Mapping Community Imagination in Two Composite Novels: Mobility and Thirdspace in Sherwood Anderson's *Winesburg, Ohio*, and N. Scott Momaday's *The Way to Rainy Mountain*

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【摘要】

本論文以美國白人作家安德生作品《小城故事》和美國原住民作家莫馬戴作品《雨山之道》爲題材，比較兩部強調在地精神之連篇故事中所圖誌的社區想像。我將運用文化地理學家索亞的「第三空間」及「空間之三元辯證」概念分析兩位作家如何透過刻畫差異的社會空間與流動性以挑戰、再現或重建社區概念。

【關鍵詞】

連篇故事、社區想像、第三空間、空間之三元辯證、流動性

【Abstract】

This essay is a critical reading of Sherwood Anderson's *Winesburg, Ohio* and N. Scott Momaday's *The Way to Rainy Mountain*, two contemporary place-based composite novels, which focus on the mobility of people in imagined and real communities. I will use Edward Soja's ideas of "thirdspace" and the "trialectics of spatiality" to analyze how two authors of the composite novels challenge, represent,

or recreate a community concept by illustrating different social spaces and mobilities.

【Keywords】

Composite novel, community imagination, thirdspace, trialectics of spatiality, mobility

A "composite novel,"[1] or variously named as short-story cycle, anthology novel, paranovel, etc., is a collection of stories arranged by the author to be read sequentially or spatially as a whole. In *The Contemporary American Short-story Cycle: The Ethnic Resonance of Genre*, James Nagel articulates the multicultural and ethnic significance in the development of such a genre in American literary history. It is multicultural in that since its earliest manifestation in the American literary scenes, such as Washington Irving's *The Sketch Book* (1820), Sarah Josepha Hale's *Sketches of American Character* (1829) and Herman Melville's *The Piazza Tales* (1856), this genre has become "increasingly popular, finding expression by writers of both genders and a broad spectrum of ethnic groups" (4). It is ethnic in that "writers use linked stories to describe regional customs and characters" (4), and "writers from a wide variety of ethnic groups have used the form for the depicting of the central conflicts of characters from their own race or nationality" (15). Nagel notes that "[i]n the history of the genre, the most persistent continuity in the form has been in setting, so that all of the shorter works constituting a cycle occur in the same general location, with prominent landmarks recurring throughout, typing the events to an enduring sense of place" (17). The multicultural and ethnic traits are derived, Nagel explains, from the desire of the speakers to tell their stories "to accommodate repeated characters, settings, and situations as well as the dominant ideas of a community of tellers" (5).

[1] I follow the generic definition of "composite novel" by Maggie Dunn and Ann Morris: "The composite novel is a literary work composed of shorter texts that—through individually complete and autonomous—are interrelated in a coherent whole according to one or more organizing principles" (2). See Maggie Dunn and Ann Morris, *The Composite Novel: The Short Story Cycle in Transition*, *Twayne's Studies in Literary Themes and Genres* (New York: Twayne, 1995). Dunn and Morris have listed numerous variations of this genre, including "story cycle, short story cycle, multi-faceted novel, paranovel, loose-leaf novel, short story composite, rovelle, composite, short story compound, integrated short story collection, anthology novel, modernist grotesque, hybrid novel, story chronicle, short story sequence, genre of return, short story volume, and narrative community" (4). In choosing "composite novel" to designate the target works of my analysis, I also follow Dunn and Morris' distinction between "composite novel" and "short story cycle": "Composite novel emphasizes the integrity of the whole, while short story cycle emphasizes the integrity of the parts" (5).

The unity of theme and setting, or the variety of characters and events related to the main character in a specific place, make the "composite novel" a unique narrative genre for examining the problem of identity and community values. The piece by piece structure reveals a porosness through which different perspectives may encounter, counterpoint, or converse with one another. The porous structure allows a reader the freedom and ease of a flâneur to walk through alleys of narrative setting, examining diverse characters' ways of conceiving the community. Such a porosity invites the reader to fold the narrative pieces into various patterns, challenging the concept of borders.

