

ABSTRACTS

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Room 301

The Genealogy of Yeats's Dreaming Back of the Dead:

Ezra Pound, Fenollosa, and Japanese Mugen Noh

Youngmin Kim (Dongguk University)

In "Swedenborg, Mediums, and the Desolate Places," composed in 1914 and published first as an appendix to Lady Gregory's *Visions and Beliefs in the West of Ireland*, Yeats has perceived that "the dead are near, and are compelled at times to 'keep the shape of their earthly bodies and carry on their old activities, wooing or quarrelling . . . in a round of duties or passionate events.'" Yeats concludes this essay: "Last winter Mr Ezra Pound was editing the late Professor Fenollosa's translations of the Noh Drama of Japan, and read me a great deal of what he was doing." Since this discovery, Yeats has "lived in excitement," comparing accounts of the spirits which appeared in the legends of Aran and Galway, in Homer, Herodotus, Dante, Paracelsus, Swedenborg, Blake, and in the Noh plays. In the Noh plays he found "nearly all" that the mediums of Soho learn from their 'familiar,' but presented "in an unsurpassed lyric poetry and in strange and poignant fables once danced or sung in the house of nobles."

Nishikigi and *Motomezuka* are representative of the mugen Noh, the "Noh of ghosts," in which the spirits of the dead in certain cases remain bound to earth by the memory of a tragic event in life, and are condemned to relive their suffering, until they are released in an act of repentance and forgiveness. This movement of the spirits is represented on the Noh stage in the slow and beautiful dance. The relation of this understanding to Yeats's account of his "discovery" in "Swedenborg, Mediums, and the Desolate Places" and *Per Amica Silentia Lunae* is evident, thereby giving a name to the condition of the spirits who remain bound to earth by the "passionate events" of life: the "dreaming back of the dead." This presentation will provide Yeats's system of belief and conviction that underlies much of his later dramatic theory, tracing the genealogy of Yeats's "Dreaming Back of the Dead" in relation to Ezra Pound, Fenollosa, and Japanese Mugen Noh.

Yeats on Impermanence

Joseph O'Leary (Retired from Sophia University)

Japanese has two words for impermanence: one is *hakanasa*, the emotively tinged transiency of ephemeral realities such as petals; the other is the stern Buddhist *mujô*, based on the ontology of the momentariness of all dharmas. In Yeats, too, we have a poetic pathos of transiency, rooted in the Romantic tradition, and a sterner ontological vision, informed by Platonism. Romantic melancholy feeds on the waning of love, the ravages of time, the longing for youth in old age, the extinction of a glorious past, and elegiac commemoration of the dead. The Great War galvanized Yeats into a more concrete sense of impermanence, both keener and more comprehensive, indeed cosmic in scope. "Nineteen Hundred and Nineteen" (which is immediately followed by three short poems on impermanence) is the apex of Yeats' treatment of the theme. Despite a brief reference to "the Platonic

Year,” the poem does not palliate the shock of impermanence by invoking Yeats’s cyclic theory of history, which functions to master impermanence and bind it within a metaphysical structure. “Man is in love and loves what vanishes”: taking this line as an Ariadne’s thread into the labyrinth of this great poem, I shall focus exclusively on how the poem brings the phenomenon of impermanence into view. If the poem resists impermanence, it is by the paradoxical strategy of affirming it more radically, offering the soul “Before that brief gleam of its life be gone, An image of its state.” The interplay of the aesthetic and metaphysical angles on impermanence, reinforced by historical disillusion, offers fascinating conjunctions: the Chinese dancers and the Platonic Year; the image of the swan and the idea of the soul. A puzzling claim, that “triumph can but mar our solitude,” can perhaps be interpreted in the key of impermanence.

Rudy and the Repressed Image of Unbaptised Child in James Joyce’s *Ulysses*

Masaya Shimokusu (Doshisha University)

In the climactic scene of ‘Circe’, the 15th episode of James Joyce’s *Ulysses*, Leopold Bloom tries to let knocked-out Stephen Dedalus regain conscious; at the very moment, his real son, dead-child Rudy, appears as a ghost or fairy boy. This figure of Rudy is richly associated with various symbols and images, and many scholars have focused on the Irish features of Rudy in this scene. However, Luca Crispi’s detailed research on the generating process of *Ulysses* reveals some of these embellishments such as ‘fairy’ or ‘a changeling, kidnapped’—which guarantee this infantile representation’s rootedness in Irish tradition—were added just before the novel’s publication. The timing of these later additions suggests that originally, this fairy-like Rudy was simply a ghost rather than a fairy, and that many details of Rudy in ‘Circe’ are based on the appearance of the dead body of real Rudy himself.

