sense of nature as decor./147 Her position has been consistent throughout the poem./148 Having refused to "give her bounty to the dead" in Stanza II, she still fears death as late as Stanza VI./149 Meanwhile her queries and arguments raise the two issues Stevens wants to deal with: the question of the relationship between art and life, and the issue of the death of God./150

22 We turn now from the "woman's poem"--from the passages devoted to the woman's actual projection--to the male narrator's qualitatively different projections./151 There are at least three separable poetic movements in this part of the poem, all of which make contact with the processes of the woman's thought at one point or another./152 One of these movements begins in Stanza III with a thematic statement about the death of God, the implications of which comprise the vision of Stanza VII./153 Another begins in the narrator's reducteo ad absurdum treatment of the woman's projected paradise in Stanza VI, and derives an explicit theory about the relationship between art and life which is manifest in Stanza V./154 The third, and most convincing, begins in the presentation of God's death as a tragic fact, implicit in Stanza I and explicit in the opening lines of Stanza VIII, and demonstrated in the closing lines of the poem./155 These three movements, qualitatively distinct in tone and feeling, must be presented separately./156

23 The death of God is not the poem's central thesis./157 Rather, it is the poem's most important given./158 The poem assumes it as a fact of history; Stanza III gives us a version of that history, in schematic form:

Jove in the clouds had his inhuman birth.
 No mother suckled him, no sweet land gave
 Large-mannered motions to his mythy mind.

He moved among us, as muttering king,
 Magnificent, would move among his hinds,
 Until our blood, commingling, virginal,
 With heaven, brought such requital to desire
 The very hinds discerned it, in a star.

(III: 1-8)/159

Such a theme puts "Sunday Morning" in the elegiac tradition as well as the tradition of the nature lyric./160 If the elegist's task is, as R.P. Adams describes it, to "effect some kind of resolution between men's desire for immortality and their knowledge that death is inevitable," then Stevens recognized the elegist's task in even more difficult terms./161 It is not unusual for the writer of elegies to sketch a large historical panorama against which to measure the importance of an individual's death./162 Within the tradition, man's death has an inevitable and somehow redeeming place" within the eternal order of things./163 But here, that sketch tells of the death of the gods themselves;⁶ Stevens must reconcile us not only to our own depths, but also to the fact that there is no redeeming universal order./164

24 As a capsule history, stanza III defines the terms of a thematic symbology: Jove was of the heavens, but not of the earth; Christ was of both heaven and earth./165 The third sage of the pattern is thus predictable: "divinity" must be of earth alone, become fully human./166 But the arrival of that third stage is put as a series of questions, not as an accomplished fact:

Shall our blood fail? Or shall it come to be
 The blood of prairies? And shall the earth
 Seem all of paradise that we shall know?

(III: 9-11)/167

The third question is put curiously, as if it expected a negative answer./168 The poem's explicit motivating question would, it seems, be put more positively than that: "And can we make the perishing earth or paradise?"/169 For that is the question which is answered in Stanza VII, the stanza which continues the opaque, apocalyptic tones of this passage:

Supple and turbulent, a ring of men

⁶ Stevens chose Jove to represent the dead classical gods. But the voice he uses in this section borrows its tonalities from the four-stressed, alliterative line of the Anglo-Saxon. Perhaps the Anglo-Saxon represents our best English model for archaic tones of violence. Very likely, though, Stevens recognized the need for a faintly whimsical sense of stylistic play as a cover for the pedagogical rhetoric of the "history lesson." A sense of such play, but with different diction, continues in stanza IV: 8-11.

Shall chant in orgy on a summer morn
 Their boisterous devotion to the sun,
 Not as a god, but as a god might be,
 Naked among them, like a savage source.
 Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.

(VII)/170

25 It may seem curious that in rejecting the Christian myth as obsolete, Stevens nevertheless uses its symbolic patterns as model for his own myth, or that he uses images out of the primitive past to suggest a future state./171 But much of the poem works that way; tradition provides context for the revision that surprises./172 The "blood of paradise" is Stevens' version of the Blood of the Lamb: The Christian paradox of sacrifice and redemption becomes, in Stevens' version, the human paradox of death and beauty which is the thesis of the poem./173 Rejecting the contents of the Christian scheme, he keeps its form; instead of God, we have the sun, "not as a god, but as god might be"; instead of emblems of the Spirit we are given "chants" and a "windy lake"; instead of heaven, the "sky"; instead of immortality, the "dew."/174

26 Stanza VII's picture of paradise has long been taken as a proof of Stevens' own commitment to the Romantic imagination as a secular power rather than a transcendental power./175 This stanza is obviously one for which Stevens had a great deal of fondness./176 Remembering his letter to his wife from Miami (quoted earlier), written the next Easter after the composition of the poem, we might easily guess that this stanza represents Stevens' expression of "the activity of Spring in our blood" and his desire to "roll around on the grass."/177 But insofar as it means to be thematic, it is the poetry of guesswork, lyrically free of the difficulties of its philosophical position./178 It presents its apocalypse nostalgically, as if the imaginable future comes full circle to a mythic, worldly but innocent past./179 It has probably misled readers in its sentimental effort to mythologize nature; that was not a habit for Stevens, and he did not try it again, to any important degree, later in his career./180 Stanza VII too easily encapsulates an image of nature in the Romantic view, as dynamic and diverse but organically whole./181 In that sense it contradicts not only the rest of the poem but, in large measure, the rest of his career./182 Stevens never thought for long that

the imagination was the principle of a metaphysical organicism./183 He saw no harmonizing principle in the universe, either at its beginning or at its end, and his search for paradise did not depend on it./184

27 When Stevens considered the problem of ordering the poem's parts, he probably thought it appropriate that Stanza VII, a "true" projection of the future because it includes the fact of mortality, should be preceded by the lady's projection of the future in Stanza VI, a "false" one because it does not admit the fact of death./185 In Stanza VI, the narrator takes the woman's eternity of artifice, and makes of it his own reducteo ad absurdum argument in favor of death as the principle of paradise:

Is there no change of death in paradise?
Des ripe fruit never fall? Or do the boughs
Hang always heavy in that perfect sky,
Unchanging, yet so like our perishing earth,
With rivers like our own that seek for seas
They never find, the same receding shores
That never touch with inarticulate pang?

(VI: 1-7)/186

Stevens makes the woman's projection into a kind of ironic "Grecian Urn."/187 Perfection is pictured here not as a love that will never fade or as an anticipation that will never turn to disappointment./188 Rather, Stevens appeals to mathematical models of perfection; ironical ones, such as Zeno's Paradox (5,6) and the story about parallel lines that never, even in infinity, meet (6,7)./189 The woman's projection of paradise implies finally the sterility of perfection, not the coincidence of Beauty and Truth./190

28 Stevens' quotation of Keats's "Ode on a Grecian Urn" is probably quite deliberate; the phrase which ends Keats's poem, "'Beauty is truth, truth beauty,'" is no more or less aphoristic than Stevens' thesis, "Death is the mother of beauty"./191 Keats's urn is his image of timelessness, but it is, he realizes, a "cold pastoral."/192 Stevens' image is Mother Death, whose "burning bosom," however, implies an impassioned eternity, within which we "devise" the temporal constancy of "our earthly mothers waiting, sleeplessly."/193

29 Such an argument has poetic force only after the argument for Perfection has been defeated in Stanza VI./194 But Stevens' use of that argument occurs in Stanza V:

Death is the Mother of beauty; hence from her,
Alone, shall come fulfillment to our dreams
And our desires./195

In what follows, there is first a bow to the traditional use of death as the instrument of a Romantic pathos--to Keats ("Ode to a Nightingale," stanza 3) in line 7, and to Shelley ("Ozymandias") in Line 8./196 Then there is the turn, the demonstration that death is the principle of our paradisaical view of life, the principle of beauty./197 Curiously, the syntactic division does not coincide with the thematic reversal; there is an overlap which tends to weaken our sense of the cognitive structure of the stanza:

And our desires. Although she strews the leaves
 Of sure obliteration on our paths,
 The path sick sorrow took, the many paths.
 Where triumph rang its brassy phrase, or
 Whispered a little out of tenderness,
 She makes the willow shiver in the sun
 For maidens who were wont to sit and gaze
 Upon the grass, relinquished to their feet.
 She causes boys to pile new plums and pears
 On disregarded plate. The maidens taste
 And stray impassioned in the littering leaves.

(V: 5-15)/198

30 In this pretty passage, beauty is figured as maidenly passion./199 If we think of the last lines of Stanza VI as belonging here (as they do, thematically and psychologically), then there is a triune of female figures including the maidens, our "earthly mothers," and Death as the mystical Mother./200 These three "generations" of women subliminally reiterate the parable of the new and the old which is the content of the stanza, and represent the apotheosis of the woman of the poem, whose "plums and pears" are piled on the boys' "disregarded plate."/201 In that sense, this stanza may represent Stevens' most sympathetic "cure" of the woman's limiting aestheticism./202 Or perhaps Stevens means to underscore the woman's modernity by implicitly comparing these maidens' innocent passion to her luxuriant, sophisticated sensuality./203 The maidens may be the woman's "historical" prototypes, seen finally not in an urban flat but in a rural woodland setting, where passion-as-innocence historically belongs./204

31 Stanza V represents a vision of the present, not the future./205 Yet its overly refined, rococo quality suggests that in its application of the theory that "death is the mother of beauty," is a thesis about art rather than life./206 By the end of the stanza we suspect that it is Stevens' own Grecian Urn, whose images of pretty boys serving fruit on salvers to languishing maidens under delicate willows betoken a sublimated sexuality./207 It is surely curious that in "Sunday Morning," just as on Keats's Urn, the boys and girls never quite meet./208 If these maidens are the apotheosis of the woman, so the boisterous men of Stanza VII are the apotheosis of Stevens himself; but they have their

separate paradises, each made, as is Keats's "cold pastoral," out of an "activity of Spring in the blood"--and each unconsummated, except in art./209

32 It is surely clear that all of these poetic moves repeat a pattern of perception and projection--a description, first, or a recognition of where one's heart is and then a projection of where one would like one's heart to be./210 The woman, ensconced in her sunny chair, would like an endlessly brilliant Sunday afternoon, furnished with her perfected plums and pears./211 Hers is a created paradise, an eternity of art./212 The male speaker, on his part, projects his own "blooded" paradise in Stanza VII out of his historical sense that the gods are dead./213 Then having "proved" that her imagined paradise is "insipid," he counters her invention by introducing the principle of mortality as the key to an art of impassioned aestheticism in Stanza V./214

33 But in the multiplicity of these projections, we suspect that we are meant to select one as truer than another; rather, it is the problem of projection itself that is at issue./215 It is the problem of the relationship between need and satisfaction, between the earth and paradise--a particular kind of relationship between reality and imagination./216 Later in his career Stevens saw the dissatisfactions of projection out of human need, and spoke instead of "abstraction" or, more plainly, "description."/217 "Description," he said in 1945, is

Composed of a sight indifferent to the eye.
It is an expectation, a desire,
A palm that rises up beyond the sea,

A little different from reality:
The difference that we make in what we see

And our memorials of that difference,
Sprinklings of bright particulars from the sky.
(*"Description without Place," V*)/218

34 Yet even in "Sunday Morning" Stevens knew that projection involves the present as well as the future./219 "The brilliance of earth is the brilliance of every paradise," Stevens said with nice ambiguity, in about 1946.⁷/220 The problem is not simply to invent a satisfactory vision of paradise./221 The problem is also to see the earth as paradisaical, when "every paradise" we have known so far is obsolete./222

35 That, surely, is the thought that underlies Stevens' letter from the Hotel Halcyon in Miami, written as he listened to the inanity of Easter carols in the

⁷ *The Necessary Angel* (New York, 1951), p. 77.

church across the street./223 Stevens often thought of Sunday as a day without character; and he knew Laforgue, who used even its name ("dimanche") as a synonym for foredoom, for the quotidian.⁸/224

36 The problem of the quotidian is not given major thematic status in the poem, but clearly it is part of the subtext./225 It accounts for the negative tone of the narrator's question in Stanza III, so inappropriate in context: "And shall the earth/Seem all of paradise that we shall know?"/226 And he goes on, with a tiredness that contradicts the ecstasy with which he answers the question in Stanza VII: "The sky will be much friendlier then than now...Not this dividing and indifferent blue."/227

37 Within the psychology of the poem, it is clearly the poet, not the woman, who "Feels the dark/encroachment of that old catastrophe"; she, complacent, dismisses the gods as merely idea./228 Though Stevens' structure obscures the distinction between the tones of her sensibility and the poet's, we know his tones by now./229 He is the one who laments, in stanza IV, that both the gods and our visions of their paradisaic lives are dead: there is no "haunt of prophecy" or any "old chimera of the grave," and therefore there is no "golden underground" nor "isle melodious" nor "visionary south" nor "cloudy palm/Remote on heaven's hill."/230 It is the poet, not the woman, who knows, as Stevens put it later, that even the death of Satan was a "tragedy for the imagination."/231 As a result, our Sundays are boring, and we may not fill the space with the sound of our "insipid lutes."/232

38 The problem of the quotidian, then, is the aesthetic problem that must be solved, finally, by the poem./233 The poet's solution is to return to a sense of the death of the gods as a tragic event, but one with existential ambiguities:

We live in an old chaos of the sun,
Or old dependency of day and night,
Or island solitude, unsponsored, free,
Of that wide water, inescapable.

(VIII: 5-8)/234

Here the poem returns to its most fundamental tone./235 It is a tone of quiet indolence, full of Greek and Latin diction: the "old chaos" reminds us of the "old catastrophe" and the "old chimera of the grave" with an echoing effect which, like Coleridge's reminder of the "ancestral voices prophesying war," points back toward the fundamental disorder out of which the poem's order arises./236 Within this vision of the world of the present, we are connected

⁸ I am indebted to James Baird, The Dome and the Rock: Structure in the Poetry of Wallace Stevens (Baltimore, 1968), pp. 50-51, for the reference to Laforgue.

with the ancient past--not with the death of Christ, but the death of Jove, an older catastrophe still./237 The result of this shift is a view of our lot not as inane or insipid, but as tragic, both demoralizing and exhilarating./238 The gods dead, the human imagination can find no transcendental connection with deity./239 Yet the secular imagination is both invited and provoked./240 It is free to invent whatever essence it will, though it must live with the fact that no deity exists to sanction its inventions./241

39 The poem's justly famous final lines succeed, then, as a translation of the inanity of Sunday into a brilliance./242 It has to succeed not as a "projection" in which the imagined is furnished with the familiar, but as a "description" of nature, in which nothing is owed to human "complacency."/243

Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries;
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual blocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings.

(VIII: 9-15)

I will not try to referee the critical discussion of whether these lines are sentimental, or too dependent on Romantic models./244 The natural elements here are not even as exotic as the woman's cockatoo--they are familiar, accessible to the human imagination./245 But they are not possessed by it./246 It is easy to invest deer with human emotion; we have designs on the quill and the sweet berries, as table delicacies; pigeons, we probably ought to remember, are the urban birds which infest New York City where Stevens lived when he wrote the poem./247 But the deer are removed to the mountains, the berries to the wilderness, and the pigeons to ambiguity--and therein lies, I think, the cure for complacency./248 The thesis that "death is the mother of beauty" is still operative here, but with a change of emphasis./249 "Death" means not only human mortality, but also the death of the gods, who, in dying, left nature as well as man "unsponsored."/250 The pigeons who sing "downward to darkness" may seem to be making a traditional symbolic salute to a Romantic, elegiac death; but they also remind us of their "dependency" on "night and day," their ultimate inaccessibility to our imaginings./251 They belong, in short, to a nature that is older than Romantic nature./252 In escaping art, they escape the inane./253

III

40 In my reading of the poem, I have tried to avoid discussing the implications which come out of Stevens' own ordering of the poem, for every

other discussion has done that./254 It seems only commonsensical to assume that Stevens conceived the poem in several stages, and out of several large enabling ideas which he brought to bear on each other the best way he could./255 It seems quite likely that his desire to imitate the meditative structure of the romantic lyric came at least partly out of his frustration at the impossibility of tying all his lines of thought end to end in a satisfactory linear order./256 On the other hand, Stevens' temperament was unlike that of any of the English Romantic poets./257 His poems typically betray a large investment of idiosyncratic cognitive effort, and an equally large embarrassment at the essentially unpoetic parts of his own nature./258 It is easy to suspect that he imitated the associative structure of the Romantic lyric both out of necessity and a sense of taste./259 He abandoned the orderings of his own unwieldy cognitive structures in favor of a kind of shuffling of the deck; the poem, as a result, seems to consist of an alternation of tone and issues rather than logical sequences defining large areas of meaning./260 Having broken up his own patterns, he merged them again with an intense scrupulosity of language, smoothing the gaps by setting up an ostensible dialectic through the woman's questions, even at the cost of leaving some transparent backtrackings and repetitions./261

31 In my reading of the poem I mean only to suggest that there are implications obscured by Stevens' ordering, not that he should have put the poem in some other order./262 Stevens' own ordering creates an illusion of wholeness and completeness, despite its difficulties./263 It represents his vote for emotional complication rather than clarity of thought, for the kaleidoscopic brilliance derivable from many small refractions rather than the focusing of a few large lenses./264 Stevens was philosophically and temperamentally incapable of the sustained helplessness to feeling thought that Wordsworth was capable of./265 But like Coleridge, he had an energy for words and for the momentary brilliances words can create./266 And with more intellectual will, he maintained a level of scrupulosity and taste which sustains the illusion of coherence, wholeness within its variety, even consummation./267

Sample Analysis of Caldwell's Criticism

MIDD Process and Content Analysis: Paragraphs 12 & 13

Paragraph 12:

There is no arbitrariness in the placement of the first stanza, which clearly comes first./70 Yet its opening words surprise./71 The title alone is enough to make us anticipate since Chaucer, a Christianized meditation on nature, in which the rebirth of the natural world and the Easter Sunday resurrection of Christ will stand in some symbolic relation

to each other./72 Eliot would begin "The Waste Land" with ironic use of that expectation--"April is the cruelest month. . . ."--but Stevens' revision is of another order./73 The natural imagery which begins every Romantic lyric is turned indoors; instead of the poet's appreciative spirituality, we have a woman's luxurious sensuality:

"Complacencies of the peignoir, and late
 Coffee and oranges in a sunny chair,
 And the green freedom of a cockatoo
 Upon a rug mingle to dissipate
 The holy hush of ancient sacrifice."
 (I: 1-5)/74

The rich greens, browns, and oranges are not spring time's natural colors, more like Gauguin's violent South Pacific colors, translated indoors as if by Matisse./75 The cockatoo, as well, is a bit of domesticated exotica, possessing "freedom" only to walk around on the rug./76 In her sunny chair, the woman sits in no Wordsworthian intimacy with Nature; and the poet, having interposed this woman and her sensibility between himself and nature, is doubly removed, not only by an increase in narrative distance, but also by an increase in secularity./77 "The holy hush of ancient sacrifice" reminds us that this is the woman's Easter Sunday morning./78 She is no Mary Magdalene, however, who believes in the miraculous translation of flesh into spirit; rather, she is a modern woman, who believes only the translations of nature into art./79 Christ will not rise again this day./80

Step I - Analysis of Processes and Contents: Paragraph 12

Statement 70: The process is Formal because the critic discusses one specific stanza of the poem in relationship to the other stanzas; the content thus is Specific Work, since he is focusing on this one specific stanza.

