

Despite these minor deficiencies, Iriko's *Tapestry* succeeds in synthesizing a great amount of information crossing over disciplines and academic specializations in a way that helps uncover the depth and richness of Hawthorne's romance. Iriko's book does indeed teach us how textual details serve to signify, not from a formalistic viewpoint, but with foresight that each element, invested with its own cultural history, functions as a microcosm of the world that encompasses and actually shapes the life and fate of Hester Prynne.

Fumiyo Hayashi, *Textual Labyrinth:
William Faulkner's Cryptographic Design**

Tokyo: University of Tokyo Press, 2004. iv + 289 pp.

Reviewed by Hironori Hayase, Saga University

Recently high-quality books on Faulkner's works, to my great delight, by Japanese scholars have been published: Satoshi Yomota's *Faulkner's Literary Style* (2004), Takaki Hiraishi's *The Author's Manner of Working* (2003), Eiko Owada's *Faulkner, Haiti and Questions of Imperialism* (2002) and Keiko Tanaka's *A Study of Faulkner's Fiction 1919–1931* (2002). To this list Hayashi's book can be added as evidence of the excellence of current Faulkner studies in Japan.

This book is a kind of antithesis to current ideological criticism that ignores the text, paying excessive and sometimes intentional attention to its context and cultural background. As its introduction declares, this book aims to clarify Faulkner's design of inventing stories by a close and thorough analysis of his text itself, entirely undercutting a fundamental premise that he is a Southern writer (1) and dismissing current ideological criticisms, such as the New Historicism, Post-colonialism, and neo-feminist theory. Her idea is in perfect sympathy with André Bleikasten, who, in his "Faulkner and the New Ideologues" (1995), expresses his "anger" over some of the directions that current ideological criticism has taken in Faulkner studies: current Faulkner criticism is full of "a gaudy bundle of received ideas and fashionable clichés ultimately just as arbitrary and just as constraining" (Bleikasten 6). Avoiding ideological criticism and contextual analysis, Hayashi instead installs a device of comparing Faulkner's text with other writers', such as Edgar Allan Poe's "The Man of the Crowd" and Thomas Pynchon's *The Crying of Lot 49* so that she can fathom the textual similarities between the texts different in time and place. Regarding Faulkner's text as a "rhizome space," "which is so constructed that every path can be connected with every other one" (*Postscript to*

* This book is written in Japanese.

The Name of the Rose 57), according to Umberto Eco's categorization of labyrinth, Hayashi tries to explore Faulkner's textual design hidden in his inextricable labyrinth by a careful examination of his écriture. She fears her maneuver into Faulkner's labyrinth with no weapons of current critical theories or easy dependence on its context may end in a "rash experiment" (3), but I can say she achieves conspicuous success in discovering Faulkner's elaborate and dexterous textual designs and, more importantly, she makes us re-recognize the pleasure of reading Faulkner's texts.

The book is divided into two sections: the first section, entitled "Memorandums on Faulkner's Labyrinths," discusses his early works to fathom prototypes of his major motifs and images recurring in his later masterpieces; the second section, entitled "Faulkner's Textual Labyrinths," precisely and clearly demonstrates how shrewdly and skillfully Faulkner develops those motifs and images in three of his novels — *The Sound and the Fury*, *Light in August*, and *Absalom, Absalom!*.