This essay is a critical reading of two contemporary place-based composite novels, which focus on the mobility of people in imagined and real communities. Sherwood Anderson's *Winesburg*, *Ohio* (1919) and N. Scott Momaday's *The Way to Rainy Mountain* (1969) are chosen as representative works of contrasting literary traditions and community imagination. Anderson's composite novel is a canonized American modernist work that anticipates works of similar grain, such as Ernest Hemingway's *In Our Time* (1925), John Steinbeck's *Tortilla Flat* (1935), and William Faulkner's *The Unvanquished* (1938). Momaday's work articulates Native American spatial and social conceptions of community in light of American Indian oral traditions, which are alternative to the modernist tradition. Momaday's story cycle anticipates Louise Erdrich's *Love Medicine* (1984), Gerald Vizenor's *The Trickster of Liberty* (1988) and *Landfill Meditation: Crossblood Stories* (1991), Sherman Alexie's *The Lone Ranger and Tonto Fist Fight in Heaven* (1993) and *The Absolutely True Diary of a Part-time Indian* (2007). By comparing these two works, this study will offer a position to chart community imagination in the development of composite novel in American Literature.

In "People, Land, and Community," Wendell Berry has defined community as the conscious and unconscious knowledge in place, and writes, "[i]n its cultural aspect, the community is an order of memories preserved consciously in instructions, songs, and stories, and both consciously and unconsciously in *ways*. A healthy culture holds preserving knowledge *in place* for a *long* time" (Berry 189). Berry enunciates the interrelation among land, people, community and work: "People are joined to the land by work. Land, work, people, and community are all comprehended in the idea of culture" (ibid). The inhabitants' conception of the land and their social and spatial

practices on the land create what human geographer calls "cultural landscape."[2]

Both Anderson and Momaday concern about the interrelation among and, people, community and work. In my reading of the two composite novels, I try to find unified pattern that link diverse stories, locate individual insight and collective consciousness in place. The sense of belonging to one dwelling place and the desire to move from one place to another are two recurring motifs in both composite novels. I find Edward Soja's theorizing of social space, especially the ideas of "thirdspace" and "trialectics of spatiality" useful in analyzing the two texts in that Soja regards space as a complicated construction through a three-way dialectic between perceived, conceived and lived space, and such a trialectic analysis embraces the humanistic perspectives on "sense of place" and Marxist accounts of "social space" and "mobility," which are all important factors in analyzing community concept.

In *Third Space: Journeys to Los Angeles and Other Real-and-Imagined Places*, Soja has summarized the complex social geographical theory of Henri Lefebvre's *The Production of Space*, and elaborates its potentials with references to feminist, postcolonialist, Foucauldian, and New Historicist critiques on space. To redescribe Lefebvre's two triads, "spatial practice, representations of space, spaces of representation" and "perceived space, conceived space, lived space," Soja has added his own triad "firstspace, secondspace, thirdspace," which may confound the reader at the beginning. The three triads respectively designate different uses of spatial practice and knowledge. Lefebvre's first triad terms "spatial practice, representations of space, spaces of representation" refer to three kinds of action, and his second triad "perceived space, conceived space, lived space" refer to three kinds of spatial product. Soja's triads, firstspace, secondspace, and Thirdspace, call attention to three kinds of cultural landscape. I have listed the correspondent usages in a diagram (fig. 1).

[2] Following the designation in Carl Sauer's "The Morphology of Landscape," the term "cultural landscape" signifies the cultural imprints on natural landscape. "The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape the result. Under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases, and probably reaching ultimately the end of its cycle of development" (140). See Carl Sauer, "The Morphology of landscape," *The Cultural Geography Reader,* eds. Timothy S. Oakes and Patricia L. Price (London and New York: Routledge, 2008) 96-112.