Statement 71: Since the critic discusses the effect the opening "words" of the poem might have on the audience, the process is Psychological and the contents are Specific Work and Audience.

Statement 72: The superordinate process is Psychological, for in the subject and direct object of the independent clause, the critic is concerned with

how the title affects the reader's expectations of what the poem will contain. The subordinating processes are Philosophical and Linguistic-Semantic. The critic philosophically explains his major concern by stating that the reader's expectations are related to what he traditionally assumes would be poetic content, "a Christianized meditation on nature." This philosophical supporting process is the most important subordinate process in this statement, since it is located in the indirect object of the independent clause, and it is further supported by the dependent clause ("in which. . .") that explains the religious context of the "Christianized" meditation on nature. This least important subordinate process is Linguistic-Semantic, for it discusses the symbolic construct of the relationship between "the rebirth of the natural world and the Easter Sunday resurrection of Christ."

The contents of this statement are Specific Work, Audience, and Literary World. The critic discusses the effect the title (Specific Work) produces upon the reader (Audience) as it relates to the poetic content traditionally assumed appropriate for poetry about Easter Sunday ever since Chaucer (Literary World).

Statement 73: The superordinate process is Technical, for the critic discusses how the poem's opening words give just the opposite of what the reader anticipates from the title. This primary concern is indicated in both the first and second independent clauses of this compound-complex sentence; the second is a "result" statement and thus indicates the critic's major proposition. The critic supports this major technical concern with Psychological inquiry

into how the poet's attitude toward the traditional poetic content relates to the reader's expectation from the title. The contents focused upon in this statement are Poet's Intention and Literary Universe, for he compares Stevens' opening words to what Eliot might use in "The Waste Land" (Literary Universe) and emphasizes Stevens' "revision" (Poet's Intention) of "a Christianized meditation on nature." Poet's Intention is more important than Literary Universe because it is emphasized in what was determined as the more important independent clause.

Statement 74: The superordinate process is Technical, as indicated in the critic's concern with how the poet reverses the reader's expectation of the poetic form and content, focusing on his use of the traditional "natural imagery" found in the Romantic lyric. This technical concern is supported by both a Linguistic-Semantic approach to imagery, inquiring into how the poet reverses the symbolic structure of this imagery, and a Philosophical approach into the different aesthetic theme the poet presents through this reversal, the poet's "spirituality" versus the fictive figure's "sensuality." The Linguistic-Semantic support is primarily emphasized in the independent clause, and the Philosophical in the explanatory phrases within the independent clause.

The contents of this statement are Literary Universe, Fictive Universe, and Specific Work. The critic examines how the structure of the natural imagery of Romantic lyric (Literary Universe) is reversed in the poem (Specific Work), producing a different context of the poetic experience expressed in the fictive world (Fictive Universe). Since the critic's primary

focus is citing the Specific Work in his major inquiry into the symbolic structure of the poem's natural imagery, Specific Work is considered the most important content; Literary Universe is the second-most important content, for he emphasizes how this differs from what another poet would use; and Fictive Universe ranks as the least important content.

Statement 75: The superordinate process is Technical, for the critic discusses how the natural images of the poem reflect Steven's unique imagery of natural objects and compares this with a Matissean technique. The Linguist-Semantic process supports this primary technical concern, for the critic focuses upon how the poet "translates" natural objects into an "indoor" scene. The contents focused upon in this statement are Meaning, Fictive Universe, Literary and Artistic Universe, Reality as Agreed Upon by Consensus, and Specific Work. The critic focuses upon how the natural images in the fictive world suggest meanings different from reality but retaining natural springtime colors similar to Gauguin's and presented in a Matissean approach.

Statement 76: The superordinate process is Socio-Cultural, since the critic discusses another natural image, the cockatoo, (also turned "indoors" into the fictive universe, "a bit of domesticated exotica") in terms of a secular existence obtained through poetic imagination. This socio-cultural approach is supported philosophically, for he states that it is "possessing 'freedom' only to walk around on the rug." As for the contents, the critic's primary focus is on "the cockatoo" (Specific Work), as indicated in the subject of the statement;

his secondary concern is with his interpretation of this image (Meaning); lastly he indicates his interest in the object's status in the fictive world (Fictive Universe).

Statement 77: The critic discusses the poet's technique of interposing a fictive persona and its sensibility "between himself and nature," enlarging "narrative distance" and "secularity." This technical concern is related to the psychological relationship between the fictive persona and Nature that results from the poet's technical solution to his own sensibility toward nature. The critic suggests this psychological relationship in the introductory independent clause, and in the second independent clause, he states this issue more clearly, further examining it in terms of Stevens' technical solution to his own attitude toward nature. Thus, the superordinate process is Technical and the subordinate process is Psychological.

The contents focused by the critic are Poet's Intention, Meaning, Fictive Universe, and Literary Universe. The critic focuses upon the poet's intention while discussing Stevens' technical approach to the poetic universe, specifically his treatment of the fictive persona and her sensibility in order to suggest his own attitude toward nature, stressing his secular imagination. Thus, the critic finds meaning in the implications about the fictive personal and Nature, and he examines this relationship further in light of the Wordsworthian attitude toward Nature. Poet's Intention is the critic's primary focus, Meaning is second, Fictive Universe third, and Literary Universe fourth.

Statement 78: The superordinate process is Philosophical because the critic discusses religion of the fictive figure. The contents focused by the critic's major philosophical inquiry are Specific Work (his citing a specific line from the poem), Meaning (inquiring what the line implies), and Fictive Universe. The critic also supports his philosophical inquiry with a psychological concern about the relationship between the line and the reader. The primary content is Meaning, secondary is Fictive Universe, third is Specific Work, and last is Audience.

Statement 79: The Philosophical is the superordinate process and Historical is the subordinate. The critic discusses the fictive figure's attitudes toward Christianity and toward life. In addition, he contrasts her being a "modern woman" to that of a religious, historical figure (Mary Magdalene). The contents here are Fictive Universe, Meaning and Literary Universe. Specifically, the critic is primarily interested in what is implied by the existence of the fictive persona, as noted in the second independent clause; thus, Meaning is his primary concern, while Fictive Universe is secondary. Literary Universe (reference to Biblical figure) has the least emphasis, for it occurs in the introductory negative clause.

Statement 80: The process is Philosophical and the content Literary/ Universe because the critic inquires into the Biblical meaning of this special Sunday.

Step II - Forced Paired Comparison Analysis of Supporting Ideas:
Paragraph 12

The major idea of this paragraph is indicated in the beginning five statements, the last being most important for it is the topic sentence of the paragraph.

The critic's major concern is with how the poet's treatment of the natural imagery results in an opening which reverses the reader's anticipation of a "Christianized meditation on nature." He is concerned with how the natural imagery is "turned indoors," introducing the fictive persona's sensuality instead of the poet's "spirituality." This major concern is indicated in Statement 74. Statements 70 through Statement 73 are introductory statements leading to his conclusion about the poet's treatment of the natural imagery.

To determine the relative importance of the processes and contents within these introductory statements, these statements were ranked using Forced-Paired Comparison. The importance of Statements 70 and 71 was compared to the paragraph's major idea (Statement 74): Statement 71 was determined more important than Statement 70 because it expresses more specifically the unexpected effect which the opening words produce. Similarly, Statement 72 was determined more important than 71, because the critic further explains the reasons for the surprise effect. Statement 73 was determined more important than 72, since here the critic specifically states his concern with how the poet's natural imagery relates to the opening words. Those supporting statements following the major idea were also compared to determine their

relative importance to the major idea of the paragraph. Statement 75 was determined more important than Statement 76, for while the latter only states how the poet's treatment of the natural imagery changes the "natural" quality of the objects, the former expresses his further examination of the implication of this technical approach, suggesting the relationship between the fictive persona and nature. Statement 77 was determined more important than Statement 76 because it further explores the suggested implication of the poet's treatment of the natural imagery, specifically inquiring into the relationship between the fictive persona and nature in light of Wordsworthian attitude toward nature; moreover, it clearly indicates the critic's inquiry into the poet's attitude toward nature by examining the poet's treatment of the fictive persona and her sensibility which increases the sense of "secularity."

Statement 78 is more important to the major idea than Statement 77 because it expresses more specifically the critic's inquiry into how the specific line relates to the what the title suggests, thus introducing his concern with the fictive figures's attitude toward Christianity.

Statement 79 is more important to the major idea than Statement 78 because it clearly states the critic's inquiry into the "woman's" sensuality in terms of how her attitude toward nature contrasts with the "spirituality" of the Biblical figure, his major interest indicated in Statement 74. Statement 79 is also more important than Statement 80, as it expresses the critic's interest in how the poet's treatment of the natural imagery is reflected in the fictive figure's attitude toward nature and her religious consciousness of Easter

Sunday. Statement 80 only re-emphasizes the fictive figure's attitude toward Easter Sunday, indicating her disregard of its religious significance.

Because Statement 79 is more important than Statement 80, the importance of Statement 80 to the major idea was then compared to that of Statement 78, which was determined less important than Statement 79. Statement 78 was then compared to Statement 80, and the latter was determined more important to the major idea because it explains the woman's attitude toward Easter Sunday, while Statement 78 is an introductory statement for the critic's inquiry into the relationship between the fictive world and Easter Sunday, as suggested by a specific line of the poem.

Step III - Analysis of Japanese and/or American Aesthetic Conventions:
Paragraph 12

The American aesthetic convention Common Sense is evidenced in Statements 74, 75, 76, 77, 79, and 80. In Statement 74, the critic stresses the poet's secular approach to natural imagery; it is related to the life of a common man, treated on a realistic and practical level of human experience. In Statement 75, the critic emphasizes the "translated" natural colors expressive of everyday people such as those used by Gauguin. In Statement 76, he refers to a cockatoo, a "domesticated" real-life bird. In Statement 77, he stresses the secular imagination, putting the fictive figure on a realistic level, not having any romantic feeling toward Nature. In Statement 79, he clearly indicates his interest in the fictive figure as a realistic "modern woman," stressing her secular imagination in relationship to nature. In

Statement 80, he approaches Easter Sunday as a regular Sunday, thus stressing the realistic secular world.

Indicated below is the MIDD and Forced-Paired Comparison analyses of the process and contents of major and supporting ideas, and the analysis of Japanese and/or American Aesthetic Conventions within Paragraph 12:

No. of Statement	Super-Ordinate Process	Sub-Ordinate Process	Contents	Rank Order	Aesthetic Conventions
70	Formal	Non-Iden.	Spec. Wk.	M5	
71	Psych.	Ling-Sem.	1 Aud. 2 Sp. Wk.	M4	
72	Psych.	1 Phil. 2 Ling-Sem.	1 Sp. Wk. 2 Aud. 3 L/A Univ.	M3	
73	Tech.	Psych.	1 Pt. Int. 2 L/A Univ.	M2	
74	Tech.	1 L-Sem. 2 Phil.	1 Pt. Int. 2 L/A Univ. 3 Fict. Univ. 4 Sp. Wk.	M1	Com. Sense
75	Tech.	1 L-Sem. 2 Soc-Cult.	1 Meaning 2 Fict. Univ. 3 Reality (C) 4 L/A Univ.	6	Com. Sense
76	Soc-Cul.	Phil.	1 Sp. Wk. 2 Meaning 3 Fict. Univ.	5	Com. Sense
77	Tech.	Psych.	1 Pt. Int. 2 Meaning 3 Fict. Univ. 4 L/A Univ.	4	Com. Sense

78	Phil.	Psych.	1 Meaning 2 Fict. Univ. 3 Sp. Wk. 4 Audience	3	
79	Phil.	Hist.	1 Fict. Univ. 2 Meaning 3 L/A Univ.	1	Com. Sense
80	Phil.	Non-Iden.	L/A Universe	2	Com. Sense

Paragraph 13:

In translating the expected natural imagery into the aesthetic rather than the spiritual, Stevens may have been asserting his own rebelliousness toward the Christianized Spring./81 On Easter Sunday of 1916, he wrote to his wife from Miami, a place nearly as tropical as Gauguin's Tahiti:

It is difficult to believe in the absolute midsummer of the place. . . . There is a church on the corner. In the quiet air of the neighborhood the voices of the choir are as audible as they used to be at Reading. Unfortunately, there is nothing more inane than an Easter carol. It is a religious perversion of the activity of Spring in our blood. Why a man who wants to roll around on the grass should be asked to dress as magnificently as possible and listen to a choir is inexplicable except from a flagellant [sic] point of view./82

Step I - Analysis of the Process and Contents

Statement 81: The superordinate processes is Psychological and the supporting processes are Philosophical and Linguistic-Semantic. The critic discusses the poet's attitude toward Christianity, his "rebelliousness toward the Christianized Spring." Thus, his major concern is how the poet reacts toward the conventional Christianized Spring, which expresses his philosophical motive for the way he uses nature imagery. Moreover, the critic suggests his concern with the poet's linguistic-semantic treatment in terms of his translation

of the "expected natural imagery" into "the aesthetic" rather than "the spiritual." Philosophical is more important to his critical inquiry here than is Linguistic-Semantic because it is stressed in the explanatory prepositional phrase that directly modifies the inquiry into the poet's reaction "toward the Christianized Spring." Poet's Intention is the most important content and Literary/Artistic Universe is second: The critic primarily focuses upon what is implied by the poet's treatment of the natural imagery; he secondarily focuses upon the traditional treatment of natural imagery that relates to Christianity.

Statement 82: The superordinate process is Philosophical and the subordinate processes are Socio-Cultural and Historical. The critic further inquires about the poet's belief concerning Christianity and its role in society, as expressed in his letter to his wife. This philosophical inquiry is supported by the critic stressing the socio-cultural factors which make the poet's reaction to the conventional religious lifestyle appropriate and convincing. Socio-Cultural is more important to the critical inquiry than is Historical, since the latter is expressed in a modifying phrase. Poet's Intention and Artistic Universe are the contents: The critic's primary concern is with the emotional and intellectual implication of the poet's reaction to the conventional Christian lifestyle, and he also includes his interest in Gauguin's paintings in his inquiry into this environment.

Step II - Forced-Paired Comparison Analysis of Supporting Ideas:
Paragraph 13

The major idea of this paragraph is expressed in Statement 81. The critic is primarily interested in what the poet implies in his translation of the "expected natural imagery into the aesthetic rather than the spiritual." He assumes that Stevens asserts "his own rebelliousness toward the Christianized Spring." Statement 82 supports this assumption through his examination of a letter from the poet to his wife. Thus, in Paragraph 13, there is only one supporting statement.