Rudy died at only eleven days old, but the fact that his funeral was conducted implies that he was fortunately baptised before his death. Rudy’s baptism, nevertheless, is elusively unmentioned throughout the novel, although many details of main characters’ and their family members’ lives are disclosed in it. In Catholic teachings, unbaptised children are destined to stay in Limbo, and in Irish folk tradition, such children often come back as revenants. It is certain that Joyce had a proper knowledge on theological arguments on an unbaptised infant, and he often uses the word Limbo or limbo in his works. Joyce’s persistent rejection of his child’s baptism, obsessions with childbirth and Nora’s miscarriage influencing the creation of Rudy will be also examined. By considering those and by examining how the pieces of information or memories on Rudy and images and motifs related to unbaptised infants come out and are linked with each other, among the thick layers of imagery given to the Rudy in ‘Circe’, the image of unbaptised child repressed in the text will be manifest.

Whose Voice Is This?: “A Late Evening in The Future” in Beckett’s *Krapp’s Last Tape*

Naoya Mori (Kobe Women’s University)

Samuel Beckett’s notebooks often contain mathematical calculations and tables. They are abundant

in *Watt* and *How It Is*, but their purpose and the essence remain mysterious. Focusing upon Beckett's outstanding use of mathematical calculations and tables in his writing process, this paper attempts to clarify their unresolved significance in light of Leibniz's metaphysics. Leibniz is said to have considered, on the one hand, with texts and symbols, and on the other, with tables and diagrams. Leibniz would draw tables, and erase them after writing his texts [Sakai, 2008]. So did Beckett, though he did not remove calculations and tables in his manuscript notebooks.

While texts represent fragments and discontinuity, calculations and tables base themselves on continuity or on an omnipotent viewpoint that stands outside the individual character who is bound by a specific time and place. Although Beckett's characters try in vain, from their very limited perspectives, to grasp who and where they are and how they got there, Beckett's calculations and tables in his notebooks refer to an omnipotent viewpoint.

Using these two opposite viewpoints, Beckett wrote *Krapp's Last Tape*, a one-act monologue in English in 1958. On his 69th birthday, after listening to a recording of his voice from his youth, and then reflecting upon the past one year, as a kind of ritual, Krapp dictates his recollections into a tape-recorder. The scene, however, is set inexplicably on "[a] late evening in the future." Whose voice is this? This perspective of the future stands outside Krapp's narrow perspective. A close reading of the text will reveal Beckett's calculation and a hidden table of his chronology that refers to an omnipotent viewpoint.

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Room 306

The Post-Famine Representations of Connemara in Fiction and Non-Fiction

Tetsuko Nakamura (Komazawa University)

Ireland saw a dramatic increase in tourist numbers during the post-Famine recovery period of the early 1850s, a phenomenon that can be attributed partly to several new railway trunk lines and their promotion via reasonably priced tickets issued by the Irish Tourist Ticket System. The Irish Industrial Exhibitions held in Cork and Dublin in 1852 and 1853, respectively, also increased tourist numbers. This period also saw the publication of many illustrated handbooks and personal travel narratives providing a wealth of information about the country. The attention paid to Connemara in these publications is striking. Indeed, some of the illustrated handbooks covered only Galway and Connemara, a region that was particularly severely afflicted by the Famine. Digby Neave and Francis Bond Head also published personal narratives in 1852 on their visits to the area, as did Harriet Martineau, who published her writings under the title of *Letters from Ireland*, a volume that clearly shows her interest in the west of Ireland, including Connemara. It should be noted, however, that the textual and visual portrayals of the wild west of Ireland in these non-fictional publications do not necessarily reflect the miseries of the Famine.

The context of this post-Famine interest in Connemara will be discussed with particular reference to Charles Lever's *The Martins of Cro' Martin* (published in serial form from the end of 1854), in which the heiress of a Connemara landowning family struggles vainly to manage her land towards the

end of the Famine. The family is modelled on the Martins of Ballinahinch, but this fictional account shows a very different perspective on the situation of Connemara. The drawings by Phiz added when the novel was published in book form in 1856 will be also considered.