For Soja, “Firstspace” (real space) implies the physical space and material outlook. Its involved action, “spatial practice,” includes producing and reproducing the material aspects of land. Its related spatial product, “perceived space,” is the materialized empirical space, which is “directly sensible and open, within limits, to accurate measurement and description” (Soja 66). “Secondspace” (imagined space) refers to spatial imagination, including the scientists and planners’ signs and codes of spatial knowledge, and artists’ and writers’ creative imagination of space. Its related action, “representations of space,” encompasses organizing the relations of production to a conceived order. “Conceived space,” the product of such a representational space, implies spatial knowledge (66-67). “Thirdspace” (real and imagined space) refers to the fields of vision of both firstspace and secondspace with critical and creative modification, i.e., complex symbolisms in artistic spatial imagination, and spaces of resistance to dominant social order. Its related action, “spaces of representation,” involves deconstructing and reconstructing spatial representation (reflecting on the action of secondspace—representations of space) and reconstructing physical space. The purpose of such an action is to explore more possibilities of social spaces—“to retain the partial unknowability, the mystery and secretiveness, the non-verbal sublimity, of spaces of representation” and “to foreground the potential insightfulness of artist versus science” (67). The result of such an action, “lived space,” encompasses the experiences and descriptions of “lived world” by artists, writers, philosophers, and other academia, and the underground social life of inhabitants and users of physical land (67-68).

Secondspace is the most obvious to be recognized in reading the two composite novels. What I am doing is to detect the spatial practices and spaces of representation of the narrative figures (author, character, focalizor) by analyzing the representation of social space in the texts.

Soja calls his methodology of socio-spatial analysis “trialectics” in contrast to the “dialectic” approaches, which are characterized by “epistemological dualism of objectivism-materialism and subjectivist-idealist” (62). In Soja’s trialectic analysis of spatiality, each space corresponds to one spatial epistemology. Firstspace epistemologies focus their primary attention on “‘physical’ spatiality that is directly comprehended in empirically measurable configurations” and “aim toward a formal science of space” (75). “Secondspace epistemologies have tended to arises in reaction

to the excessive closure and enforced objectivity or mainstream Firstspace analysis" (78). In such a mentality, "Secondspace is the interpretative locale of the creative artist and artful architect, visually or literally re-presenting the world in the image of their subjective imaginaries," and "in Secondspace the imagined geography tends to become the 'real' geography, with the image or representation coming to define and order the reality" (79). The corresponding mentality of lived space, Thirdspace epistemologies, arise "from the sympathetic deconstruction and heuristic reconstruction of the Firstspace-Secondspace duality" (81).

The trialectic enterprise contains three steps: first, deconstructing the dialectic discourse on space by showing the "double illusion" of the two kinds of dualistic thinking; [3] second, the ontological reconstruction of Being by reclaiming the interconnection of sociality, historicality, and spatiality of existence as the "Trialectics of Being" (fig.2); third, the epistemological reconstruction of spatiality, "Trialectics of Spatiality" (fig. 3) through spatializing the material aspects of spatial practice and social and historical factors of representations of space into a "spatial form" to envision possibilities.

In the following reading of two composite novels, I will focus on the problems in the production of mobility in a community with reference to Soja's triad concept of social spaces and its correspondent action and spatial product. The problem of mobility is a shared theme in these two works. This shared emphasis on mobility echoes Soja's emphasis on exploring openness and the possibilities of "thirdspace." For Soja, "lived space" is valued by activists "as a strategic location from which to encompass, understand, and potentially transform all spaces simultaneously" and it is "the space of all inclusive simultaneities, perils as well as possibilities: the space of radical openness, the space of social struggle" (68).

[3] "The realistic illusion" of Firstspace epistemology, which stresses on analytical deciphering of spatial practice (the material, physical aspect of perceived space), regards human spatiality as merely the product of material practice, neglects the causal flow of "how material geographies and spatial practices shape and affect subjectivity, consciousness, rationality, historicality, and sociality" (77). "The illusion of transparency" of secondspace ideology, which stresses on the priority of "imagined" geography to "real" geography, projects a fetish conception of form onto a place to order reality and make the difference between Firstspace and Secondspace collapses (79-80).