Step III - Analysis of Japanese and/or American Aesthetic Conventions:
Paragraph 13

The American aesthetic convention Democracy is expressed in Statement 81, where the critic appreciates the poet's independent spirit and freedom, asserting his "rebelliousness" toward the traditionally set belief affecting one's view of the world. This aesthetic convention is indirectly suggested in the critic's interest in the poet's own expression of "rebelliousness"--the poet's attitude toward the traditional religious practices seen at church on Easter Sunday and his emphasis on one's individual secular intellectual and emotional freedom as seen in his attitude toward nature. Indicated below is the MIDD and Forced Paired Comparison analyses of the process and contents of the major and supporting ideas of Paragraph 13, and the analysis of Japanese and/or American Aesthetic Conventions.

No. of Statement		Super-Ordinate Process	Sub-Ordinate Process	Contents	Rank Order	Aesthetic Conventions
81	Phil.		L-Sem.	1 Poet's Intention 2 L/A Universe	Major Idea	Democracy
82	Phil.		1 Soc-Cul 2 Hist.	1 Poet's Intention 2 L/A Universe	1	Democracy

Forced Paired Comparison Analysis of the Major ideas
and the Supporting Ideas of Paragraphs 12 and 13

The major ideas of the above two paragraphs were compared as to their relative importance to the theme of the essay. As indicated earlier, the theme of the essay is that "Sunday Morning" is about poetry and thus supports Stevens' belief that the subject of poetry is the poet's attitude toward imagination and reality. Here, Stevens, as a modern poet in a Godless Age, sees the imagination as a substitute for religion.

The major idea of Paragraph 12 is mainly expressed in Statement 74. The major idea of Paragraph 13 is expressed in Statement 81. The major idea of Paragraph 13 expresses more clearly the critic's interest in the poet's secular attitude toward the traditional Christian world view as it confines the poetic imagination. Thus, it is more important to the theme of the essay than the major idea of Paragraph 12.

Consequently, the supporting statement(s) for Paragraph 13 were determined more important to the theme of the essay than those for Paragraph 12.

Indicated below is the rank order of the process and contents of the major ideas and the supporting ideas of the three paragraphs, as well as the aesthetic conventions identified within these paragraphs.

Par #	Snt. #	Sup-Ordi. Proc.	Sub-Ordi. Proc.	Cont.	Rank Order (M)	Rank Order (S-P)	Rank Order (S-E)	Aesth Con.
12	70(M5)	Formal	Non-Ident.	Sp. Wk.	6			
	71(M4)	Psych.	L-Sem	1 Aud. 2 Sp. Wk.	5			
	72(M3)	Psych.	1 Phil. 2 L-Sem. 3 L/A Univ.	1 Sp. Wk. 2 Aud	4			
	73(M2)	Tech.	Psych.	1 Pt's Inten. 2 L/A Univ.	3			
	74(M1)	Tech.	1 L-Sem. 2.Phil.	1 Pt's Int. 2 L/A Univ. 3 Fict. Univ. 4 Sp. Wk.	2			Com. Sen.
	75	Tech.	1 L-Sem. 2 Soc-Cul 3 Real. (C) 4 LAU	1 Meaning 2 Fict. Univ.		7		Com. Sen.
	76	Soc-Cul	Phil 2 Meaning 3 Fict. Univ.	1 Sp. Wk.		6		Com. Sen.
	77	Tech.	Psych.	1 Pt's Int. 2 Meaning 3 Fict. Univ. 4 L/A Univ.		5		Com. Sen.
	78	Phil.	Psych.	1 Meaning 2 Fict. Univ. 3 Sp. Wk.		4		

4 Audience

79	Phil.	Hist.	1 Fict. Univ. 2 Meaning 3 L/A Univ.	2	Com. Sen.
80	Phil.	Non- Ident.	L/A Univ.	3	Com. Sen.
13	81(M)	Phil.	L-Sem.	1 Pt's Int. 1 2 L/A Univ.	Dem.
82	Phil.	1 Soc-Cul 2 Hist.	1 Pt's Int. 2 L/A Univ.	1	Dem.

The following table subdivides Caldwell's essay into its individual paragraphs (Par) and their individual sentences (Sent) in order of occurrence in the essay. The superordinate process (Sup. Ord. Pro.), subordinate process(es) (Sub. Ord. Pro.), and contents (Cont.) of each sentence are noted in rank order of importance, where 1 = first rank, 2 = second rank, etc. Sentences containing the major idea(s) of the paragraph are denoted by (M); when more than one sentence states the paragraph's main idea, each is rank ordered, with M1 being most important to the paragraph. Sentences containing major ideas of the paragraph are ranked according to importance to the theme of the essay. Sentences supporting the paragraph's main idea are ranked in order of importance both to the paragraph (S-P) and to the essay as a whole (S-E). Any Japanese or American aesthetic conventions (Aesth. Conv.) evident in individual sentences are also noted. The following abbreviations are used:

MIDD Processes and Contents

<u>Process</u>		<u>Content</u>	
PH	Philosophical	PT	Poet
HS	Historical	PI	Poet's Intention
TC	Technical	LAU	Literary/Artistic Universe
PS	Psychological	ME	Meaning
FO	Formal	SW	Specific Work
LS	Linguistic- Semantic	FU	Fictive Universe
SC	Socio-Cultural	RC	Reality as Agreed Upon by Consensus
MA	Mathematical	IR	I-Responder
SI	Scientific	AUD	Audience
		MY	Myth
		RE	Reality as Experienced by Responder

Aesthetic ConventionsJapanese

<u>AW</u>	<u>Aware</u>
<u>HO</u>	<u>Honi</u>
<u>MU</u>	<u>Mujo</u>
<u>SA</u>	<u>Sabi</u>
<u>SU</u>	<u>Sugata</u>
<u>WA</u>	<u>Wabi</u>
<u>YO</u>	<u>Yojo</u>
<u>YU</u>	<u>Yugen</u>

American

CL	Colloquialism
CO	Common Sense
DE	Democracy
DI	Divine Inspiration
HU	Humor
OU	Organic Unity

Table 59

Analyses of MIDD Categories, Rank Order of Major and Supporting Ideas,
and Aesthetic Conventions in Caldwell's Criticism

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
1	1(M)	PH	NIP	1 PT 2 LAU	72			continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
				3 SW				
	2	HS	1 TC 2 PH 3 PS	1 SW 2 LAU 3 AUD		4	196	
	3	Hs	PH	1 ME 2 SW		3	195	
	4	PH	HS	1 SW 2 LAU		2	194	CO
	5	TC	PH	1 PI 2 SW 3 LAU		1	193	
2	6(M)	PS	TC	1 AUD 2 SW 3 PI 4 LAU	71			
	7	PH	NIP	1 AUD 1 PI		3	192	
	8	PH	NIP	1 AUD 2 PI		2	191	
	9	TC	PH	1 AUD 2 PI		1	190	
3	10	TC	PS	1 AUD 2 PI		5	189	
	11(M)	TC	NIP	1 PI 2 ME 3 SW 4 AUD	70			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	12	TC	PH	1 PI 2 FU		4	188	
	13	PH	FO	SW		3	187	
	14	TC	PS	1 PI 2 FU		2	186	
	15	FO	NIP	SW		1	185	
4	16(M)	FO	NIP	1 IR 2 PI 3 SW 4 AUD	69		184	OU
	17	TC	PS	1 PI 2 SW		2	183	
	18	TC	PS	1 PI 2 LAU		1	182	
5	19(M1)	TC	HIS	1 SW 2 LAU	68			
	20(M2)	TC	PH	1 PT 2 LAU	67			
	21	NIP	-	LAU		3	181	
	22	TC	-	LAU		2	180	
	23	TC	1 FO 2 PS	LAU		1	179	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
6	24(M2)	PH	NIP	1 PI 2 LAU	66			
	25(M1)	PS	PH	1 PI 2 LAU	65			
	26	TC	1 PS 2 PH	LAU		3	178	
	27	PS	NIP	LAU		2	177	
	28	PH	HS	LAU		1	176	
7	29(M2)	TC	PS	1 PT 2 LAU 3 PI 4 SW	64			
	30(M1)	PS	PH	1 PT 2 LAU	63			
	31	PH	TC	PI		5	175	
	32	PH	NIP	MY		4	174	
	33	PS	PH	1 PT 2 PI 3 LAU		3	173	
	34	PH	TC	1 PT 2 LAU		2	172	
	35	PH	NIP	PI		1	171	
8	36(M)	PH	PS	1 AUD 2 SW 3 LAU	62			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	37	PS	FO	1 AUD 2 PI 3 SW 4 LAU		7	170	
	38	PS	1 HS 2 SC	LAU		6	169	
	39	NIP	-	LAU		5	168	
	40	FO	NIP	1 LAU 2 SW		4	167	
	41	FO	NIP	1 PI 2 LAU 3 SW		3	166	
	42	FO	NIP	1 LAU 2 PI 3 SW		2	165	
	43	FO	NIP	1 LAU 2 PI 3 SW		1	164	
9	44	NIP	-	NIC		6	163	
	45(M2)	TC	FO	SW	61			
	46(M1)	PS	TC	PI	60			OU
	47	TC	LS	PI		3	160	OU
	48	TC	LS	1 PI		2	159	OU
	49	TC	FO	1 PI 2 LAU		1	158	OU

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	50	TC	NIP	1 AUD 2 LAU		4	161	
	51	NIP	-	1 PI 2 LAU		5	162	
10	52(M3)	TC	1 FO 2 LS	1 PI 2 SW	59			
	53(M2)	TC	NIP	1 PI 2 SW	58			
	54(M1)	TC	NIP	SW	57			OU
	55	FO	NIP	SW		7	157	OU
	56	TC	FO	1 PI 2 SW		6	156	OU
	57	TC	NIP	1 IR 2 PI		5	155	
	58	TC	FO	1 PI 2 SW		4	154	OU
	59	FO	NIP	SW		3	153	
	60	TC	1 PS 2 FO	PI		2	152	
	61	PS	PH	1 AUD 2 ME 3 SW		1	151	OU
11	62(M2)	TC	FO	1 PI 2 SW	56			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	63(M1)	PH	FO	1 PI 2 ME 3 AUD 4 SW	55			
	64	FO	1 PH 2 PS	1 PI 2 FU 3 SW		6	150	
	65	TC	FO	PI		5	149	
	66	PS	1 FO 2 TC	1 AUD 2 SW 3 PI 4 LAU		4	148	OU
	67	PS	HS	1 SW 2 LAU 3 AUD		3	147	OU
	68	FO	PS	1 AUD 2 SW		2	146	OU
	69	PS	NIP	AUD		1	145	
12	70(M5)	FO	NIP	SW	54			
	71(M4)	PS	LS	1 AUD 2 SW	53			
	72(M3)	PS	1 PH 2 LS	1 AUD 2 SW 3 LAU	52			
	73(M2)	TC	PS	1 PI 2 LAU	51			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	74(M1)	TC	1 LS 1 PH	1 PI 2 LAU 3 FU 4 SW	50			CO
	75	TC	1 LS 2 SC	1 ME 2 FU 3 RC 4 LAU		6	144	CO
	76	SC	PH	1 ME 2 FU 3 SW		5	143	CO
	77	TC	PS	1 PI 2 ME 3 FU 4 LAU		4	142	CO
	78	PH	PS	1 ME 2 FU 3 SW 4 AUD 4 AUD		3	141	
	79	PH	HS	1 FU 2 LAU		1	140	CO
	80	PH	NIP	LAU		2	139	CO
13	81(M)	PH	1 LS	1 PI 2 LAU	49			DE
	82	PH	1 SC 2 HS	1 PI 2 LAU		1	138	DE

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
14	83(M3)	PH	SC	1 PI 2 FU	48			
	84(M2)	PH	NIP	1 PI 2 FU	47			
	85(M1)	NIP	-	IR	46			
	86	TC	1 FO 2 HS	1 SW 2 FU 3 PI 4 LAU		9	137	
	87	SC	1 PH 2 HS	LAU		8	136	
	88	SC	NIP	LAU		7	135	
	89	SC	HS	1 LAU 2 FU 3 SW		6	134	
	90	PS	PH	1 ME 2 FU 3 LAU 4 PI 5 SW		5	133	
	91	PS	PH	1 PI 2 SW		4	132	
	92	PS	NIP	1 PI 2 FU		3	131	
	93	PS	TC	1 PI 2 FU 3 SW		2	130	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	94	TC	FO	1 FU 2 SW		1	129	
15	95(M)	TC	1 LS 2 FO	PI	45			OU
	96	LS	1 TC 2 FO 3 PS	PI		3	128	
	97	LS	PH	1 PI 2 SW		2	127	
	98	LS	PH	1 PI 2 SW		1	126	
16	99(M)	TC	1 FO 2 PS 3 LS	1 PI 2 FU 3 SW	44			
	100	LS	PS	1 ME 2 PI 3 FU 4 SW		10	125	
	101	PS	NIP	1 ME 2 FU 3 SW		9	124	
	102	TC	PS	1 PI 2 FU 3 SW 4 LAU		8	123	
	103	TC	PS	1 PI 2 LAU		7	122	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	104	TC	LS	1 AUD 2 FU 3 PI		6	121	
	105	LS	NIP	1 PI 2 FU 3 SW		5	120	
	106	TC	1 LS 2 PS	1 PI 2 ME 3 LAU 4 FU		4	119	
	107	PS	LS	1 PI 2 FU 3 SW		3	118	
	108	LS	PS	1 PI 2 AUD 3 FU 4 SW		2	117	
	109	PS	PH	1 ME 2 FU		1	116	
17	110(M3)	TC	PS	PI	43			
	111(M2)	TC	FO	PI	42			
	112(M1)	TC	1 PS 2 FO	FU	41			
	113	PH	PS	FU		3	115	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	114	PS	1 PH 2 FO	1 PI 2 LAU 3 SW		2	114	
	115	FO	NIP	NIC		1	113	
18	116(M)	TC	1 FO 2 LC	1 PI 2 SW	40			
	117	FO	NIP	SW		3	112	
	118	TC	1 LS 2 FO	SW		2	111	
	119	TC	FO	SW		1	110	
19	120(M4)	TC	NIP	NIC	39			
	121(M3)	TC	NIP	PI	38			OU
	122(M2)	FO	NIP	PI	37			
	123(M1)	PS	1 FO 2 TC	1 AUD 2 PI 3 FU	36			
	124	TC	NIP	PI		7	109	
	125	TC	1 LS 2 FO	1 PI 2 FU 3 AUD		6	108	
	126	TC	PS	1 ME 2 FU		5	107	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	127	LS	1 PS 2 FO	1 ME 2 FU 3 SW		4	106	
	128	PS	NIP	1 FU 2 SW		3	105	
	129	TC	LS	1 ME 2 FU		2	104	
	130	PS	NIP	1 ME 2 FU		1	103	
20	131(M2)	TC	1 LS 2 FO	PI	35			
	132(M1)	FO	LS	NIC	34			
	133	TC	LS	1 FU 2 SW		10	102	
	134	TC	1 LS 2 FO	1 PI 2 SW		9	101	
	135	TC	1 FO 2 LS	1 FU 2 SW		8	100	
	136	TC	1 LS 2 PH	1 PI 2 SW		7	99	
	137	PS	PH	1 ME 2 FU		6	98	
	138	LS	1 PS 2 PH	1 ME 2 FU 3 SW		5	97	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	139	PS	PH	1 FU 2 SW		4	96	
	140	PH	NIP	1 ME 2 FU		3	95	
	141	PS	PH	1 ME 2 FU 3 SW 4 LAU		2	94	
	142	PS	1 PH 2 FO	1 ME 2 FU		1	93	
21	143(M)	PS	NIP	PI	33			
	144	PH	PS	1 ME 2 FU 3 SW		7	92	
	145	PH	PS	1 ME 2 FU		6	91	
	146	PS	NIP	1 ME 2 FU 3 SW		5	90	
	147	PS	PH	1 FU 2 AUD		4	89	
	148	PH	FO	1 FU 2 SW		3	88	
	149	PS	1 PH 2 FO	1 FU 2 SW		2	87	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	150	PH	NIP	1 PI 2 FU		1	86	
22	151(M2)	FO	PS	FU	32			
	152(M1)	FO	PS	1 FU 2 SW	31			
	153	FO	PH	1 PI 2 SW		3	85	
	154	FO	1 PH 2 PS	1 PI 2 ME 2 FU		2	84	
	155	FO	PH	1 PI 2 SW		1	83	
	156	FO	PS	SW		4	82	
23	157(M3)	PH	NIP	1 PI 2 ME 3 SW	30			
	158(M2)	PH	NIP	1 ME 2 SW	29			
	159(M1)	PH	1 HS 2 FO	1 PI 2 ME 3 SW	28			
	160	TC	1 HS 2 PH	1 SW 2 LAU		5	81	
	161	TC	1 PS 2 PH	1 PI 2 LAU		4	80	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	162	TC	PH	LAU		3	79	
	163	TC	PH	LAU		2	78	
	164	TC	PH	1 PI 2 ME 3 MY		1	77	
24	165(M3)	FO	1 HS 2 LS 3 PH	1 SW 2 ME 3 MY	27			
	166(M2)	PH	NIP	1 ME 2 SW	26			
	167(M1)	TC	PH	SW	25			
	168	TC	1 PS 2 LS	PI		3	76	
	169	TC	1 PS 2 LS	1 PI 2 SW		2	75	
	170	TC	1 FO 2 LS	SW		1	74	
25	171(M2)	TC	1 PH 2 LS 3 HS	1 PI 2 MY	24			CO
	172(M1)	TC	PS	1 SW 2 LAU	23			CO
	173	TC	1 PH 2 LS	1 PI 2 ME 3 SW 4 MY		2	73	CO