“Whenever you don't quite know you're doing. Know that you are growing”:

The Problem of Growing Up in Seamus Deane's *Reading in the Dark*

Chih-Hsien Hsieh (Wenzao Ursuline University of Languages)

Reading in the Dark, the only novel by the Irish poet and scholar Seamus Deane, is set in Derry, North Ireland, with a nameless protagonist narrating the history of his family as well as the story of his own from 1945 to 1971. Through his adolescence and adulthood, from the family gossiping, the protagonist first learns about the myth of his Uncle Eddie's death, which haunts his family relentlessly and thus triggers his curiosity to uncover the unsaid secret. From its plot arrangement, *Reading in the Dark* is seemingly a bildungsroman, in which the protagonist encounters difficulties in self-identification on the growth from youth to adulthood, and he/she is supposed to overcome the obstacles eventually and thus psychologically becomes an adult. In the novel, the nameless protagonist does piece up clues and successfully reconstructs the troubling past of his family by "reading in the dark," as the title of the novel hints. Nevertheless, his inability of speaking out the family secret hinders his progress of self-identification both psychologically and socially throughout the story, turns him into a ghostly presence haunting his mother, and thus leaves his identity underdeveloped. In this essay, by exploring issues of the history of North Ireland, Irish modernity in the early twentieth century, and the narrative structure of the novel itself, I want to show that this underdeveloped identity of the nameless protagonist is closely related to the development of the national identity of Ireland, and I argue that such an identity is the main source of the alienation felt by the protagonist in the novel.

Quests for a Northern Irish Identity:

Glenn Patterson's Latest Works of Non-fiction and Fiction

Masahiko Yahata (Beppu University Junior College)

Glenn Patterson (1961-) is a novelist from Belfast. Since his debut novel, *Burning Your Own* (1988), Patterson's novels have centered on his native city and have portrayed the changing Northern Ireland. On one hand, Patterson has revealed how deep-rooted and horrible the conflict between Nationalists and Unionists is. However, on the other hand, he has repeatedly emphasized that there are a lot of other things or ordinary human lives to write about in Northern Ireland.

Patterson's latest work of non-fiction, *Here's Me Here: Further Reflections of a Lapsed Protestant* (2015), is a collection of essays which he wrote from 2004 to 2014. The opening essay, "Here" relates the episode of a Northern Irish Assembly member of Chinese descent, Anna Lo, and shows Patterson's pride as a citizen of Northern Ireland, which is distinct from Britain and Ireland. But, meanwhile, another essay, "Poll Panic" makes clear Patterson's mixed emotions or conflicting views of Northern Ireland with the mention of his fear caused by the 2014 Scottish referendum.

Patterson's latest work of fiction, *Gull* (2016), depicts the life of an American engineer, John DeLorean, who leaves his executive position at General Motors to found a car company in Northern Ireland in the early 1970s. Randall is an American ex-soldier who is so strongly attracted to DeLorean as to assist him with his adventurous business. Liz is a local woman who starts working for DeLorean's company despite her husband's opposition. What destiny will await DeLorean, Randall and Liz?

Both works are reflections of Patterson's quests for a Northern Irish identity, or quests for "something" which transcends Nationalism and Unionism. This paper attempts to explore how the changing Northern Ireland has influenced Patterson's views of the province and to reveal the literary merits and universal values of both works.

Political Landscapes, Memory and the Troubles in Northern Ireland in the Drama of Christina Reid and Anne Devlin

Chen-wei Han (National Taiwan University)

Regarding Belfast as a particular kind of political landscape, I would like to examine the interlocking relations between the contested (re)production of the sectarian territories and everyday social life in the plays written by Christina Reid and Anne Devlin. Social life is always situated and placed, and engaging space is part of the processes of maintaining social life. Places of diverse scales, such as home, body, community and nation, are constituted and interrogated in the daily interactions between the characters depicted in these plays. For example, how do spatial practices, space of representation and representation of space (Henri Lefebvre's terms) help to shape, or destabilize, the material and symbolic landscapes of the Falls Road (Catholic community), Shankill Road (Protestant community) and the areas between these two roads in Belfast? And how, in return, does these places consolidate and transfigure these social processes? Moreover, how do contradictions within families and communities, especially from women characters, contest the parochial and inherited senses of place? Of all the various cultural means and mechanisms that transform places into political landscapes, I will pay particular attention to the ambiguous and contradictory role of memory in the processes of sustaining and undermining the given communal antagonism in the urban, political landscapes of Belfast as portrayed in these plays.