I. Sherwood Anderson's *Winesburg*, *Ohio* and the Immobility of the Grotesques

Sherwood Anderson's cognitive mapping of community imagination is two-dimensional in that he articulates many kinds of binary opposition in his narrative. Among them, three are most significant. First, we can easily recognize the contrast between the focalizor[4], George Willard's emotional and social progress and the focalized characters' frustrated locomotion, i.e. between mobility and immobility. Second, we can trace two contrasting social momentums, one along the East-West axis of the train trail, and the other along the North-South axis of the Main Street of Winesburg. The characters' movements along the East-West axis imply the trend of industrialization and urbanization, whereas the movements along the North-South axis suggest provincialization. The one is progressive, while the other is regressive. The third and the most intriguing contrast lies between the motif of "the grotesque" and that of "the young thing." Extant criticisms on this work stress the unified perspective of the progress of George Willard (Rideout, Dunn), the inability of the grotesques (Updike, Howe), or on the inaccessibility of the feminine quality (Rigsbee). I will focus on the synergy of each pair of contrast, which has been neglected by most critics, and argue that these contrasts reveal the unfair distribution of social spaces and a challenge against the prevailing social norms.

A frequent misreading of this composite novel is to regard "the young thing" as the cause of, or the force to create a grotesque. These may be derived from partial understanding of the frame story.

> *As he grew somewhat sleepy but was still conscious, figures began to appear before his eyes. He imagined the young indescribable thing within himself was driving a long procession of figures before his eyes.*
>
> *You see the interest in all this lies in the figures that went before the eyes of the writer. They were all grotesque. All the men and women the writer had ever known had become grotesque.*

[4] I follow Mieke Bal's distinction between "narrator" and "focalizer." The narrator is the one who tells the story. Focalizor is the agent that sees the events in the story. See Mieke Bal, "Focalization," *Narratology: Introduction to the Theory of Narrative* (Toronto: U of Toronto P, 1997) 142-149.

> *For an hour the procession of grotesques passed before the eyes of the old man, and then, although it was a painful thing to do, he crept out of bed and began to write. Some one of the grotesques had made a deep impression on his mind and he wanted to describe it. (6, emphasis added)*

The term "grotesque" is discussed only in the frame story, "The Book of Grotesque." In the following stories, it is used by the narrator to describe a special occasion. It is not used by any character in the stories to describe any other characters for their abnormal behaviors. Some of the grotesque characters are regarded by other townspeople as strange, queer, or abnormal, while other grotesques are regarded as normal, such as Tom Willard, Joe Welling, Kate Smith, and Reverend Curtis Hartman.

The early refutation of the publication of *Winesburg, Ohio* and the early negative reactions to the work have been focused on the sordid description of the people and place of the American small town or on Anderson's mis-presentation of the real town Winesburg, Ohio (Anderson, Penguin 15-19). Anderson responded to Arthur H. Smith, an angry Methodist minister and author of *History of Winesburg, Ohio*, that prior to the publication of his imaginary Winesburg he did not know the existence of the real Winesburg, and explained that the book is "in no sense a burlesque, but it is an effort to treat the lives of simple ordinary people in an American middle western town with sympathy and understanding" (Anderson, Norton[5] 143). He explained the theme and characterization to Arthur Barton, a New York playwright who would adopt Anderson's work on stage:

> *The theme is the making of a man out of the actual stuff of life. . . . These stories of the Winesburg book were really written in a Chicago tenement, not in a village, and the truth is that I got the substance of every character in the book not from an Ohio village but from other people living around me in the Chicago tenement. I simply transferred them to a small town and gave them small town surrounding. (145 my underline)*

The "actual stuff of life" refers to the forces that cause the grotesque effect and

[5] My citation of Anderson's composite novel is from the Norton Critical Edition.

affect the fictional Winesburg people. The early readers' requirement of the fictional representation (imagined space) for truthfulness to the "perceived space" (real space) reveals the capitalist impetus for social stabilization and the Protestant penchant for normal and godly citizens. They miss Anderson's illustration of the search for the openness of "lived space" (real and imagined space) in Winesburg by depicting the conflict between a "conceived space" of stabilizing impetus and a "conceived space" of mobilizing impulse, i.e., the contrast between stability and mobility. The dialectic of these two contrasting secondspaces is rendered by the conversation and/or confrontation between the immobile grotesque figures and the mobile journalist George Willard.