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	174	TC	1 PH 2 LS	1 PI 2 AUD 3 SW		1	72	
26	175(M)	PH	FO	1 PI 2 ME 3 LAU	22			CO
	176	FO	NIP	1 PI 2 SW		9	71	
	177	PS	HS	1 PI 2 SW 3 LAU		8	70	CO
	178	TC	PH	PI		7	69	
	179	FO	1 PH 2 PS 3 HS	1 ME 2 SW		6	68	
	180	TC	1 PS 2 PH	1 AUD 2 PI 3 SW		5	67	
	181	FO	PH	1 PI 2 LAU		4	66	
	182	FO	NIP	1 SW 2 PT		3	65	
	183	PH	NIP	PI		2	64	
	184	PH	NIP	PI		1	63	
27	185(M)	TC	1 FO 2 PH	1 PI 2 ME 3 FU	21			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	186	TC	1 PH 2 FO	1 ME 2 FU 3 SW		5	62	
	187	TC	PS	1 PI 2 ME 3 FU 4 LAU		4	61	
	188	TC	PS	1 ME 2 SW		3	60	
	189	TC	1 MY 2 PH 3 PS	1 PI 2 ME 3 SW		2	59	
	190	PH	PS	1 ME 2 FU		1	58	
28	191(M)	TC	PH	1 PI 2 LAU	20			
	192	LS	PH	1 LAU 2 ME		2	57	
	193	PH	LS	1 PI 2 ME 3 SW		1	56	
29	194(M2)	TC	1 FO 2 LS 3 PH	1 PI 2 ME	19			
	195(M1)	TC	FO	1 PI 2 SW	18			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	196	TC	1 HS 2 PH 3 FO	1 PI 2 LAU		3	55	
	197	FO	PH	1 PI		2	54	MU
	198	LS	1 PS 2 FO	1 PI 2 AUD 3 SW		1	53	
30	199(M)	TC	1 PH 2 PS 3 FO	ME	17			
	200	FO	1 PS 2 PH 3 LS	1 ME 2 FU 3 SW		5	52	
	201	HS	1 PH 2 FO	1 ME 2 FU 3 SW		4	51	
	202	FO	1 PS 2 PH	1 PI 2 ME 3 FU		3	50	
	203	HS	PH	1 PI 2 ME 3 FU		2	49	
	204	HS	1 SC 2 PH	1 ME 2 FU		1	48	
31	205(M2)	FO	PH	ME	16			
	206(M1)	TC	PH	1 PI 2 SW	15			

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	207	FO	PS	1 AUD 2 PI 3 ME 4 FU 5 LAU		3	47	
	208	PS	NIP	1 SW 2 FU 3 LAU		2	46	
	209	FO	1 PH 2 PS	1 ME 2 FU 3 PI 4 LAU		1	45	
32	210(M)	TC	1 PS 2 FO	SW	14			
	211	PS	NIP	1 ME 2 FU		4	44	
	212	PH	NIP	1 ME 2 FU		3	43	
	213	PS	1 PH 2 FO	1 ME 2 FU 3 SW 4 MY		2	42	
	214	TC	1 PS 2 PH	1 FU 2 SW		1	41	
33	215(M)	PS	NIP	1 PI 2 AUD	13			
	216	PS	PH	NIC		3	40	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	217	PS	LS	1 PI 2 LAU		2	39	
	218	LS	NIP	1 PI 2 LAU		1	38	
34	219(M)	PS	PH	1 PI 2 SW	12			
	220	PH	NIP	1 PI 2 LAU		3	37	
	221	PH	NIP	1 PI		2	36	
	222	PS	PH	1 PI 2 LAU		1	35	
35	223(M)	PH	SC	1 PI 2 LAU	11			
	224	PH	LS	1 PI 2 LAU		1	34	CO
36	225(M)	PH	NIP	1 PI 2 SW	10			CO
	226	PS	1 TC 2 LS 3 FO	1 ME 2 SW		2	33	
	227	PS	1 TC 2 LS 3 FO	SW		1	32	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
37	228(M)	PS	PH	1 ME 2 FU 3 SW 4 PI 5 MY	9			CO
	229	PS	TC	1 AUD 2 PI 3 FU		4	31	
	230	PS	1 PH 2 FO	1 PI 2 MY 3 ME 4 SW		3	30	CO
	231	PH	NIP	1 ME 2 FU 3 PI 4 LAU		2	29	CO
	232	PS	SC	1 AUD 2 SW		1	28	CO
38	233(M2)	PH	NIP	SW	8			CO
	234(M1)	PH	NIP	1 PI 2 MY	7			CO
	235	PS	FO	SW		7	27	
	236	PS	1 LS 2 PH	1 AUD 2 SW 3 LAU		6	26	
	237	PH	1 PS 2 HS	1 ME 2 AUD 3 MY		5	25	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	238	PS	PH	ME		4	24	
	239	PS	NIP	ME		3	23	CO
	240	PH	NIP	ME		2	22	CO
	241	PH	NIP	ME		1	21	1 DE 2 CO
39	242 (M2)	TC	FO	1 ME 2 SW	6			
	243(M1)	TC	1 LS 2 PH 3 PS	ME	5			CO
	244	PS	TC	1 SW 2 LAU		10	20	
	245	PS	NIP	FU		9	19	CO
	246	PS	NIP	FU		8	18	
	247	PS	SC	1 FU 2 RC 3 PI 4 PT		7	17	
	248	TC	PS	1 ME 2 FU 3 IR		6	16	
	249	PH	NIP	1 ME 2 SW		5	15	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	250	PH	NIP	1 ME 2 SW 3 MY		4	14	CO
	251	PH	PS	1 ME 2 FU 3 SW 4 LAU 5 RC		3	13	CO
	252	PH	HS	1 ME 2 FU 3 LAU		2	12	
	253	PH	NIP	1 ME 2 FU		1	11	
40	254(M2)	TC	NIP	1 PI 2 SW	4			
	255(M1)	TC	NIP	1 PI 2 SW	3			
	256	PS	TC	1 PI 2 LAU		6	10	
	257	PS	NIP	1 PI 2 LAU		5	9	
	258	PS	NIP	1 PI 1 LAU 3 PT		4	8	
	259	PS	TC	1 PI 2 LAU		3	7	

continued

Table 59 cont'd

Par No.	Sent. No.	Sup. Ord. Pro.	Sub. Ord. Pro.	Cont.	Rank (M)	Rank (S-P)	Rank (S-E)	Aesth Conv.
	260	TC	LS	1 PI 2 SW		2	6	OU
	261	TC	LS	PI		1	5	OU
41	262(M2)	TC	FO	PI	2			
	263(M1)	TC	1 FO 2 PS	1 PI 2 SW	1			OU
	264	TC	1 PS 2 PH	PI		4	4	OU
	265	PS	PH	1 PT 2 LAU		3	3	
	266	TC	LS	1 PT 2 LAU		2	2	
	267	TC	NIP	PI		1	1	OU

APPENDIX F

TABLES 60 - 100

Instructions for Reading Tables

Tables noting the frequency distribution and percentage of the MIDD subordinate processes within the MIDD superordinate processes list the superordinate processes vertically and the subordinate processes that interact with them horizontally. Each interaction between superordinate and subordinate processes is noted in actual numbers (above) and percentages (below). For example, in Table 60 the psychological (PS) superordinate process occurs 64 times in Zaiga's essay, accounting for 24% of the total superordinate processes, and it interacts with 17 philosophical (PH) subordinate processes, accounting for 10% of all subordinate processes.

All tables noting the frequency distribution and percentage of the MIDD contents within the superordinate processes list the superordinate processes vertically and the MIDD contents focused on within them horizontally. Each interaction between the superordinate processes and the contents is noted in actual numbers (above) and percentages (below). For example, in Table 61, the content of Meaning is focused on 39 times within 64 psychological super-ordinate processes, accounting for 7% of the total contents within Zaiga's essay.

For tables which specifically focus on one specific superordinate process (philosophical (PH), technical (TC), or psychological PS), those subordinate processes that are combined with those superordinate processes are listed vertically. (Note: Since the philosophical, technical, and psychological processes are the superordinate processes for the entire tables, they cannot be considered "subordinate" processes.) The MIDD contents that interact with these subordinate processes are displayed horizontally. Each interaction between the superordinate processes and the subordinate processes, and the contents is noted in actual numbers (above) and percentages (below). For example, in Table 62, within the total 137 philosophically oriented statements (the philosophical superordinate processes) in Zaiga's essay, 62 are not combined with any subordinate processes, accounting for 45%; 18 of the total philosophical superordinate processes are combined with the psychological subordinate

process, accounting for 13%. Within these statements combined with the psychological subordinate process, the content Meaning is focused on 12 times, accounting for 4% of the total contents focused on within the philosophically oriented statements (the philosophical superordinate processes).

It should be noted that total percentages may not actually add up to 100%, due to rounding of figures.

The tables use the following abbreviations:

The MIDD Process and Content Categories

<u>PROCESSES</u>		<u>CONTENTS</u>	
PH	Philosophical	PT	Poet
PS	Psychological	PI	Poet's Intention
TC	Technical	LAU	Literary and Artistic Universe
FO	Formal	ME	Meaning
LS	Linguistic-Semantic	SW	Specific Work
HS	Historical	AUD	Audience
SC	Socio-Cultural	MY	Myth
MA	Mathematical	FU	Fictive Universe
SI	Scientific	RC	Reality as Agreed Upon by Consensus
NIP	No Identifiable Process	RE	Reality as Experienced by Responder
		IR	I-Responder
		NIC	No Identifiable Content

Aesthetic Conventions

<u>JAPANESE</u>		<u>AMERICAN</u>	
<u>AW</u>	<u>Aware</u>	CL	Colloquialism
<u>HO</u>	<u>Honi</u>	CO	Common Sense
<u>MU</u>	<u>Mujo</u>	DE	Democracy
<u>SA</u>	<u>Sabi</u>	DI	Divine Inspiration
<u>SU</u>	<u>Sugata</u>	HU	Humor
<u>WA</u>	<u>Wabi</u>	OU	Organic Unity
<u>YO</u>	<u>Yojo</u>		
<u>YU</u>	<u>Yugen</u>		

Table 60
 Frequency Distribution and Percentage of MIDD Subordinate Processes
 within MIDD Superordinate Processes (Zaiga)

MIDD SUPER- ORDINATE PROCESS	MIDD SUBORDINATE PROCESS											N I P*	Total
	P H	P S	T C	F O	L S	S C	H S	M A	S I				
PH (%)	-	30 (137) (51)	4 2	5 3	32 20	3 2	23 14	-	-	-	-	(65) (52)	97 59
PS (%)	17 10	-	-	4 2	16 10	1 1	4 2	-	-	-	-	(33) (26)	42 26
LS (%)	6 4	2 1	-	2 1	-	1 1	3 2	-	-	-	-	(11) (9)	14 8
FO (%)	-	-	-	-	-	-	-	-	-	-	-	(9) (7)	- -
TC (%)	-	1 1	-	3 2	1 1	-	1 1	-	-	-	-	(4) (3)	6 4
HS (%)	3 2	-	-	1 1	-	-	-	-	-	-	-	(2) (1)	4 2
SC (%)	-	1 1	-	-	-	-	-	-	-	-	-	(3) (2)	1 1
NIP (%)	-	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL (%)	26 16	34 21	4 2	15 9	49 30	5 3	31 19	-	-	-	-	(125) (100)	164 100

*NIP for subordinate process is not included in the total number of subordinate processes.

Table 61
 Frequency Distribution and Percentage of MIDD Contents Within the MIDD Superordinate Processes (Zaiga)

MIDD SUPER- ORDINATE PROCESS	MIDD CONTENT													Total
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C		
PH (137) %	5	36	54	79	57	16	-	1	8	23	-	(2)	281	
	1	7	10	14	10	3	-	0.1	1	4	-	(0.3)	52%	
PS (64) %	-	7	16	39	42	8	-	5	1	26	-	(1)	145	
	-	1	3	7	8	1	-	1	0.1	5	-	(0.1)	27%	
LS (21) %	-	2	5	19	10	-	-	2	6	2	-	-	46	
	-	0.3	1	3	2	-	-	0.3	1	0.3	-	-	9%	
FO (9) %	-	1	1	4	5	-	-	-	-	1	-	-	12	
	-	0.1	0.1	1	1	-	-	-	-	0.1	-	-	2%	
TC (9) %	-	4	3	1	6	-	-	-	-	1	-	-	15	
	-	1	1	0.2	1	-	-	-	-	0.1	-	-	3%	
HS (5) %	-	1	2	2	2	1	-	-	1	-	-	-	9	
	-	0.1	0.3	0.3	0.3	0.1	-	-	0.1	-	-	-	2%	
SC (4) %	-	-	-	2	3	-	-	-	-	3	-	(3)	11	
	-	-	-	0.3	1	-	-	-	-	1	-	(1)	2%	
NIP (19) %	-	2	4	2	4	-	-	-	-	3	-	(6)	21	
	-	0.3	1	0.3	1	-	-	-	-	1	-	(1)	4%	
Total (268) %	5	53	85	148	129	25	-	8	16	59	-	(12)	540	
	1	10	16	28	24	5	-	1	3	11	-	(2)	100%	

Table 62
 Frequency Distribution and Percentage of MIDD Processes and Contents
 Within Philosophically Oriented Statements (Zaiga)

MIDD SUB- ORDINATE PROCESS	MIDD CONTENT													Total
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R	N I C		
PH* %	15 (62)	2 (45)	31 (11)	21 (7)	6 (2)	-	26 (9)	9 (3)	-	2 (1)	-	2 (1)	114 (40)	
LS %	5 (20)	-	15 (5)	12 (4)	5 (2)	-	6 (2)	1 (0.3)	-	1 (0.3)	-	-	45 (16)	
PS %	5 (18)	1 (13)	12 (4)	8 (3)	4 (1)	1 (0.3)	10 (3)	1 (0.3)	-	2 (1)	-	-	44 (16)	
HS %	4 (14)	2 (10)	4 (2)	1 (0.3)	-	-	7 (2)	3 (1)	-	1 (0.3)	-	-	22 (8)	
PS/LS %	-	-	6 (2)	5 (2)	3 (1)	-	2 (1)	-	-	1 (0.3)	-	-	17 (6)	
TC %	3 (2)	-	1 (0.3)	1 (0.3)	1 (0.3)	-	-	-	-	-	-	-	6 (2)	
LS/HS %	2 (1)	-	2 (1)	-	-	-	1 (0.3)	1 (0.3)	-	-	-	-	6 (2)	
FO %	1 (1)	-	1 (0.3)	2 (1)	-	-	-	-	-	-	-	-	4 (1)	
HS/SC %	2 (1)	-	-	-	-	-	2 (1)	-	-	-	-	-	3 (1)	

*Philosophical Superordinate Process

continued

Table 62 cont'd

MIDD SUB- ORDINATE PROCESS	MIDD CONTENT											Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R C		N I C
FO/HS %	(1)	-	1	1	1	-	-	-	-	-	-	-	4
	(1)	-	0.3	0.3	0.3	-	-	-	-	-	-	-	1
PS/HS %	(2)	-	2	2	-	-	-	1	-	-	-	-	5
	(1)	-	1	1	-	-	-	0.3	-	-	-	-	2
PS/LS/FO %	(1)	-	1	1	1	-	-	-	-	-	-	-	3
	(1)	-	0.3	0.3	0.3	-	-	-	-	-	-	-	1
PS/HS/LS %	(1)	-	1	1	1	-	-	-	-	-	-	-	3
	(1)	-	0.3	0.3	0.3	-	-	-	-	-	-	-	1
TC/LS/PS %	(1)	-	1	1	1	-	-	-	-	-	-	-	3
	(1)	-	0.3	0.3	0.3	-	-	-	-	-	-	-	1
FO/LS/HS %	(1)	-	1	1	-	-	-	-	-	-	-	-	2
	(1)	-	0.4	0.4	-	-	-	-	-	-	-	-	1
SC/PS %	(1)	-	-	-	-	-	-	-	-	1	-	-	1
	(1)	-	-	-	-	-	-	-	-	0.3	-	-	0.3
TOTAL %	(137)	36	5	79	57	23	1	54	16	9	-	-	282
	(100)	13	2	28	20	8	0.3	19	6	3	-	-	100

Table 63
 Frequency Distribution and Percentage of MIDD Subordinate Processes
 within MIDD Superordinate Processes (Caldwell)

MIDD SUPER-ORDINATE PROCESS	MIDD SUBORDINATE PROCESS													Total
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P*				
TC (%)	29 (97)	32 (36)	-	33 (12)	29 (11)	1 (0.3)	5 (2)	1 (0.3)	-	-	(12)	(16)	130	
PS %	25 (61)	-	11 (4)	11 (4)	8 (23)	3 (1)	4 (2)	-	-	-	(15)	(20)	61	
PH %	-	8 (53)	2 (20)	5 (2)	2 (1)	3 (1)	7 (3)	-	-	-	(32)	(42)	27	
FO %	12 (32)	4 (12)	-	-	3 (1)	-	2 (1)	-	-	-	(14)	(18)	28	
LS %	4 (11)	6 (4)	1 (0.3)	3 (1)	-	-	-	-	-	-	(2)	(3)	14	
HS %	5 (2)	1 (0.3)	1 (0.3)	1 (0.3)	-	1 (0.3)	-	-	-	-	-	-	9	
SC %	1 (3)	-	-	-	-	-	2 (1)	-	-	-	(1)	(1)	3	
NIP %	-	-	-	-	-	-	-	-	-	-	-	-	-	
Total	76 (267)	58 (100)	15 (5)	53 (19)	42 (15)	8 (3)	19 (7)	1 (0.3)	-	-	(76)	(100)	272	

* NIP for subordinate process is not included in the total number of subordinate processes.