The first section assesses the value of Faulkner's early fiction, such as "The Hill," "Nympholepsy," *Mayday*, "Carcassonne," and "Black Music," to reveal some important prototypes of major motifs and images which will appear in his later fiction. Hayashi notices there is a common scene to the above fiction in which the characters are looking down from the hilltop. The scenery looked down on is a world which arouses the viewer's "internal impulse" to try to grasp "something alien to him," "anything which had tried to break down the barriers of his mind and communicate with him" ("The Hill" 91–92). That scenery is, Hayashi points out, a "hieroglyphic design expected to be decoded" (28), which is quite similar to the mysterious scenery Oedipa Maas looks down on from the top of the slope in Pynchon's *The Crying of Lot 49*: "there were to both outward patterns a hieroglyphic sense of concealed meaning, of an intent to communicate. There seemed no limit to what the printed circuit could have told her(if she had tried to find out)" (*The Crying of Lot 49* 14). Such a hieroglyphic design is a prototype of Faulkner's literary design through which to construct his literary world of Yoknapatawpha County, and "a rhizome labyrinth" (32). Furthermore, the same image is developed in "Nympholepsy," in which the main character is inspired to get into action and go down the hill to seek for "something alien to him," or "a woman or a girl" in order to know what it/she is like. Similarly, Sir Galwyn in *Mayday* chases for "Little Sister Death," which reminds us of Quentin Compson in *The Sound and the Fury*. Also, in "Carcassonne," a dream-like poetic prose, the narrator or "his skeleton" ("Carcassonne" 895), whom Hayashi calls a "modern hero" (57), chases around to solve the mysteries he finds in his daily life. The man in "Nympholepsy" is regarded as an original type of Faulkner's "chaser" (43) who recurs and plays an important role in his later fiction.

The fact that these motifs and images represented in early fiction are developed

in later fiction has already been pointed out by many scholars, but Hayashi is unique in thinking that Faulkner's chasers seek for a "cryptographic code" (94), which, unlike a hieroglyphic code, has no connection with the forms of nature and they can no more decode it than can Oedipa in *The Crying of Lot 49* or the narrator in Edgar Allan Poe's "The Man of the Crowd." Because the objects the chasers seek for are something cryptographic in Faulkner's major fiction, "it is natural that they cannot grasp the truth" (98). Faulkner's text, Hayashi concludes, is a rhizome labyrinth in which chasers seek for something cryptographic, so we are destined not to reach the truth (100). As for the motif of chasing, her close analysis shows that "Black Music" is a significant text which "foretells chasing as one of the fundamental patterns in Faulkner's later novels" (78).

Hayashi's opinion here is based on the idea of Shawn James Rosenheim, who in his *The Cryptographic Imagination* refers to Edgar Allan Poe's writings, and those by contemporary writers, such as Thomas Pynchon, and Don DeLillo, as "cryptographic texts" (2) in which, as in detective stories, many secrets and ciphers promote our reading forward. Hayashi's discovery of the similarities between Faulkner's and Pynchon's and Poe's texts is fairly significant and convincing and I quite agree that Faulkner, like Poe and Pynchon, invents cryptographic texts with the same "intense consciousness of textuality" (3) and possibly, with the same literary sense.

In the second section, with the torch of the proto patterns discovered in the first section, Hayashi walks into Faulkner's labyrinths to reveal how shrewdly they are constructed, however hard it may be to reach their final exits. There are many mysteries and barriers in Faulkner's labyrinths, but Hayashi, like a chaser or a detective in these stories, gets them through with her brilliant reasoning based on her precise reading of the texts: the process of her reasoning is fairly convincing and even thrilling.

The first chapter discusses *The Sound and the Fury*, pointing out that some of the characters have the same pattern of "chasing" for something they have lost: Luster's wandering for his lost quarter rouses Benjy's memory of his lost sister, Caddy; Quentin walks around Boston to look for a place where he will kill himself, during which he also plays a role of a wanted man as a suspect for kidnapping a little girl; Jason seeks in vain by car for his niece Quentin and her lover to take back the money she has stolen. Regarding their chasings as the "process for the creation of lost Caddy" (128), Hayashi explores one of the biggest mysteries in this text: why doesn't Faulkner let Caddy tell her own story? Turning down feminists' criticism against the oppression of the female voice, and Kartiganer's idea of "a hero others must invent" (95), Hayashi asserts that "the text shows the greatest concern for presenting various types of processes of creating Caddy" (142): "Benjy and Quentin narrate, desiring to create Caddy as a holy mother,

Jason to create Caddy as a prostitute, and Faulkner to create her as a modernistic Madonna of dual personality" (142), which fits Beryl Scholssman's definition of modernistic Madonnas. Hayashi's interpretation about Faulkner's intention of the silenced Caddy is very persuasive and convincing and I quite agree with her opinion that Faulkner makes a modernist experiment of creating her as a Madonna of Modernism.