Sunday, 15 October

Symposium 1

Looking Back and Forth: Myth, Memory, and History in Irish Women's Writing

Chair: Beverley Curran (International Christian University)

The theme of "Encounters" is explored in this symposium through the revisiting of gender, public histories, and personal memories by Irish women writers. The four papers look at particular works by Emma Donoghue, Lia Mills, Sally Phipps, and Jennifer Johnston, but the engagement with each text is an encounter with a constellation of intertextual, historic, and somatic relationships. Under what conditions and with what fantasies are our identities articulated and recognized? How do we resist destiny scripts that can so powerfully suggest how we think of ourselves and how to live our lives? How do these writers interrogate our own investment in these scripts? It is an honour to have the conferences two guests, author Lia Mills and Margaret Kellerher, respond to the papers in this symposium.

'A Mute Clamor for Release':

Rewriting Andersen in Emma Donoghue's "The Tale of the Bird"

Tsung-chi Hawk Chang (The Education University of Hong Kong)

Traditionally, fairy tales are packed with fantastic characters such as spirits, talking animals, and supernatural deities. In addition to creating entertainment for children in their mediocre everyday life, these tales are often used to reflect certain social customs and cultural values and, wittingly or unwittingly, articulate a particular ideology and value judgment via the moral teaching. Andersen's fairy tales are a case in point. For example, in the story "Thumbelina," a stereotypical gender identity is manifest. Whilst most male characters, such as the mouse and the mole, are wealthy, forceful, and authoritative, Thumbelina is depicted as a tiny, impoverished, dependent, and incompetent figure. In other words, a biased gender relationship is presented in Andersen's tale. However, unsatisfied with this asymmetrical scenario of men and women, Emma Donoghue (1969-), a critically-acclaimed Irish woman writer in contemporary literature, is committed to deconstructing such gender stereotypes by re-writing the conventionally gender-bias tales, which is exemplified in her collection of revised fairy tales, *Kissing the Witch* (1997).

Reading Donoghue's "The Tale of the Bird," a story that is based on a rewriting of Andersen's "Thumbelina," this paper argues that, by subverting as well as imitating Andersen's traditional tale, Donoghue lays bare tenacious gender stereotypes and puts forward an unconventionally and unsettling feminist fairy tale. Aside from textual analysis and interpretation, relevant feminist theories (e.g. by Andrea Dworkin, Mary Daly, and Hélène Cixous) on women, sexual oppression, and female sexuality will be brought into discussion to help elucidate the problems with gender construction and the implications and contribution of Donoghue's deconstructive attempts.

Nesting Instincts: choices and consequences in Lia Mills' *Fallen*

Beverley Curran (International Christian University)

Lia Mills's *Fallen*, a novel about choices and their planned and unintended consequences, is full of nested contexts and twinned and intertwined lives. The Rising nests inside Irish history and cultural imagination; in *Fallen* it was unsettling nesting inside World War I, bringing the confusing conditions of war home to Dublin, where Katie Crilly is wondering when her sheltered life will take shape. Her twin brother Liam has enlisted and joined the war as a Dublin Fusilier; his letters home suggest he has been overwhelmed by the consequences of his choice. Katie bristles against the destiny script she believes she has no choice to follow, but there is anxiety, too, that the script will not be her destiny if no one chooses her. The meaning of rising and the fallen take a sexual turn in her story: in death, her twin is memorialized by the family (especially the mother) as a fallen hero; in sexual awakening, Katie realizes that she has secrets now or she will be remembered as a fallen woman. This paper explores the nesting architecture of the novel and the association that links ideas and people in intimate and intimidating ways, and the material and mental places that we need to leave behind in order to feel at home in our bodies.