Table 64
 Frequency Distribution and Percentage of MIDD Contents
 within MIDD Superordinate Processes (Caldwell)

MIDD SUPER-ORDINATE PROCESS	MIDD CONTENTS													Total
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C	Total	
TC (%)	(97) 3	64	30	18	43	-	-	9	4	22	1	1	195	
	(36) 1	11	5	3	7	-	-	1	1	4	0.1	0.1	33	
PS %	(61) 5	28	25	15	30	1	-	14	3	24	-	1	146	
	(23) 1	5	4	3	5	0.1	-	2	1	4	-	0.1	26	
PH %	(53) 2	23	14	24	19	1	-	6	6	17	-	-	112	
	(19) 0.3	4	2	4	3	0.1	-	1	1	3	-	-	20	
FO %	(32) 1	15	7	9	21	-	-	3	1	8	1	2	68	
	(12) 0.1	3	1	2	4	-	-	1	0.1	1	0.1	0.3	12	
LS %	(11) -	8	2	4	8	-	-	2	-	5	-	-	29	
	(4) -	1	0.3	1	1	-	-	0.3	-	1	-	-	5	
HS %	(5) -	1	1	4	3	-	-	1	-	3	-	-	13	
	(2) -	0.1	0.1	1	1	-	-	0.1	-	1	-	-	2	
SC %	(3) -	-	3	-	1	-	-	-	-	1	-	-	5	
	(1) -	-	1	-	0.1	-	-	-	-	0.1	-	-	1	
NIP %	(5) -	1	3	-	-	-	-	-	-	-	1	1	6	
	(2) -	0.1	1	-	-	-	-	-	-	-	0.1	0.1	1	
Total	(267) 11	140	85	74	125	2	-	35	14	80	3	5	574	
	(100) 2	24	15	13	22	0.3	-	6	2	14	1	1	100	

Table 65
 Frequency Distribution and Percentage of MIDD Processes and Contents
 within Technically Oriented Statements (Caldwell)

MIDD SUB-ORDINATE PROCESS	MIDD CONTENT													Total
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R	N I C		
TC* (12)	8	-	1	5	-	2	2	-	-	-	-	1	20	
(12)	4	-	1	3	-	1	1	-	-	-	-	1	10	
PS (15)	11	1	6	5	7	1	10	-	-	1	1	-	43	
(15)	6	1	3	3	4	1	5	-	-	1	1	-	22	
FO (12)	8	-	1	7	1	-	1	-	-	-	-	-	18	
(12)	4	-	1	8	1	-	1	-	-	-	-	-	9	
PH (11)	7	1	-	2	1	2	5	-	-	1	-	-	19	
(10)	4	1	-	1	1	1	3	-	-	1	-	-	10	
FO/LS (9)	6	-	-	6	2	1	-	-	-	-	-	-	15	
(9)	3	-	-	3	1	1	-	-	-	-	-	-	8	
LS (8)	5	1	1	2	3	1	2	-	-	-	-	-	15	
(8)	3	1	1	1	2	1	1	-	-	-	-	-	8	
PS/FO (5)	2	-	-	2	1	-	1	-	-	-	-	-	6	
(5)	1	-	-	1	1	-	1	-	-	-	-	-	3	
PH/LS (4)	4	-	1	3	1	1	1	-	-	1	-	-	12	
(4)	2	-	1	2	1	1	1	-	-	1	-	-	6	
PH/PS (5)	3	-	-	2	1	1	2	-	-	-	-	-	9	
(4)	2	-	-	1	1	1	1	-	-	-	-	-	5	

* Technical superordinate process

Table 65 cont'd

MIDD CONTENT

MIDD SUB-ORDINATE PROCESS	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R	N I C	Total
PS/LS % (3)	3	-	-	1	1	-	1	-	-	-	-	-	6
PS/LS % (3)	2	-	-	1	1	-	1	-	-	-	-	-	3
FO/PH % (2)	1	-	2	2	1	-	-	-	-	-	-	-	6
FO/PH % (2)	1	-	1	1	1	-	-	-	-	-	-	-	3
PS/FO/LS % (1)	1	-	1	2	2	-	1	-	-	-	-	-	7
PS/FO/LS % (1)	1	-	1	1	1	-	1	-	-	-	-	-	4
FO/LS/PH % (1)	1	-	1	-	-	-	-	-	-	-	-	-	2
FO/LS/PH % (1)	1	-	1	-	-	-	-	-	-	-	-	-	1
HS/PH % (1)	-	-	-	1	-	-	1	-	-	-	-	-	2
HS/PH % (1)	-	-	-	1	-	-	1	-	-	-	-	-	1
HS % (1)	-	-	-	1	-	-	1	-	-	-	-	-	2
HS % (1)	-	-	-	1	-	-	1	-	-	-	-	-	1
FO/HS % (1)	1	-	-	1	1	-	1	-	-	-	-	-	4
FO/HS % (1)	1	-	-	1	1	-	1	-	-	-	-	-	2
HS/PH/FO % (1)	-	-	-	1	1	-	1	-	-	-	-	-	2
HS/PH/FO % (1)	-	-	-	1	1	-	1	-	-	-	-	-	1
LS/PS/PH % (1)	-	-	-	1	-	-	-	-	-	-	-	-	1
LS/PS/PH % (1)	-	-	-	1	-	-	-	-	-	-	-	-	1
PH/MA/PS % (1)	1	-	1	1	-	-	-	-	-	-	-	-	3
PH/MA/PS % (1)	1	-	1	1	-	-	-	-	-	-	-	-	2
PH/LS/HS % (1)	1	-	-	-	-	-	-	-	-	1	-	-	2
PH/LS/HS % (1)	1	-	-	-	-	-	-	-	-	1	-	-	1

continued

Table 65 cont'd

MIDD SUB- ORDINATE PROCESS	MIDD CONTENT											Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
PH/PS/FO %	-	-	1	1	-	-	-	-	-	-	-	-	2
	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	1
LS/SC %	-	-	1	-	1	-	1	-	-	-	-	-	3
	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)	2
Total	64	3	18	43	22	9	30	-	-	4	1	1	192
(100)	32	1	9	22	11	5	15	-	-	2	1	1	100

Table 66
 Frequency Percentage Distribution of MIDD Subordinate Processes within MIDD Superordinate Processes
 Caldwell (A) and Zaiga (J)

MIDD SUPER-ORDINATE PROCESS	MIDD SUBORDINATE PROCESS													TOTAL
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P*				
TC	A (36)	12	12	-	12	11	0.3	2	0.3	-	(16)	49	4	
	J (3)	1	1	-	2	1	-	1	-	-	(3)	4		
PS	A (23)	9	-	4	4	3	1	1	-	-	(20)	22	26	
	J (24)	10	-	-	2	10	-	2	-	-	(26)	26		
PH	A (20)	-	3	1	2	1	1	3	-	-	(42)	10	59	
	J (51)	-	18	2	3	20	2	14	-	-	(52)	59		
FO	A (12)	4	4	-	-	1	-	1	-	-	(18)	10	-	
	J (3)	-	-	-	-	-	-	-	-	-	(9)	-		
LS	A (4)	1	2	-	1	-	-	-	-	-	(3)	5	8	
	J (8)	4	1	-	1	-	1	2	-	-	(9)	8		
HS	A (2)	2	0.3	0.3	0.3	-	0.3	-	-	-	(-)	3	2	
	J (2)	2	-	-	1	-	-	-	-	-	(1)	2		
SC	A (1)	0.3	-	-	-	-	-	1	-	-	(1)	1	1	
	J (1)	-	1	-	-	-	-	-	-	-	(2)	1		
NIP	A (2)	-	-	-	-	-	-	-	-	-	-	-	-	
	J (7)	-	-	-	-	-	-	-	-	-	-	-	-	
Total	A (100)	28	22	4	20	14	2	9	0.3	-	(100)	100	100	
	J (100)	16	21	2	9	30	3	19	-	-	(100)	100		

* NIP for subordinate process is not included in the total number of subordinate processes.

Table 67
 Frequency Percentage Distribution of MIDD Contents within MIDD Superordinate Processes
 Caldwell (A)/Zaiga (J)

MIDD SUPER-ORDINATE PROCESS	P T	P I	L A U	M E	MIDD CONTENT							M Y	F U	I R	N I C	T O T A L
					M	S W	R C	R E	A U D	A U D	A U D					
TC A J	1 (36)	11 (3)	5 1	3 0.3	7 1	-	-	-	1	1	4 0.1	1	33	3		
PS A J	1 (23)	5 (24)	4 3	3 7	5 8	0.1 1	-	-	2 1	1 1	4 5	1 0.1	26	28		
PH A J	0.3 (20)	4 (51)	2 10	4 14	3 10	0.1 3	-	-	1 0.2	1 2	3 4	-	20	52		
FO A J	0.1 (12)	3 (3)	1 0.1	2 1	4 1	-	-	-	1	0.1 0.1	1 0.1	0.3	12	2		
LS A J	- (4)	1 (8)	0.3 1	1 3	1 2	-	-	-	0.3 0.4	- 1	1 0.4	-	5	8		
HS A J	- (2)	0.1 (2)	0.1 0.4	1 0.3	1 0.3	-	-	-	0.1	- 0.1	1 -	-	2	2		
SC A J	- (1)	- (1)	1 -	- 0.4	0.1 1	-	-	-	-	-	0.1 1	-	1	2		
NIP A J	- (2)	0.1 (7)	1 1	- 0.4	- 1	-	-	-	-	-	- 0.1	0.1	1	4		
Total A J	2 (100)	25 (100)	14 16	13 27	22 24	0.2 4	-	-	6 1	2 4	14 11	1 2	100	100		

Table 68
 Frequency Percentage Distribution of MIDD Subordinate Processes and Contents within
 Psychologically-Oriented Statements in Caldwell's (A) and Zaiga's (J) Criticism

MIDD SUBORDINATE PROCESS	P I	P T	M E	S W	MIDD CONTENT							N I C	T O T A L
					F U	A U D	L A U	R C	M Y	I R			
PS* A J	3 (24) 2 (52)	1	3 12	3 11	5 10	1 3	3 7	-	2	-	-	-	19 46
PH A J	5 (28) 1 (16)	2	5 4	5 3	5 2	1 -	5 2	1 1	1 1	-	-	-	29 16
TC A J	4 (11) -	-	-	2	1	1	3	-	-	-	-	-	12
PH/FO A J	1 (8) -	-	2	3	2	-	1	-	1	-	-	-	10
PH/LS A J	1 (5) -	-	-	1	3	1	2	-	1	-	-	-	5 14
LS A J	1 (5) 1 (9)	-	-	1 4	1 2	1 -	1 -	1 -	1 1	-	-	-	5 11
FO A J	-	-	-	2	-	-	1	-	-	-	-	-	3 3
TC/FO A J	1 (3) -	-	-	1	1	1	1	-	-	-	-	-	5
HS A J	1 (3) -	-	-	1.3	-	1.3	1.3	-	-	-	-	-	5

* Psychological Superordinate Process

continued

Table 68 cont'd

MIDD SUBORDINATE PROCESS	P I	P T	M E	S W	MIDD CONTENT							T O T A L
					A F U	L U D	A U	R C	M Y	I R	N I C	
SC A J	0.7 (3) (1)	0.7 -	- 0.7	0.7 0.7	0.7 0.7	0.7 0.7	- -	- -	0.7 -	- -	- -	4 3
TC/LS/ FO A J	- (3) (-)	- -	1 -	1 -	- -	- -	- -	- -	- -	- -	- -	2 -
HS/SC A J	1 (2) (-)	- -	- -	- -	- -	1 -	- -	- -	- -	- -	- -	1 -
LS/HS A J	- (-) (5)	- -	- 2	- 2	- -	- -	- -	- -	- -	- 1	- -	- 6
FO/HS A J	- (-) (1)	- -	- 1	- 1	- -	- -	- -	- -	- -	- -	- -	- 1
Total A J	(100) (100)	20 5	10 27	21 29	16 18	10 3	17 11	1 5	2 2	- -	- -	100 100

Table 69
 Frequency Distribution and Percentage of MIDD Subordinate Processes within MIDD Superordinate Processes (Sakai)

MIDD SUPER-ORDINATE PROCESSES	MIDD SUBORDINATE PROCESSES													Total
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I	P*	S I	Total	
PH (%)	-	16 (51)	19 14	10 7	27 19	-	-	-	-	-	(12) (57)	-	72 51	
TC (%)	20 14	6 4	-	4 3	16 11	1 1	-	-	-	-	(3) (14)	-	47 34	
PS (%)	4 3	-	2 1	2 1	4 3	-	-	-	-	-	(6) (29)	-	12 80	
FO (%)	4 3	-	-	-	5 4	-	-	-	-	-	(-) (-)	-	9 7	
LS (%)	-	-	-	-	-	-	-	-	-	-	(-) (-)	-	-	
HS (%)	-	-	-	-	-	-	-	-	-	-	(-) (-)	-	-	
SC (%)	-	-	-	-	-	-	-	-	-	-	(-) (-)	-	-	
NIP (%)	-	-	-	-	-	-	-	-	-	-	(-) (-)	-	-	
Total (109) (100)	28 20	22 16	21 15	16 11	52 37	1 1	-	-	-	-	(21) (100)	-	140 100	

* NIP for subordinate process is not included in the total number of subordinate processes.

Table 70
 Frequency Distribution and Percentage of MIDD Contents within MIDD Superordinate Processes (Sakai)

MIDD SUPER-ORDINATE PROCESS	MIDD CONTENT											Total	
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R		N I C
PH %	-	41 (56)	37	20	18	1	-	-	-	4	-	2	123
	-	17 (51)	16	9	8	0.4	-	-	-	2	-	1	52
TC %	2	21 (28)	20	8	11	-	-	-	-	2	-	2	66
	1	9	9	3	5	-	-	-	-	1	-	1	28
PS %	-	6 (12)	5	6	2	-	-	5	-	1	-	-	25
	-	3 (11)	2	3	1	-	-	2	-	0.4	-	-	11
FO %	-	1 (7)	4	5	6	-	-	-	-	2	-	-	18
	-	0.4 (6)	2	2	3	-	-	-	-	1	-	-	8
LS (%)	-	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-
HS (%)	-	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-
SC (%)	-	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-
NIP (%)	-	-	3	-	1	-	-	-	-	-	-	-	4
	-	-	1	-	0.4	-	-	-	-	-	-	-	1
Total (109)	2	69	69	39	38	1	-	5	-	9	-	4	236
(%) (100)	1	29	29	17	16	0.4	-	2	-	4	-	2	100

* NIC is not included in the total number of contents.