The second chapter refers to *Light in August* as a "road novel" and discloses the pattern of "chasing and being chased" in the lives of most of the characters: Lena walks a long way to seek for her lover; Joe Christmas runs away until he is lynched; Percy Grimm chases for Christmas to lynch him; Brown runs away from Lena; Byron seeks for Lena and then Brown. Hayashi points out that this pattern constructs the text, and furthermore demonstrates how the community's rumors and accounts are invented into a story and then the story becomes a truth, through her close investigation of Joanna Burden's murder case.

There are many mysteries set out in the vast labyrinth of *Absalom, Absalom!*, so we are forced to read it like a detective story in the same way as the characters do, and here in the third chapter Hayashi unravels those mysteries so brilliantly and skillfully that I was totally thrilled at reading this chapter like a first-rate detective story. Mysteries in a detective story are to be all deciphered at its end, but Faulkner sometimes sets out many mysteries almost impossible to decipher: Why does Rosa choose to tell Quentin about Sutpen?; What is Sutpen's "mistake" or "innocence"?; Is Charles Bon really black?; Why does Quentin cry with a "violent jerk" at the end of the novel, "Nevermore of peace, Nevermore" (*Absalom, Absalom!* 373)?

As a vital clue to the walk into the labyrinth, Hayashi first introduces "the Entropy Theory" to understand the internal power system of the novel. Following Pynchon's idea of Entropy seen in his "Entropy," *The Crying of Lot 49*, and *Gravity's Rainbow*, she explains that this text is made up of two powers fighting: "the power for order / separation / distinction and the power for disorder / mixing / indistinction" (213). According to Hayashi, the first power is represented by Sutpen's "design" of establishing a dynasty of a white family in the South, whereas the second is by Charles Bon, Henry and Wash Jones, and the collapsing process of Sutpen's design matches the irreversibility of the Entropy. "The Entropy Theory" proves to be pretty effective to explain the internal power to develop Faulkner's text, which makes me think that this theory can apply to other novels of his, such as *The Sound and the Fury*, and *Light in August*.

Hayashi makes a magnificent effort to resolve the question that Quentin asks himself throughout the novel: "But why tell me about it?" (*Absalom, Absalom!* 12), because she thinks this question forms the beginning of Quentin's search into the Sutpens' history full of mysteries, and more importantly, promotes this novel to

develop. Here Hayashi also points out a similarity with Poe's and Pynchon's texts: Quentin's question is equivalent to an old man's countenance (183) the narrator happens to see in the mob in "The Man of the Crowd," or the hieroglyphic bugle-like mark (38) Oedipa sees in the ladies' room in *The Crying of Lot 49*. It is interesting to know that something enigmatic arrests the narrators to make them start to invent a story. In *Absalom, Absalom!*, this question maintains Quentin's interest and changes Quentin's role from a listener to a narrator / conjecturer / elucidator (227), which shifts the gravity of the text from Sutpen to Quentin. More interestingly, this shift is, Hayashi notices, triggered by the "inaccuracy" (220) of Mr. Compson's imaginative conjecture of the Sutpen story: he knows that he does not have enough information and understands something is missing, which impels Quentin to invent a more accurate version of his own.