Memories of the Mother: Sally Phipps on Molly Keane

Jane O'Halloran (Okayama University of Science)

Described as the 'last of the Anglo-Irish Ascendancy writers and the best', Molly Keane's writing career was always exceptional. Born in 1904 and raised in a world where riding horses and hunting were considered the only important activities, she had to hide her talent when she was a young woman. Her husband's early death left her with no option but to try to support herself and her two young children by writing novels and plays using a pseudonym so that her friends would not suspect her of having a 'life of the mind'. After a poor review of one of those plays in the 1960s, she gave up writing for decades. In the 1980s Keane's novel *Good Behaviour* became a bestseller and was listed for the Booker Prize, reigniting her career although she was by then in her eighties. She achieved success and late recognition, which continued until her death at the age of 92 in 1996. Often compared to Elizabeth Bowen, her portraits of the members of her elite society are characterised by their dark humour, beautiful prose style and a forensic eye to a world on the brink of extinction. Sally Phipps, the novelist's daughter, has just published a new biography which gives a glimpse into that lost world. As a reviewer in the *Irish Examiner* put it, 'No daughter has ever written about a mother with such pitiful honesty . . . If you are to read only one biography this year, make it Sally Phipps's *Molly Keane: A Life*. I assure you, this is memoir as work of art.' This presentation looks at Molly Keane as a writer and a woman through the eyes of her daughter, poet Sally Phipps.

Masculinity Denied in Jennifer Johnston's *How Many Miles to Babylon?*

Ayami Yoshida (Tokushima University)

How Many Miles to Babylon? (1974) is the third and best-known novel by Jennifer Johnston. Set

in World War I, it features the fatal friendship between two young men: Alexander Moore from an Anglo-Irish landowner family and Jerry Crowe from an Irish peasant family. While the novel gained praise for its lyrical style, some critics regarded the novel negatively because its only main female character is the cold, dismissive mother of protagonist Alexander and because its primary focus is on men's friendship and their tragic experiences in the Great War. Given that most of the fifteen novels that Johnston has published since *How Many Miles to Babylon?* have female protagonists, this essay reviews Johnston's early work to find signs of feminism in her exploration of the world of men. Focusing especially on Alexander as an unreliable narrator, an analysis of main characters suggests that *How Many Miles to Babylon?* depicts male relationships and male experiences in the Great War as being antithetical to machismo, masculinity, and paternalism.

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Symposium 2

Contemporary Irish Poetry and Japan

Chair: Masami Nakao (University of Tokyo)

It was in 2007 that *Our Shared Japan*, an anthology of contemporary Irish poetry related to Japan, gave us a delightful surprise with its richness as well as the number of poems included (over 160, both in English and Irish, by 85 poets). The publication marked the 50th anniversary of the establishment of diplomatic relations between Ireland and Japan, testifying to how much literary and cultural exchange had taken place alongside the diplomatic ties. Ten years have passed, and this being another anniversary year, we feel it a good time to renew and deepen our understanding of the significance of the exchange between our two countries. The three panelists will take up poets of their interest, and after individual analyses, discussion will follow on the points that reverberate among the papers: the form (*haiku*, sonnet), the ideas of translation, imitation, adaptation, and so on. We will have Dr. Andrew Fitzsimons, himself a poet and living link between the two cultures, as our commentator.

“The whole world is alive”: Michael Hartnett’s *Inchicore Haiku, Tao, and Gaelic Tradition*

Hiroko Ikeda (Kyoto University)

Michael Hartnett's *Inchicore Haiku* (1985) that consists of the eighty-seven haiku is the first collection of haiku published in Ireland. Hartnett (1941-1999) was a bilingual poet who left significant achievements both in English and in Irish. He started his career as a poet composing in English in the 1960s, but he publicly announced “a farewell to English” in 1975 when he was determined to devote himself to the Irish language and its literature. His challenge did involve considerable difficulty. *Inchicore Haiku* marks his return to English after his ten-year struggle to concentrate on writing in Irish.

Critical attention has been paid to the reasons why Hartnett chose the form of haiku at this critical stage of his life. Hartnett says, “I suddenly started writing in English without any deliberation – it just

came out as haiku.” His use of haiku form indicates that he did not go straight back to the mainstream of the English literary tradition. *Inchicore Haiku* hints at the fragments of the view of the world that Hartnett found in ancient Ireland, namely, what he calls “a Celtic system” where “the whole world is alive.” His life-long interest in Taoism also serves as a background of *Inchicore Haiku*. In 1971 Hartnett published a uniquely Celtic or Gaelic version of Tao based on an English translation of the Chinese *Tao Te Ching* attributed to Lao-tzu. Hartnett states, “The original Tao work fascinated me by its conciseness and its connection with early Irish nature poems.”