Table 71
 Frequency Distribution and Percentage of MIDD Processes and Contents within Philosophically Oriented Statements (Sakai)

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											Total
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	N I R C	
PH* % (12) (21)	8	-	3	1	1	-	9	-	-	-	2	24
PS % (4) (7)	3	2	-	-	-	-	1	-	-	-	-	6
LS % (11) (20)	7	-	3	3	1	-	6	-	-	-	-	20
TC % (6) (11)	6	-	2	2	1	-	5	-	-	-	-	16
FO % (2) (4)	3	-	3	4	1	-	5	-	-	-	-	16
FO/LS % (3) (5)	2	-	2	3	1	-	4	-	-	-	-	12
FO/LS/TC % (1) (2)	2	-	1	1	-	-	1	-	-	-	-	5
PS/LS % (4) (7)	3	1	1	1	-	-	4	-	-	-	-	10
PS/TC % (3) (5)	2	1	1	1	-	-	3	-	-	-	-	8
	3	1	1	2	-	-	2	-	-	-	-	9
	2	1	1	2	-	-	2	-	-	-	-	7

* Philosophical Superordinate Process

continued

Table 71 cont'd

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											N I C Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		
PS/TC/ LS % (2)	2	-	-	-	-	-	1	-	-	-	-	-	3
LS % (4)	2	-	-	-	-	-	1	-	-	-	-	-	2
PS/TC/ LS/FO% (2)	1	-	2	1	-	-	1	1	-	-	-	-	6
LS/FO% (4)	1	-	2	1	-	-	1	1	-	-	-	-	5
PS/FO (1)	1	-	-	-	-	-	1	-	-	-	-	-	2
(2)	1	-	-	-	-	-	1	-	-	-	-	-	2
TC/LS (4)	4	-	3	2	2	-	3	-	-	-	-	-	14
(7)	3	-	2	2	2	-	2	-	-	-	-	-	11
TC/FO (1)	1	-	1	1	-	-	1	-	-	-	-	-	4
(2)	1	-	1	1	-	-	1	-	-	-	-	-	3
TOTAL: (56)	41	4	20	18	4	-	37	1	-	-	-	2	127
(100)	33	3	16	14	3	-	29	1	-	-	-	1	100

Table 72
 Frequency Distribution and Percentage of MIDD Subordinate Processes within MIDD Superordinate Processes (Ravits)

MIDD SUPER-ORDINATE PROCESSES	MIDD SUBORDINATE PROCESSES													Total
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I	P*	Total		
TC (%)	39 (84)	16 (42)	-	3	14	7	10	-	-	(13)	(21)	89		
PH %	-	14	5	2	16	4	15	-	1	(22)	(35)	57		
PS %	11 (28)	8 (33)	3	1	9	3	9	-	1	(16)	(25)	35		
LS %	7 (14)	-	-	-	2	-	1	-	-	(6)	(10)	14		
HS %	-	-	-	1	-	-	-	-	-	(3)	(5)	9		
SC %	-	-	-	-	-	-	-	-	-	(1)	(1)	1		
FO %	-	-	-	-	-	-	-	-	-	(-)	(-)	-		
NIP %	-	-	-	-	-	-	-	-	-	(-)	(-)	-		
Total	50 (198)	30 (100)	5	6	32	11	28	-	1	(63)	(100)	163		
	31	18	3	4	20	7	17	-	1			100		

* NIP for subordinate process is not included in the total number of subordinate processes.

Table 73
 Frequency Distribution and Percentage of MIDD Contents within MIDD Superordinate Processes (Ravits)

MIDD SUPER-ORDINATE PROCESS	MIDD CONTENT													Total
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C		
TC (84) %	3	59	55	21	19	-	-	1	5	19	-	-	182	
(42)	1	13	12	4	4	-	-	0.2	1	4	-	-	40	
PH (66) %	-	36	35	32	25	-	-	1	4	26	-	-	159	
(33)	-	8	8	7	6	-	-	0.2	1	6	-	-	35	
PS (28) %	-	5	8	21	14	1	-	-	-	15	-	1	65	
(14)	-	1	2	5	3	0.2	-	-	-	3	-	0.2	14	
LS (7) %	-	2	4	5	5	-	-	1	-	2	-	1	20	
(4)	-	0.4	1	1	1	-	-	0.2	-	0.4	-	0.2	4	
HS (3) %	-	2	2	1	1	-	-	-	1	1	-	-	8	
(2)	-	0.4	0.4	0.2	0.2	-	-	-	0.2	0.2	-	-	2	
SC (3) %	1	-	2	1	1	-	-	1	-	1	-	-	7	
(2)	0.2	-	0.4	0.2	0.2	-	-	0.2	-	0.2	-	-	2	
FO (2) %	-	-	-	-	2	-	-	-	-	-	-	-	2	
(1)	-	-	-	-	0.4	-	-	-	-	-	-	-	0.4	
NIP (5) %	-	3	3	1	2	-	-	-	-	1	-	-	10	
(3)	-	1	1	0.2	0.4	-	-	-	-	0.2	-	-	2	
TOTAL: (198) (100)	4	107	109	82	69	1	-	4	10	65	-	2	453	
	1	24	24	18	15	0.2	-	1	2	14	-	0.4	100	

Table 74
 Frequency Distribution and Percentage of MIDD Processes and Contents within Philosophically Oriented Statements (Ravits)

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
PH* %	12 (21)	-	9 (32)	10 6	8 5	-	12 7	-	-	-	-	-	51 31
LS %	5 (18)	-	10 6	6 4	7 4	-	3 2	-	-	1 1	-	-	32 20
PS %	2 (8)	-	5 (12)	2 1	4 2	-	3 2	-	-	1 1	-	-	17 10
HS %	3 (8)	-	2 1	2 1	1 1	-	5 3	-	-	-	-	-	13 8
TC %	4 (6)	-	-	1 1	-	1 1	2 1	-	-	-	-	-	8 5
PS/LS %	1 (3)	-	2 1	1 1	2 1	-	-	-	-	-	-	-	6 4
FO %	1 (3)	-	-	2 1	1 1	-	2 1	-	-	-	-	-	6 4
LS/HS %	1 (2)	-	-	-	-	-	-	-	-	-	-	-	1 1
HS/SC %	2 (3)	-	-	2 1	-	-	2 1	-	-	-	-	-	6 4

* Philosophical Superordinate Process

continued

Table 74 cont'd

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
PS/HS %	3 (3) (5)	-	1 1	1 1	1 1	-	3 2	-	-	1 1	-	-	10 6
TC/HS %	3 (3) (5)	-	-	-	-	-	3 2	-	-	1	-	-	7 4
PS/SC %	-	-	1 1	-	1 1	-	1 1	-	-	-	-	-	3 2
SC %	-	-	1 1	1 1	1 1	-	-	-	-	-	-	-	3 2
TOTAL: %	36 (65) (100)	1 1	31 19	28 16	26 17	1 1	36 22	-	-	4 2	-	-	163 100

Table 76
 Frequency Percentage Distribution of MIDD Contents within MIDD Superordinate Processes: Sakai (J) and Ravits (A)

MIDD SUPER-ORDINATE PROCESS	P T	P I	L A U	M E	S W	MIDD CONTENT						I R	N I C	T O T A L
						R C	R E	A U D	M Y	F U				
PH J A	(51) -	17	16	8	8	0.4	-	-	-	-	-	2	1	52
PH A	(33) -	8	8	7	6	-	-	0.2	1	6	-	-	-	36
TC J A	(28) 1	9	8	3	5	-	-	-	-	1	-	1	1	28
TC A	(42) 1	13	12	4	4	-	-	0.2	1	4	-	-	-	39
PS J A	(11) -	3	2	3	1	-	-	2	-	0.4	-	-	-	11
PS A	(14) -	1	2	5	3	0.2	-	-	-	3	-	-	0.2	14
FO J A	(6) 0.4	2	2	3	-	-	-	-	-	1	-	-	-	8
FO A	(1) -	-	-	-	0.4	-	-	-	-	-	-	-	-	0.4
LS J A	(-) -	-	-	-	-	-	-	-	-	-	-	-	-	-
LS A	(4) -	0.4	1	1	1	-	-	0.2	-	0.4	-	-	0.2	4
HS J A	(-) -	-	-	-	-	-	-	-	-	-	-	-	-	-
HS A	(2) -	0.4	0.4	0.2	0.2	-	-	-	0.2	0.2	-	-	-	4
SC J A	(-) -	-	-	-	-	-	-	-	-	-	-	-	-	-
SC A	(2) 0.2	-	0.4	0.2	0.2	-	-	0.2	-	0.2	-	-	-	2
NIP J A	(3) -	-	1	-	0.4	-	-	-	-	-	-	-	-	1
NIP A	(3) -	1	1	0.2	0.4	-	-	-	-	0.2	-	-	-	3
TOTAL J A	(100) 1	29	29	17	16	0.4	-	2	-	4	-	-	2	100
TOTAL A	(100) 1	24	24	18	15	0.2	-	1	2	14	-	-	0.4	100

Table 77
 Frequency Percentage Distribution of MIDD Subordinate Processes and Contents within Philosophically Oriented Statements: Ravits (A) and Sakai (J)

MIDD SUBORDINATE PROCESSES	MIDD CONTENTS											TOTAL	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
PH* A J	7 (32) 6 (21)	-	6 2	6 1	5 1	-	7 7	-	-	-	-	-	31 19
PS A J	1 (12) 2 (7)	2	3	1	2	-	2 1	-	-	1	-	-	11 5
LS A J	3 (18) 6 (20)	-	6 2	4 2	4 1	-	2 5	-	-	1	-	-	20 16
TC A J	2 (6) 2 (11)	-	2	1 3	1 1	1	1 4	-	-	-	-	-	5 12
FO A J	- (-) 2 (4)	-	- 1	- 1	- -	-	- 1	-	-	-	-	-	- 4
FO/LS A J	- (-) 2 (5)	-	- 1	- 1	- -	-	- 1	-	-	-	-	-	- 5
FO/LS/TC A J	- (-) -	-	- 1	- 1	- -	-	-	-	-	-	-	-	- 2
PS/LS A J	1 (3) 2 (7)	1	1 1	1 1	1 -	-	- 3	-	-	-	-	-	4 8
PS/TC A J	- (-) 2 (5)	1	1	2	-	-	2	-	-	-	-	-	- 7

* Philosophical Superordinate Process

continued

Table 77 cont'd

MIDD SUBORDINATE PROCESSES	P I	P T	M E	S W	F U	MIDD CONTENTS					N I C	T O T A L
						A U D	L A U	R C	R E	M Y		
TC/HS A J	2 (5) (-)	-	-	-	-	-	2	-	-	1	-	4
PS/SC A J	-	-	1	-	1	-	1	-	-	-	-	2
SC A J	-	-	1	1	1	-	-	-	-	-	-	2
TOTAL A J	22 (100) (100)	1 3	19 16	17 14	16 3	1	22 30	-	-	2	-	100 100

Table 78
 Frequency Distribution and Percentage of the MIDD Superordinate Processes within MIDD Superordinate Processes (Watanabe)

MIDD SUPER- ORDINATE PROCESSES	MIDD SUBORDINATE PROCESSES													Total
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P				
PS (%)	15 (77)	-	-	4	4	-	1	-	-	(55)	-	-	24	
	(44)	-	-	7	7	-	2	-	-	(45)	-	-	42	
PH %	-	5	-	1	-	6	7	-	-	(51)	-	-	19	
	(34)	9	-	2	-	11	12	-	-	(42)	-	-	33	
LS %	4	1	-	-	-	1	1	-	-	(4)	-	-	7	
	(5)	2	-	-	-	2	-	-	-	(3)	-	-	12	
FO %	-	-	-	-	1	-	-	-	-	(5)	-	-	1	
	(4)	-	-	-	2	-	-	-	-	(4)	-	-	2	
HS %	-	-	-	-	-	1	-	-	-	(5)	-	-	1	
	(3)	-	-	-	-	2	-	-	-	(4)	-	-	2	
SC %	1	1	-	-	-	-	1	-	-	(1)	-	-	3	
	(2)	2	-	-	-	-	2	-	-	(1)	-	-	5	
TC %	-	-	-	1	1	-	-	-	-	(1)	-	-	2	
	(1)	-	-	2	2	-	-	-	-	(1)	-	-	4	
NIP %	-	-	-	-	-	-	-	-	-	(-)	-	-	-	
	(11)	-	-	-	-	-	-	-	-	(-)	-	-	-	
TOTAL (188)	20	7	-	6	6	8	10	-	-	(122)	-	-	57	
	(100)	35	12	11	11	14	18	-	-	(100)	-	-	100	

* NIP for subordinate process is not included in the total number of subordinate processes.

Table 79
 Frequency Distribution and Percentage of MIDD Contents within MIDD Superordinate Processes (Watanabe)

MIDD SUPER- ORDINATE PROCESS	MIDD CONTENT													Total
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C		
PS (77) %	6	26	23	15	17	11	-	19	-	5	-	4	126	
(44)	2	8	7	5	5	3	-	6	-	2	-	1	38	
PH (64) %	5	31	26	25	15	3	-	6	-	2	-	1	114	
(34)	2	9	8	8	5	1	-	2	-	1	-	0.3	35	
LS (10) %	-	5	3	6	2	-	-	-	-	-	-	-	16	
(5)	-	2	1	2	1	-	-	-	-	-	-	-	5	
HS (6) %	6	-	4	-	-	1	-	2	-	-	-	-	13	
(3)	2	-	1	-	-	0.3	-	1	-	-	-	-	4	
FO (6) %	-	1	1	1	4	-	-	1	-	-	-	1	9	
(3)	-	0.3	0.3	0.3	1	-	-	0.3	-	-	-	0.3	3	
SC (3) %	-	1	1	1	1	1	-	1	-	2	-	-	8	
(2)	-	0.3	0.3	0.3	0.3	0.3	-	0.3	-	1	-	-	2	
TC (2) %	-	2	1	-	1	-	-	-	-	-	-	-	4	
(1)	-	1	0.3	-	0.3	-	-	-	-	-	-	-	1	
NIP (20) %	-	2	9	-	15	-	-	5	-	5	2	-	38	
(11)	-	1	3	-	5	-	-	2	-	2	1	-	16	
Total (188) %	17	68	68	48	55	16	-	34	-	14	2	6	328	
(100)	5	21	21	15	17	5	-	10	-	4	1	2	100	

Table 80
 Frequency Distribution and Percentage of MIDD Processes and Contents within Psychologically Oriented Statements (Watanabe)

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											Total	
	P I	P T	M E	S W	F U	U D	A U	A R C	R E	M Y	I R		N I C
PS* (55) %	20	3	7	11	1	10	13	8	-	-	-	3	76
	16	2	6	9	1	8	10	6	-	-	-	2	61
PH (13) (17) %	5	3	3	2	-	3	9	1	-	-	-	-	26
	4	2	2	2	-	2	7	1	-	-	-	-	21
FO (4) (5) %	-	-	3	2	1	4	1	-	-	-	-	-	11
	-	-	2	2	1	3	1	-	-	-	-	-	9
LS (2) (3) %	-	-	1	1	1	1	-	1	-	-	-	-	5
	-	-	1	1	1	1	-	1	-	-	-	-	4
FO/LS (1) (1) %	-	-	1	-	-	-	-	-	-	-	-	-	1
	-	-	1	-	-	-	-	-	-	-	-	-	1
PH/LS (1) (1) %	-	-	-	-	-	1	-	1	-	-	-	-	2
	-	-	-	-	-	1	-	1	-	-	-	-	2
PH/HS (1) (1) %	1	-	-	1	-	-	-	1	-	-	-	-	3
	1	-	-	1	-	-	-	1	-	-	-	-	2
TOTAL (77) (100) %	26	6	15	17	3	19	23	12	-	-	-	3	124
	21	5	12	14	2	15	19	10	-	-	-	2	100

* Psychological Superordinate Process

Table 81
 Frequency Distribution and Percentage of MIDD Subordinate Processes within MIDD Superordinate Processes (Stein)

MIDD SUPER- ORDINATE PROCESSES	MIDD SUBORDINATE PROCESSES													Total
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P				
TC (%)	3 (9)	2 (6)	-	5 (15)	11 (32)	-	2 (6)	-	-	(3) (30)			23 68	
LS %	5 (13)	2 (5)	1 (3)	-	-	-	-	-	-	(4) (40)			8 24	
PH %	-	-	-	-	-	-	1 (3)	-	-	(2) (20)			1 3	
HS %	-	-	1 (3)	-	1 (3)	-	-	-	-	(1) (10)			2 6	
TOTAL (%)	8 (24)	4 (12)	2 (6)	5 (15)	12 (35)	-	3 (9)	-	-	(10) (100)			34 100	

* NIP for subordinate process is not included in the total number of subordinate processes.