Walter B. Rideout points out that the narrative setting models from Anderson's hometown, Clyde, Ohio, which shares physical resemblance and social matrix with Winesburg and, like the imaginary town, is located 18 miles to the South of Lake Erie (Rideout 169-71). Rideout emphasizes Anderson's pastoral nostalgia toward the preindustrial small town and the unified atmosphere of "dim light" and recurrent image of "hand." The one represents "the limited glimpse into an individual soul," while the other features the individual frustrated effort in making human contact in a closed community (173-74). Like most critics, Rideout praises the simplicity of Anderson's work in elaborating the development of its unified central character, George Willard, who is "designed to link the tales, unify them, and structure them into a loose sort of *Bildungsroman*" (173). Connected with this central figure are three interrelated aspects of growth—the conflict between world of practical affairs and world of imagination, the commitment of becoming a creative writer, and the progress of sexual awareness (174-75). However, such a reading misses the anticipated thematic development of the frame story, "The Book of the Grotesque," i.e., the subtlety of the complicated social movement and emotional drives of the grotesque figures within the community.

I will argue that choosing George Willard as the focalizor of most (though not all) stories is a mean but not the end of the story cycle. The subtlety of the sophisticated relation between the motif of "the grotesque" and that of "the young thing" can be grasped with the understanding of social mobility in the fictional town. George Willard is depicted as having a privileged social space by which to access to the surface social life ("perceived space") and inner expression ("conceived space") of

most, if not all, townspeople of Winesburg; hence he is able to move across gender and status boundaries, and to leave the small town for a metropolis. George Willard's social position as the reporter of community newspaper makes him the representative of town spirit (Anderson 107), which empowers him to highlight the grotesque figures. His talent for writing and self-expression make him the chosen confidant for each grotesque individual's ideas and emotional expressions. He is the only character in the composite novel that is endowed with full locomotion.

The other townspeople are restricted on the North-South movement along the Main Street. It is the stiffness of conceived spaces of the grotesques that make them immobile socially and emotionally. Their social activities are provincial, and their social ideas are conservative. The female grotesques are more stationary than the male grotesques in terms of social spaces. Their social space is defined by and confined to the roles as obedient daughters, loyal lovers, and finally faithful wives. Their selfhood is usually located in the attention to the use or abuse of their body. Their transgression against gender barriers is staged on emotional communion with the opposite sex but not on career mobility.

To read the series of 22 stories as a whole, we can recognize an ambience of displacement and loneliness in the townspeople of Winesburg, and a consciousness of the immobility of the community. The social momentum along the East-West axis targets urbanization, while the dwelling activities along the North-South axis sprawl with a mood of pastoral nostalgia. Population mobility is low, and the amount of immigrants from big cities to Winesburg is much more than that of emigrants to big cities (fig. 4).

Among the grotesques, except Dr. Reefy and his wife who can share the sweetness of "twisted apples," none of them feels at home or at ease in Winesburg. Big cities are located at the two ends of the train trail. To the east are Cleveland and New York; to the west is Chicago. The train transportation does not bring about what David Harvey calls "time-space compression"[6] to the people of Winesburg since the commercial

[6] Noted human geographer, David Harvey coins the phrase "time-space compression" to characterize an important trend of modernization in the history of capitalism—"speed-up in the pace of life, while so overcoming spatial barrier that the world sometimes seems to collapse inwards upon us" (15). See David Harvey, *The Condition of Postmodernity: An Inquiry into the Origins of Cultural Change* (Cambridge MA

flow between Winesburg and big cities is limited, and communication is obstructed by the dogmatism of Protestant churches (34). The train trail is more a route of escape than that of escapade. Some of the underdogs, who escape from traumatic experiences in big cities or other towns, settle at the periphery of the town, such as Wing Biddlebaum and Enoch Robinson; others inhabit the town center but alienate themselves from others, such as Doctor Percival and Wash Williams. The town's long-term residents, whose houses are located at the periphery, like Jesse Bentley and Seth Richmond do not feel the need to assimilate with the community. For the female residents, Elizabeth Willard, Louise Bentley, and Alice Hindman, there is no escape for a better life. Lacking social differentiation among the same sex, "a daughter of a laborer was in much the same social position as a daughter of a farmer or a merchant" (46), and women's social spaces are restricted in the houses of father, husband, and church. Even the active and independent teacher, Kate Swift, who has seen the world and has lived in New York for two years, cannot help feel distraught and lonely with her mother in Winesburg.