The starting point of this paper is to examine in what way Hartnett’s obsession with Gaelic tradition underlies *Inchicore Haiku*. A special attention needs to be paid to Hartnett’s frequent personifications of the animate and the inanimate in order to examine the ways of interaction between the poet and his surroundings. I shall try to set in high relief distinctive features of Hartnett’s haiku by focusing on an intersection between what he considers to be the Gaelic view of the world and what his involvement with *Tao* left to him.

The Function of Japanese Elements in *The Twelfth of Never*

Toshi Takagishi (Tokyo Metropolitan University)

Ciaran Carson’s *The Twelfth of Never* (1999), a sequence of seventy-seven sonnets, is abundant in Japanese words and cultural motifs, and seven sonnets are properly selected from the collection into the anthology, *Our Shared Japan* (2007). In his reply to the 2002 questionnaire to Irish poets about the Japanese influence, Carson admits the collection owes much to his 1998 visit to Tokyo at the invitation of IASIL, and also that he loves Japanese art in general. Accordingly, we can detect in the sonnets what he experienced then in Japan and his inclination for Japanese art; The Tobacco and Salt Museum, a decline in the yen, Japanese potter and green tea, Fujiyama and Zen, kimono and samurai, bamboo flute, Hiroshige, haiku, and so on. While Carson’s description of them represents conventional aspects of Japanese culture and climate convincingly enough, they are incorporated as alien elements into his colorful and hallucinatory anecdotes of the ever-changing “Never” land. This wonderland has all the hallmarks of Irish history and folklore, and is repeatedly called “Hibernia” or “Erin”, but it is definitely transformed into a visionary land where “everything is metaphor and simile”, and “truths are lies”.

What brings about this transformation is Carson’s idiosyncratic poetic strategy of word hunting. His insatiable interest in vocabulary, wordplay, and rhyming finds “Next to Poppy in the Herbal is Potato”, and poppies replace potatoes in the psychedelic quasi-Ireland of the sequence. As for Japanese vocabulary, he finds “Zen” next to “yen”, and making a paradigmatic replacement, he writes “Investing in the Zen is inadvisable” in a parodic manner. In this way, seeing “the words / hallucinated into sentences”, Carson unrolls verbally rich and nightmarishly strange text, cutting and sewing words and images across the sonnet sequence.

Keeping such things in mind, I will discuss how the Japanese elements function in *The Twelfth of Never*.

Form and Imitation in Sinéad Morrissey's Poems

Naoko Toraiwa (Meiji University)

Sinéad Morrissey travels around the world like many other contemporary writers, with her intellectual skills, when young as a language teacher and now as one of the pre-eminent poets from the Isle of Ireland. Among her many overseas experiences, as Irene De Angelis's interview suggests (*The Japanese Effect in Contemporary Irish Poetry*, 2012), her Japan stay had a profound impact on Morrissey. In the same interview, Morrissey also emphasizes the importance of form in Japan. 'I think I was fascinated by the way so much was connected to form,' she says, 'it seemed to me that form was prioritised over content, in lots of different aspects of life, which is the opposite of the West.' Indeed, Japan is known for its form oriented society and one main characteristic of its culture is imitation, as Tatsuru Uchida discusses in *Nihon Henkyou Ron* (2009) or Michael Lucken analyses its art in *Imitation and Creativity in Japanese Arts From Kishida Ryusei to Miyazaki Hayao* (2016).

After Japan, with 'her flexible throat full of a foreign language,' [forward of *Between Here and There* (2001)] Morrissey started to use various kinds of 'imitation,' such as translation, adaptation, including reference. The title of her third book, which was published after *Between Here and There*, the book with the 'Japan' part, is adapted from the prison reformer John Howard's book, *The State of the Prisons* (2005). The effects of Morrissey's appropriation, reference, or collage are complex such as paying homage to, or revealing the limitations of, the original writers or materials. And most of all, through 'imitation' Morrissey energetically has been forging and expressing her identity in the network made from her extensive readings, viewings and experiences, those sources for her to grow her network. In that sense, the Deleuzian term repetition can be applied to her adaptation/translation, imitation.

I will discuss Morrissey's emphasis on form, imitation and her clearly foregrounded attention to the environment, the balance between nature and the human – which is the essence of Shinto, as with any ancient religion – in her recent poems.