Table 82
 Frequency Distribution and Percentage of MIDD Contents within MIDD Superordinate Processes (Stein)

MIDD SUPER- ORDINATE PROCESS	MIDD CONTENT													Total
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C		
TC %	(19) (49)	13 17	8 11	5 7	10 13	- -	- -	1 1	1 1	- -	- -	- -	38 51	
LS %	(13) (33)	3 4	2 3	8 11	10 13	- -	- -	1 1	1 1	- -	- -	- -	25 33	
PH %	(5) (13)	4 5	2 3	- -	- -	- -	- -	- -	- -	- -	- -	1 1	7 9	
HS %	(2) (2)	1 1	2 3	1 1	1 1	- -	- -	- -	- -	- -	- -	- -	5 7	
TOTAL: (39) (100)	- -	21 28	14 19	14 19	21 28	- -	- -	2 3	2 3	- -	- -	1 1	75 100	

Table 83
 Frequency Distribution and Percentage of MIDD Process and Contents within Technically Oriented Statements (Stein)

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
TC* (3) (16)	2	-	1	1	-	-	-	-	-	-	-	-	4
PH (1) (5)	1	-	-	-	-	-	1	-	-	-	-	-	2
LS (7) (37)	5	-	3	3	-	-	4	-	-	-	-	-	15
PS (1) (5)	-	-	-	1	-	1	-	-	-	-	-	-	2
PH/HS/LS (1) (5)	3	1	-	1	1	-	-	1	-	-	-	-	-4
PH/LS (1) (5)	-	-	-	-	-	-	1	-	-	-	-	-	1
FO/LS (1) (5)	-	-	1	1	-	-	-	-	-	-	-	-	2
FO/HS/LS (1) (5)	1	-	-	1	-	-	1	-	-	-	-	-	-3
PS/LS (1) (5)	1	-	-	-	-	-	-	-	-	-	-	-	-1
	3	-	-	3	-	-	3	-	-	-	-	-	-3

* Technical Superordinate Process

continued

Table 83 cont'd

MIDD SUB- ORDINATE PROCESS	MIDD CONTENTS											Total	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
FO (2)	2	-	1	2	-	-	1	-	-	-	-	-	6
% (11)	5	-	3	5	-	-	3	-	-	-	-	-	15
TOTAL (19)	13	-	7	10	-	1	9	-	2	-	-	-	40
% (100)	33	-	17	25	-	3	22	-	-	-	-	-	100

Table 84
 Frequency Percentage Distribution of MIDD Subordinate Processes within MIDD Superordinate Processes: Stein (A) and Watanabe (J)

MIDD SUPER-ORDINATE PROCESS	MIDD SUBORDINATE PROCESS											TOTAL
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P*	T O T A L	
TC A J	9	6	-	15	33	-	6	-	-	(30)	69	
	-	-	-	2	2	-	-	-	-	(1)	4	
LS A J	15	6	3	-	-	-	-	-	-	(40)	24	
	7	2	-	-	2	2	-	-	-	(3)	12	
PH A J	-	-	-	-	-	-	-	-	-	(20)	-	
	-	9	-	2	-	11	12	-	-	(42)	33	
HS A J	-	-	3	-	3	-	-	-	-	(10)	6	
	-	-	-	-	-	2	-	-	-	(4)	2	
PS A J	-	-	-	-	-	-	-	-	-	(-)	-	
	26	-	-	7	7	-	2	-	-	(45)	42	
SC A J	-	-	-	-	-	-	-	-	-	(-)	-	
	2	2	-	-	-	2	-	-	-	(1)	5	
FO A J	-	-	-	-	-	-	-	-	-	(-)	-	
	-	-	-	-	2	-	-	-	-	(4)	2	
NIP A J	-	-	-	-	-	-	-	-	-	(-)	-	
	-	-	-	-	-	-	-	-	-	(11)	-	
TOTAL A J	24	12	6	15	36	-	6	-	-	(100)	100	
	35	12	-	11	11	14	18	-	-	(100)	100	

* NIP for subordinate process is not included in the total percentage of subordinate processes.

Table 85
 Frequency Percentage Distribution of MIDD Contents within MIDD Superordinate Processes: Watanabe (J) and Stein (A)

MIDD SUPER-ORDINATE PROCESS	P T	P I	L A U	M E	MIDD CONTENT							N I C	T O T A L
					S W	R C	R E	A U D	M Y	F U	I R		
PH J A	2 (34)	9 (13)	8 3	8 -	5 1	-	-	-	2	-	1	0.3	35 9
TC J A	-	1 (1)	0.3 11	- 7	0.3 13	-	-	-	1	1	-	-	1 51
PS J A	2 (41)	8 (-)	7 -	5 -	5 3	-	-	-	6	-	2	1	38 -
FO J A	-	0.3 (3)	0.3 -	0.3 -	1 -	-	-	-	0.3	-	-	0.3	3 -
LS J A	-	2 (5)	1 3	2 11	1 13	-	-	-	-	-	-	-	5 33
HS J A	2 (3)	-	1 3	- 1	- 1	0.3	-	-	1	-	-	-	4 7
SC J A	-	0.3 (2)	0.3 -	0.3 -	0.3 -	0.3	-	-	0.3	-	1	-	2 -
NIP J A	-	1 (11)	3 -	- -	5 -	-	-	-	2	-	2	-	12 -
TOTAL J A	5 (100)	21 (100)	21 20	15 19	17 28	5 -	3	10 4	4	1	4	2 1	100 100

Table 87 cont'd

MIDD SUPER- ORDINATE PROCESSES	MIDD SUBORDINATE PROCESSES										N I P	T O T A L
	P H	P S	T C	F O	L S	S C	H S	M A	S I			
NIP	-	-	-	-	-	-	-	-	-	-	(-)	-
	(7)										(-)	-
	(3)										(-)	-
	(11)										(-)	-
TOTAL	16	21	2	9	30	3	19	-	-	-	(100)	100
Z	(100)										(100)	100
S	20	16	15	11	37	1	-	-	-	-	(100)	100
W	35	12	-	11	11	14	18	-	-	-	(100)	100

Table 88
 Frequency Percentage Distribution of MIDD Contents within MIDD Superordinate Processes: Zaiga (Z), Sakai (S), and Watanabe (W)

MIDD SUPER-ORDINATE PROCESS	P T	P I	L A U	M E	M S W	MIDD CONTENT						T O T A L	
						R C	R E	A U D	M Y	F U	I R		N I C
PH	Z (51)	7	10	14	10	3	-	0.1	1	4	-	0.3	52
	S (51)	17	16	8	8	0.4	-	-	-	2	-	1	52
	W (34)	9	8	8	5	1	-	2	-	1	-	0.3	35
PS	Z (24)	1	3	7	8	1	-	1	0.1	5	-	0.1	27
	S (11)	3	2	3	1	-	-	2	-	0.4	-	-	11
	W (40)	2	8	5	5	3	-	6	-	2	-	1	38
LS	Z (8)	-	0.3	1	3	2	-	0.3	1	0.3	-	-	9
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (5)	-	2	1	2	1	-	-	-	-	-	-	5
FO	Z (3)	-	0.1	1	1	1	-	-	-	0.1	-	-	2
	S (6)	-	0.4	2	2	3	-	-	-	1	-	-	8
	W (4)	-	0.3	0.3	0.3	1	-	0.3	-	-	-	0.3	3
TC	Z (3)	1	1	0.2	1	-	-	-	-	0.1	-	-	3
	S (28)	1	9	3	5	-	-	-	-	1	-	1	28
	W (1)	-	1	-	-	0.3	-	-	-	-	-	-	1
HS	Z (2)	-	0.1	0.3	0.3	0.1	-	0.1	-	-	-	-	2
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (3)	2	-	-	-	-	0.3	1	-	-	-	-	4
SC	Z (1)	-	-	0.3	1	-	-	-	-	1	-	-	2
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (2)	-	0.3	0.3	0.3	0.3	0.3	0.3	-	1	-	-	2

continued

Table 88 cont'd

MIDD SUPER- ORDINATE PROCESS	P T	P I	L A U	M E	MIDD CONTENTS					A U D	M Y	F U	I R	N I C	T O T A L
					S W	R C	R E	S W	R E						
NIP	Z	-	0.3	1	0.3	1	-	-	-	-	1	-	-	1	4
	S	-	-	1	-	0.4	-	-	-	-	-	-	-	-	2
	W	-	1	3	-	5	-	-	2	-	2	1	-	-	12
TOTAL	Z	1	10	16	28	24	5	-	10	3	11	-	-	2	100
	S	2	29	29	17	16	0.4	-	2	-	4	-	-	2	100
	W	5	21	21	15	17	5	-	10	-	4	1	2	2	100

Table 89
 Frequency Percentage Distribution of MIDD Processes and Contents within Philosophically Oriented Statements: Zaiga (Z), Sakai (S), and Watanabe (W)

MIDD SUPER- ORDINATE PROCESS	P I	P T	M E	S W	F U	MIDD CONTENT							T O T A L	
						A U D	L A U	R C	R E	M Y	I R	N I C		
PH	Z (45)	6	1	12	9	4	-	11	3	-	-	-	1	40
	S (21)	6	-	2	1	1	-	7	-	-	-	-	1	8
	W (80)	23	-	19	10	-	1	16	2	-	-	-	1	72
PS	Z (13)	2	0.4	4	3	1	0.4	-	1	-	-	-	-	16
	S (7)	2	2	-	-	-	-	-	2	-	-	-	-	5
	W (6)	2	-	2	2	1	2	2	-	-	-	-	-	11
HS	Z (10)	2	1	2	0.4	-	-	4	1	-	-	-	-	8
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W (5)	2	1	-	-	-	-	3	-	-	-	-	-	6
LS	Z (10)	1	-	4	3	1	-	2	0.4	-	-	-	-	16
	S (20)	6	-	2	2	1	-	5	-	-	-	-	-	16
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
LS/HS	Z (2)	1	-	1	0.4	0.4	-	0.4	-	-	-	-	-	6
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
FO	Z (2)	0.4	-	0.4	1	0.4	-	-	-	-	-	-	-	1
	S (4)	2	-	1	1	-	-	1	-	-	-	-	-	4
	W (2)	1	-	1	-	-	-	1	-	-	-	-	-	3
FO/HS	Z (1)	-	-	0.4	0.4	0.4	-	-	-	-	-	-	-	1
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-

continued

Table 89 cont'd

MIDD SUPER- ORDINATE PROCESS	P I	P T	M E	S W	F U	MIDD CONTENTS				R E C	M Y	I R	N I C	T O T A L
						P	M	S	F					
FO/LS	Z (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S (5)	-	1	1	-	-	-	-	-	-	-	-	-	5
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
FO/LS/HS	Z (1)	-	1	1	-	-	-	-	-	-	-	-	-	-
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
FO/LS/TC	Z ()	-	-	-	-	-	-	-	-	-	-	-	-	-
	S (2)	-	1	1	-	-	-	-	-	-	-	-	-	2
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/LS	Z (4)	-	2	1	1	-	-	-	-	-	-	-	-	6
	S (7)	2	1	1	-	-	-	-	-	-	0.4	-	-	8
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/TC	Z (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S (5)	2	1	1	-	-	-	-	-	-	-	-	-	7
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/TC/LS	Z (1)	-	0.3	0.3	-	-	-	-	-	-	-	-	-	1
	S (4)	2	-	-	-	-	-	-	-	-	-	-	-	2
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/HS/LS	Z (1)	-	0.3	0.3	-	-	-	-	-	-	-	-	-	1
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-	-

continued

Table 89 cont'd

MIDD SUPER- ORDINATE PROCESS	P I	P T	M E	S W	F U	MIDD CONTENTS				R C	R E	M Y	I R	N I C	T O T A L
						A U D	L A U	R C	R E						
PS/HS/SC	Z	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W	(2)	-	-	-	-	-	-	-	-	-	-	-	-	2
TC	Z	(2)	0.4	0.4	0.4	-	-	-	-	-	-	-	-	-	2
	S	(11)	2	3	2	-	-	-	-	-	-	-	-	-	13
	W	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
TC/LS	Z	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S	(7)	2	2	2	-	-	-	-	-	-	-	-	-	11
	W	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
TC/FO	Z	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S	(2)	1	1	-	-	-	-	-	-	-	-	-	-	3
	W	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/LS/TC	Z	(1)	0.3	0.3	-	-	-	-	-	-	-	-	-	-	1
	S	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	W	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/TC/ LS/FO	Z	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S	(4)	2	1	-	-	-	-	-	-	-	-	-	-	5
	W	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
PS/FO	Z	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-
	S	(2)	1	-	-	-	-	-	-	-	-	-	-	-	2
	W	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-

continued

Table 89 cont'd

MIDD SUPER- ORDINATE PROCESS	P I	P T	M E	S W	MIDD CONTENTS						N I C	T O T A L	
					F U	A U D	L A U	R C	R E	M Y			I R
PS/Ls/FO	Z (1)	-	0.3	0.3	0.3	-	-	-	-	-	-	-	1
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-
HS/SC	Z (1)	0.4	-	-	-	-	1	-	-	-	-	-	1
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (5)	3	-	-	-	-	1	1	-	-	-	-	4
PS/HS	Z (1)	-	1	1	-	-	-	0.3	-	-	-	-	2
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-
PS/SC	Z (1)	-	-	-	-	-	-	-	-	-	-	-	0.3
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (-)	-	-	-	-	-	-	-	-	-	-	-	-
SC	Z (-)	-	-	-	-	-	-	-	-	-	-	-	-
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-
	W (2)	1	-	-	-	-	-	-	-	-	-	-	1
TOTAL:	Z (100)	13	2	28	20	8	0.3	19	6	-	3	-	100
	S (100)	33	3	16	14	3	-	30	1	-	1	-	100
	W (100)	29	3	22	12	1	4	24	3	-	1	-	100

Table 90
 Frequency Percentage Distribution of MIDD Subordinate Processes within MIDD Superordinate Processes: Caldwell (C), Ravits (R), and Stein (S)

MIDD SUPER-ORDINATE PROCESSES	MIDD SUBORDINATE PROCESSES											T O T A L
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P*		
TC	12 (36)	12 (42)	-	12 (42)	11 (49)	0.3 (4)	2 (6)	0.3 (4)	-	-	-	49
LS	1 (4)	2 (4)	0.3 (4)	1 (4)	-	-	-	-	-	(3)	-	5
PH	-	3 (20)	1 (33)	2 (33)	1 (13)	1 (33)	3 (42)	1 (35)	1 (20)	(42)	1 (35)	24
HS	2 (2)	0.3 (2)	0.3 (2)	0.3 (2)	-	0.3 (2)	-	-	-	(-)	-	3
PS	9 (23)	-	4 (14)	4 (14)	1 (-)	1 (-)	1 (-)	-	-	(20)	-	22
SC	0.3 (1)	-	-	-	-	-	1 (1)	-	-	(1)	-	1
	-	-	-	-	-	-	1 (1)	-	-	(1)	-	1
	-	-	-	-	-	-	-	-	-	(-)	-	-

* NIP for subordinate process is not included in the total percentage of subordinate processes.

continued

Table 91
 Frequency Percentage Distribution of MIDD Contents within MIDD Superordinate Processes: Caldwell (C), Ravits (R), and Stein (S)

MIDD SUPER-ORDINATE PROCESSES	P T	P I	L A U	M E	MIDD CONTENTS						A U D	M Y	F U	I R	N I C	T O T A L
					S W	R C	R E	S W	R C	R E						
TC	C	1	11	5	3	7	-	-	1	1	4	0.1	0.2	33		
	R	1	13	12	4	4	-	-	0.2	1	4	-	-	40		
	S	-	17	11	7	13	-	-	1	1	-	-	-	51		
PS	C	1	5	4	3	5	-	0.1	2	1	4	-	0.1	26		
	R	-	1	2	5	3	0.2	-	-	-	3	-	0.2	14		
	S	-	-	-	-	-	-	-	-	-	-	-	-	-		
PH	C	0.3	4	2	4	3	0.1	-	1	1	3	-	-	20		
	R	-	8	8	7	6	-	-	0.2	1	6	-	-	35		
	S	-	5	4	-	-	-	-	-	-	-	-	-	9		
FO	C	0.1	3	1	2	4	-	-	1	0.1	1	0.1	0.3	12		
	R	-	-	-	-	0.4	-	-	-	-	-	-	-	0.4		
	S	-	-	-	-	-	-	-	-	-	-	-	-	-		
LS	C	-	1	0.3	1	1	-	-	0.3	-	1	-	-	5		
	R	-	0.4	1	1	1	-	-	0.2	-	0.4	-	0.2	4		
	S	-	4	3	11	-	-	1	1	-	-	-	-	33		
HS	C	-	0.1	0.1	1	1	-	-	0.1	-	1	-	-	2		
	R	-	0.4	0.4	0.2	0.2	-	-	-	0.2	0.2	-	-	2		
	S	-	1	3	1	1	-	-	-	1	-	-	-	7		
SC	C	-	-	1	-	0.1	-	-	-	-	0.1	-	-	1		
	R	0.2	-	0.4	0.2	0.2	-	-	0.2	-	0.2	-	-	2		
	S	-	-	-	-	-	-	-	-	-	-	-	-	-		

continued

Table 91 cont'd

MIDD SUPER- ORDINATE PROCESS	P T	P I	L A U	M E	MIDD CONTENTS					A U D	M Y	F U	I R	N I C	T O T A L
					S W	R C	R E	S W	R E						
NIP	-	0.1	1	-	-	-	-	-	-	-	-	0.1	0.1	1	
C	(2)	1	1	0.2	0.4	-	-	-	-	-	0.2	-	-	2	
R	(3)	-	-	-	-	-	-	-	-	-	-	-	-	-	
S	(-)	-	-	-	-	-	-	-	-	-	-	-	-	-	
C	(100)	25	14	13	22	0.2	-	6	2	14	1	1	1	100	
R	(100)	24	24	18	15	0.2	-	1	2	14	-	-	0.4	100	
S	(100)	28	19	19	28	-	-	30	4	-	-	-	-	100	

Table 92
 Frequency Percentage Distribution of MIDD Processes and Contents within Technically Oriented Statements: Caldwell (C), Ravits (R), and Stein (S)