The question "Why to me?" is, Hayashi judges, finally ciphered by Quentin, and that is why, at the end of the novel, Quentin begins to "jerk all over, violently and uncontrollably" (360) and he thinks he will have "Nevermore of peace" (373). She reasons that Quentin, a young man born in the South, awakes to the fact that he cannot think that he is unrelated with the Sutpen story, that is, a history of the South, though he just says in an ambiguous way, "I dont hate it" (378). Hayashi confesses not all the enigmas of the text are deciphered at the end of the novel, but they are beautifully deciphered by Hayashi's penetrating textual analysis and reasonable conjecture.

Against too much ideological and context-conscious criticism of Faulkner's texts, Hayashi aims to clarify Faulkner's textual design, entirely detaching it from the Southern context. I truly believe that she succeeds to a great degree in this experiment of proving how skillfully and elaborately Faulkner's texts are constructed, by ciphering many enigmas in Faulkner's extricate labyrinths, concentrating on the information the texts tell us. However, I still wonder if Faulkner's text can be cut away from the South, and furthermore doubt if even Hayashi's criticism is free from the contextual element of the South, especially about her interpretation of Quentin's "violent jerk" in *Absalom, Absalom!* and Joe Christmas' racial conflict in *Light in August*. The text reflects the context where it was created, as Anne Jones also thinks: "A work of (written) art refers to a world it invents in writers' and readers' imaginations" (40). Fed up with context-conscious criticism, I completely agree with her critical attitude of thinking much of textual analysis, yet textual analysis should be led to contextual analysis, especially in *Absalom, Absalom!*, a text of historical elements, as Kartiganer also asserts: "The task of cultural criticism . . . is to trace the connections between the literary text and the surrounding cultural life" (vii).

This book is such a thrilling criticism that we can read it with intellectual

excitement. Her analysis is so reasonable and brilliant that I am already looking forward to her brisk analysis of other novels of Faulkner's. The comparison of Faulkner's texts with Poe's and Pynchon's seems at first irrelevant and even reckless, but it serves so much as an effective device to help to decipher Faulkner's textual structures, especially his "cryptographic design," that her "design" marks the target. This book, no doubt, makes us re-recognize the pleasure of reading Faulkner's text, and it will make a profound contribution to Faulkner studies.

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Chris McCully and Sharon Hilles,
The Earliest English: An Introduction to Old English Language

Harlow: Pearson Longman, 2005. xv + 307 pp.

Reviewed by Kiriko Sato, The University of Tokyo (Graduate Student)

The book under review is an introductory textbook for students engaged in linguistic and philological studies of Old English. This book consists of eight units that cover a wide range of topics pertaining to both internal and external history. Primarily designed for the use of students encountering Old English for the first time, it lucidly explains the Old English sound system, morphology, syntax and metre. It also provides topics for further reading, related websites and numerous exercises and study questions. There are several reading sections that cite excerpts from the major Old English prose and poetry texts from the perspective of historical, cultural and literary backgrounds. This book also offers an Interlude, 'Working with Dictionaries', between Units 4 and 5 that serves as a useful guide to the *Oxford English Dictionary*, the *Middle English Dictionary* and the *Dictionary of Old English*, all of which are indispensable while reading Old English. Therefore, this book contains a large amount of information that is invaluable for the study of Old English.

One of the most prominent features of this book is that it is firmly based on a principle called the 'Uniformitarian Hypothesis'. This hypothesis is proposed in Unit 1, 'Thinking about the Earliest English':

... *what's linguistically impossible today **was probably** impossible yesterday*. Put differently, what currently obtains in a language in terms of possible word orders, sounds, sound systems and so forth was possible, even probable, in the language long ago. Though it may be a depressing truth for those who believe in the evolutionary betterment of the human condition, language users don't change much. (pp. 2-3)

Section 1.1, 'Uniformity and Change', discusses the distinction between the sounds /f/ and /v/ as evidence in support of this hypothesis. Old English used the letter <f> for both /f/ and /v/ (e.g. *heofon* 'heaven'), which 'could be realised in speaking *either* as [f] (a voiceless sound) *or* as [v] (a voiced sound), depending on