MIDD SUPER-ORDINATE PROCESSES	MIDD CONTENTS											TOTAL	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
TC	C (12)	4	-	0.3	2	-	0.3	2	-	-	-	0.3	9
	R (16)	6	-	2	0.3	-	-	5	-	-	0.3	-	16
	S (16)	5	-	3	-	-	-	-	-	-	-	-	11
PS	C (15)	6	0.3	3	4	0.3	5	-	-	0.3	0.3	-	22
	R (10)	1	0.3	3	3	0.3	0.3	-	-	-	-	-	10
	S (5)	-	-	-	3	-	3	-	-	-	-	-	6
FO	C (12)	4	-	0.3	4	0.3	-	0.3	-	-	-	-	9
	R (1)	-	-	-	-	-	-	1	-	-	-	-	1
	S (11)	5	-	3	5	-	-	3	-	-	-	-	16
LS	C (8)	3	-	0.3	0.3	2	0.3	1	-	-	-	-	7
	R (11)	5	-	1	2	1	-	3	-	-	-	-	12
	S (37)	12	-	7	7	-	-	10	-	-	-	-	36
PH	C (10)	4	0.3	-	0.3	0.3	0.3	3	-	-	0.3	-	9
	R (30)	12	-	1	1	1	-	10	-	-	-	-	25
	S (5)	3	-	-	-	-	-	3	-	-	-	-	6
FO/LS	C (9)	3	-	-	3	0.3	0.3	-	-	-	-	-	7
	R (1)	1	-	-	-	-	-	1	-	-	-	-	2
	S (5)	-	-	-	3	3	-	-	-	-	-	-	6
PS/FO	C (5)	1	-	-	1	1	-	1	-	-	-	-	4
	R (1)	-	-	1	1	-	-	-	-	-	-	-	2
	S (-)	-	-	-	-	-	-	-	-	-	-	-	-

continued

Table 92 cont'd

MIDD SUPER- ORDINATE PROCESS	MIDD CONTENTS										T O T A L		
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y		I R	N I C
PH/PS C R S	2 (5)	- 0.3	- 1	0.3 0.3	0.3 0.3	0.3 -	0.3 2	- -	- -	- -	- -	- -	3 7 -
PH/LS C R S	2 (5)	- -	1 -	2 -	0.3 -	1 3	1 2	- -	- -	0.3 -	- -	- -	7 2 3
PS/LS C R S	2 (3)	- -	- -	0.3 -	0.3 -	- -	1 1	- -	- -	- -	- -	- -	4 2 3
PH/FO/ LS C R S	1 (1)	- -	0.3 -	- -	- -	- -	- -	- -	- -	- -	- -	- -	1 -
PH/HS C R S	- (1)	- -	- -	1 -	- -	- -	1 2	- -	- -	- -	- -	- -	2 4 -
HS C R S	- (1)	- -	- -	0.3 -	- -	- -	0.3 3	- -	- -	- -	- -	- -	1 5 -
SC C R S	- (-)	- -	- -	- -	- -	- -	- -	- -	- -	- -	- -	- -	- 4 -

continued

Table 92 cont'd

MIDD SUPER- ORDINATE PROCESS	P I	P T	M E	S W	F U	MIDD CONTENTS				R C	R E	M Y	I R	N I C	T O T A L
						A U D	L A U	R C	R E						
FO/HS C R S	1 (0.3) 1 (1) - (-)	- - - -	- - - -	0.3 1 - -	0.3 - - -	- 0.3 1 -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	1 3 - -
FO/HS/ LS C R S	- - - 2 (3)	- - - -	- - - -	- - - 3	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - 9
PH/FO/ HS C R S	0.3 (1) - (-) -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	1 - - -
PH/FO C R S	1 (2) - (-) -	- - - -	0.3 - - -	1 - - -	1 - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	3 - - -
PH/MA/ PS C R S	1 (1) - (-) -	- - - -	0.3 - - -	1 - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	2 - - -
PH/LS/ HS C R S	0.3 (1) - (-) 3 (5)	- - - 3 -	- - - 3 -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	0.3 - - -	- - - -	- - - -	- - - -	1 - - 12
PH/PS/ FO C R S	- (1) - (-) -	- - - -	1 - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	1 - - -

continued

Table 92 cont'd

MIDD SUPER- ORDINATE PROCESS	P I	P T	M E	S W	MIDD CONTENTS					R C	R E	M Y	I R	N I C	T O T A L
					F U	A U D	L A U	R C	R E						
PS/FO/ LS	1 - -	- - -	1 - -	1 - -	1 - -	1 - -	1 - -	1 - -	- - -	- - -	- - -	- - -	- - -	- - -	5 - -
LS/PS/ PH	- - -	- - -	- - -	1 - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	1 - -
PH/SC	- -	- -	- 1	- 1	- 1	- 1	- 1	- 1	- -	- -	- 1	- -	- -	- -	- 5
HS/SC	- -	- -	- 1	- 1	- 1	- 1	- 1	- 1	- -	- -	- -	- -	- -	- -	- 3
LS/HS	- 1 -	- - -	- - -	- - -	- - -	- - -	- - -	- - -	- 1 -	- -	- -	- -	- -	- -	- 2 -
LS/SC	- 1 -	- - -	1 - -	- - -	- - -	- - -	- - -	- - -	1 1 -	- -	- -	- -	- -	- -	2 2 -
TOTAL:	35 (100)	1 1	8 12	21 11	12 11	3 1	19 32	- -	- -	- -	1 2	0.3 -	0.3 -	0.3 -	100 100 100
C	35	1	8	21	12	3	19	-	-	-	1	0.3	0.3	0.3	100
R	31 (100)	1	12	11	11	1	32	-	-	-	2	-	-	-	100
S	31 (100)	-	17	24	-	2	21	-	-	-	5	-	-	-	100

Table 93
 Frequency Percentage Distribution of MIDD Subordinate Processes within MIDD Superordinate Processes: American (A) and Japanese (J)

MIDD SUPER-ORDINATE PROCESS	MIDD SUBORDINATE PROCESS													TOTAL
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I	P*			
PH A (25)	-	4	2	1	4	2	5	-	0.2	(38)				
PH J (39)	-	14	6	4	16	2	8	-	-	(49)				
PS A (18)	8	-	2	2	2	1	1	-	-	(21)				
PS J (30)	10	-	1	3	7	0.3	1	-	-	(36)				
TC A (40)	15	11	-	9	11	2	4	0.2	-	(19)				
TC J (8)	6	2	-	2	5	0.3	0.2	-	-	(3)				
FO A (7)	3	2	-	-	1	-	0.4	-	-	(11)				
FO J (4)	1	-	-	-	2	-	-	-	-	(4)				
LS A (6)	2	2	0.2	0.8	-	-	-	-	-	(8)				
LS J (6)	3	1	-	1	-	1	1	-	-	(6)				
HS A (2)	1	0.2	0.4	0.2	0.2	0.2	-	-	-	(3)				
HS J (2)	1	-	-	0.2	-	0.2	-	-	-	(3)				
SC A (1)	0.2	-	-	-	-	-	0.8	-	-	(1)				
SC J (1)	0.2	1	-	-	-	-	0.2	-	-	(2)				
NIP A (2)	-	-	-	-	-	-	-	-	-	-				
NIP J (8)	-	-	-	-	-	-	-	-	-	-				
Total A (100)	29	19	5	13	18	5	11	0.2	0.2	(100)				
Total J (100)	21	18	7	10	30	4	10	-	-	(100)				

* NIP for subordinate processes is not included in the total percentage of subordinate processes.

Table 94

Frequency Percentage Distribution of MIDD Contents within MIDD Superordinate Processes: American (A) and Japanese (J)

MIDD SUPER-ORDINATE PROCESS	MIDD CONTENT													TOTAL
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C	T O T A L	
PH A J	0.3 (25) (39)	6 10	5 11	3 11	4 8	0.1 2	- -	1 1	1 1	4 3	- -	0.1 0.4	25 48	
PS A J	0.4 (18) (30)	3 4	3 4	3 5	4 6	0.2 2	- -	1 3	0.3 0.1	4 3	- -	0.2 0.3	20 28	
TC A J	1 (40) (8)	13 2	8 2	4 1	7 2	- -	- -	1 -	1 -	4 0.3	0.1 -	0.1 0.1	39 7	
FO A J	0.1 (7) (4)	1 0.3	1 0.4	1 1	2 1	- -	- -	0.2 -	0.1 -	1 0.2	0.1 -	0.2 -	6 3	
LS A J	0.1 (6) (6)	1 1	1 1	2 2	2 1	- -	- -	0.4 0.1	- 0.4	1 0.2	- -	0.1 -	7 6	
HS A J	- (2) (2)	0.4 0.4	1 0.4	0.4 0.1	0.5 0.1	- 0.1	- -	0.1 0.1	0.1 0.1	0.4 -	- -	- -	2 2	
SC A J	0.1 (1) (1)	- 0.1	0.4 0.1	0.1 0.3	0.2 0.4	- 0.1	- -	0.1 0.1	- -	0.2 0.5	- -	- -	1 2	
NIP A J	- (2) (8)	0.4 0.3	1 1	0.1 0.2	0.2 2	- -	- -	- 0.4	- -	0.1 1	0.1 0.1	0.1 0.4	1 5	
TOTAL A J	(100) (100)	25 17	19 20	14 21	20 20	0.3 4	- -	4 4	2 1	13 7	0.3 0.2	1 2	100 100	

Table 95
 Frequency Percentage Distribution of MIDD Subordinate Processes and Contents within Philosophically Oriented Statements: Japanese (J) and American (A)

MIDD SUBORDINATE PROCESSES	MIDD CONTENTS													T O T A L
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R	N I C		
PH*	J (125)	9	0.3	10	6	1	0.1	10	2	-	0.5	-	0.3	40
	A (50)	10	0.3	9	7	5	0.3	5	0.3	-	2	-	-	38
PS	J (2)	2	0.5	3	2	1	0.5	3	0.1	-	0.3	-	-	12
	A (14)	1	0.3	3	1	3	-	2	-	-	0.1	-	-	11
HS	J (17)	1	0.5	1	0.1	-	-	2	0.5	-	0.1	-	-	6
	A (11)	2	-	1	1	1	0.3	3	-	-	1	-	-	10
LS	J (31)	2	-	1	3	1	-	2	0.1	-	0.1	-	-	13
	A (14)	3	-	4	3	3	-	2	-	-	-	-	-	14
LS/HS	J (2)	0.3	-	0.3	-	-	-	0.1	0.1	-	-	-	-	1
	A (2)	1	-	-	-	-	-	-	-	-	-	-	-	1
FO	J (5)	1	-	0.5	0.5	-	-	0.3	-	-	-	-	-	2
	A (2)	-	-	-	1	0.1	-	-	-	-	-	-	-	1
FO/HS	J (1)	-	-	0.1	0.1	0.1	-	-	-	0.1	-	-	-	1
	A (1)	0.3	-	0.3	0.3	-	-	-	-	-	-	-	-	1
FO/LS	J (3)	0.5	-	0.1	0.1	-	-	0.1	-	-	-	-	-	1
	A (-)	-	-	-	-	-	-	-	-	-	-	-	-	-
FO/LS/ HS	J (1)	-	-	0.1	0.1	-	-	-	-	-	-	-	-	0.3
	A (-)	-	-	-	-	-	-	-	-	-	-	-	-	-

* Philosophical Superordinate Process

continued

Table 95 cont'd

MIDD SUBORDINATE PROCESSES	P I	P T	M E	S W	F U	MIDD CONTENTS				R E C	M Y	I R	N I C	T O T A L
						A U D	L A U	R E C	R E C					
FO/LS/ HS J A	(3) (-)	- -	0.1 -	0.1 -	- -	- -	0.1 -	- -	- -	- -	- -	- -	- -	1 -
PS/LS J A	(10) (3)	0.1 -	1 1	1 0.3	0.5 1	- -	1 -	- -	- -	0.1 -	- -	- -	- -	4 3
PS/TC J A	(3) (-)	0.1 -	0.1 -	0.3 -	- -	- -	0.3 -	- -	- -	- -	- -	- -	- -	2 -
PS/TC/ LS J A	(-) (1)	- -	- 0.3	- 0.3	- -	- 0.3	- 0.3	- -	- -	- -	- -	- -	- -	- 2
PS/HS/ LS J A	(1) (-)	- -	0.1 -	0.1 -	0.1 -	- -	- -	- -	- -	- -	- -	- -	- -	0.5 -
PS/HS/ SC J A	(1) (-)	- -	- -	- -	- -	- -	0.1 -	- -	0.1 -	- -	- -	- -	- -	0.3 -
TC J A	(9) (7)	- 1	1 -	1 0.3	0.3 0.3	- 0.3	1 1	- -	- -	- -	- -	- -	- -	4 11
TC/LS J A	(4) (-)	- -	0.5 -	0.3 -	0.3 -	- -	0.5 -	- -	- -	- -	- -	- -	- -	3 -
TC/FO J A	(1) (-)	- -	0.1 -	0.1 -	- -	- -	0.1 -	- -	- -	- -	- -	- -	- -	1 -
PS/LS TC J A	(1) (-)	- -	0.1 -	0.1 -	- -	- -	- -	- -	- -	- -	- -	- -	- -	0.5 -

continued

Table 95 cont'd

MIDD SUBORDINATE PROCESSES	MIDD CONTENTS											T O T A L	
	P I	P T	M E	S W	F U	A U D	L A U	R C	R E	M Y	I R		N I C
PS/TC/ LS/FO (J) (A)	0.1 (2) (--)	-	0.3	0.1	-	-	0.1	0.1	-	-	-	-	1
PS/FO (J) (A)	0.1 (2) (--)	-	1	0.3	1	-	0.1 0.3	-	-	-	-	-	0.3 3
PS/LS/ FO (J) (A)	- (1) (--)	-	0.1	0.1	0.1	-	-	-	-	-	-	-	0.5
HS/SC (J) (A)	0.1 (5) (3)	0.5	-	-	-	-	0.5 3	-	-	-	-	-	1 8
PS/HS (J) (A)	- (2) (3)	-	0.3 1	0.3 1	-	-	-	0.1	-	-	-	-	1 9
PS/SC (J) (A)	- (1) (1)	-	1	-	1	-	1	-	-	0.1	-	-	0.1 3
TC/HS (J) (A)	- (-) (3)	-	-	-	-	-	-	-	-	-	-	-	-
TC/HS/ LS (J) (A)	- (-) (1)	-	1	1	-	-	1	-	-	-	-	-	-
SC (J) (A)	- (1) (2)	-	1	1	2	-	-	-	-	-	-	-	0.1 5
TOTAL (J) (A)	(257) (120)	21 23	3 2	24 21	17 16	6 16	1 2	23 17	4 0.3	2 -	0.3 -	-	100 100

Table 96

Frequency Distribution of Rank Order of Importance
of MIDD Processes of Major Ideas
Japanese (J) and American (A)

		MIDD SUBORDINATE PROCESSES									
Rank Order		P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P
1	(J) (A)	3		3							
2	(J) (A)	1		1	2			2			
3	(J) (A)		2 2		1 1						
4	(J) (A)	1	1		2 1	1					
5	(J) (A)	1	1			1 2	1				
6	(J) (A)			1	1			3			
7	(J) (A)			1			1 1				
8	(J) (A)				1						

Table 97

Frequency Distribution of Rank Order of Importance
of MIDD Contents of Major Ideas
Japanese (J) and American (A)

Rank Order	MIDD CONTENTS												
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C	
1	(J) (A)	2 1	1 3										
2	(J) (A)		2 1	1	1			1					
3	(J) (A)		1 1	1 1		1							
4	(J) (A)		1		2 1			1					
5	(J) (A)	2		2									
6	(J) (A)				1	1					1		
7	(J) (A)								2 2				
8	(J) (A)					1		1		1			
9	(J) (A)								1				

Table 98

Frequency Distribution of Rank Order of Importance
of MIDD Processes of Supporting Ideas
Japanese (J) and American (A)

Rank Order	MIDD SUBORDINATE PROCESSES									
	P H	P S	T C	F O	L S	S C	H S	M A	S I	N I P
1	(J) (A)	3 1	2							
2	(J) (A)	3	1		2					
3	(J) (A)	1 1	1		2 1					
4	(J) (A)	1					2 2			
5	(J) (A)			1 1	1	1		1		
6	(J) (A)				2	1		2		
7	(J) (A)		1				1			
8	(J) (A)							1	1	

Table 99

Frequency Distribution of Rank Order of Importance
of MIDD Contents of Supporting Ideas
Japanese (J) and American (A)

Rank Order	MIDD CONTENTS											
	P T	P I	L A U	M E	S W	R C	R E	A U D	M Y	F U	I R	N I C
1	(J)	2	1									
	(A)	2		1								
2	(J)		2						1			
	(A)	1	1		1							
3	(J)	1	1		1							
	(A)	1		2								
4	(J)	1				1	1					
	(A)		1		1	1						
5	(J)			1				1		1		
	(A)			1	1				1			
6	(J)	1		1		1						
	(A)							1		2		
7	(J)							2		1		
	(A)					1			1			
8	(J)				1					1		
	(A)					1			1			
9	(J)										1	
	(A)							1				

Table 100
 Frequency Distribution of Rank Order of Aesthetic Conventions: Japanese (J) and American (A)

RANK ORDER	JAPANESE CONVENTIONS										AMERICAN CONVENTIONS																	
	A	W	A	W	M	U	S	A	Y	H	S	U	O	U	Y	O	U	D	E	C	O	D	I	C	L	H	U	
1	J	(A)																										
2	J	(A)																										
3	J	(A)																										
4	J	(A)																										
5	J	(A)																										
6	J	(A)																										
7	J	(A)																										
8	J	(A)																										
9	J	A																										

continued