The depiction of characters, especially the grotesques, demonstrates a conflict between the drive toward material commotion and the desire for emotional communion. This tension leads to a grotesque effect. Some male grotesques, such as Jesse Bentley, Tom Willard, and Joe Welling, suppress their emotional response to their family through their obsession with material possessions. For self-worth and community belonging, Jesse Bentley, clinging to his fanatic Old Testament world view, regards his neighbors as Philistines and enemies of God, while Tom Willard and Joe Welling associate themselves with the momentum of both local and national politics. They sacrifice the emotional needs of their families to satisfy their egotistical desires. The other grotesques are preoccupied less with social recognition than with emotional communion, which the narrative highlight as a yearning for "the young thing."

Unlike the 19th century American writers, such as Washington Irving, Nathaniel Hawthorne, and Edgar Allen Poe, Anderson does not use the spatial setting to symbolize the landscape of mind or weather of emotion for his characters. The

& Oxford UK: Blackwell, 1990). For Harvey, the degree of modernization of a society can be judged by the degree of "time-space compression" in people's cognitive mapping of the world.

grotesque effect is not derived from the character's association with the environment but from his/her disassociation from it. Reading the text of the composite novel carefully, one might find that no one is born a grotesque, nor does he/she become one by being thrown into a grotesque environment or community. Even in the narrator's descriptions of social background of the stories (34, 40, 46) no sense of grotesqueness is attached to the social milieu of the coming of industrialism. Grotesque qualities, I will argue, might be developed from the distortion of outdated or displaced religious values (such as the case of Jesse in "Godliness" and that of Reverend Curtis Hartman in "The Strength of God"), from the suppression of individual value (Wing Biddlebaum in "Hands"), or from misplacement of the young thing (Doctor Reefy in "Paper Pills"). In illustrating the pitfalls of these grotesques, Anderson is not pessimistic about the social effects of industrialization and modernization. He is rather focusing on the immobility in these characters' spatial knowledge and in their social practices.

Though the focalizor George Willard accesses to "the young thing" through acquaintance with female grotesques (Elizabeth Willard, Alice Hindman, Tandy Hard, Kate Swift) or with male grotesques with feminine qualities (Wing Biddlebaum, Doctor Reefy, Enoch Robinson), we should not identify "the young thing" with the stereotypes of female characters nor with the feminine qualities. "The young thing" is better to be explained as the desire or impulse for active locomotion between different social spaces—the mobilizing impulse of an individual. Against such an individual impulse is the stabilizing impetus, which is associated with social, religious, and gender norms. These group values and their related social infrastructure reduce the necessity of movement in a community and enforce its people to stay at the ordered social spaces and geographical spaces (fig. 4). The working of the social spacing of group values is like what Tim Creswell describes in "The Production of Mobilities":

> *Mobility, like social space and place, is produced. Mobility is to movement what place is to location. It is produced and given meaning within relations of power. . . . To think of mobility as produced, I insist, is to think of it as differentiated. Some mobilities are acts of freedom, transgression and resistance in the face of state power which seeks to limit movement, police boundaries and*

inscribe order in space. It would be a mistake however to think of mobilities as in any way essentially transgressive. Other mobilities are produced to support the state, to support patriarchy or to support the power of multinational corporations in the globalized world of flexible capitalism. (331)

The social spaces and mobilities of the townspeople are produced differently (fig. 5). Most of the townspeople are instilled by the social norms of a provincial materialist society. The grotesques, who are caught in the conflict between material commotion and emotional communion, are mobilized by a resistant spirit. The individual values, epitomized by "the young thing," encourage the unsatisfied citizen, especially the youths to regard mobility as the resistance to the norms. They move to search for more social spaces outside the allotted social position or for the openness of "thirdspace" through emotional understanding and artistic self-expression. The mobilizing impulse of "the young thing" extends to the other individuals for understanding or to the community for recognition. In contrast, the stabilizing impetus of social norms imposes stiff values to normalize or assimilate members of the community by organizing relations of production/reproduction to a preconceived order. The grotesques are figures who obsess about either the stereotypical "conceived space" of the social norms or a "conceived space" of the individual impulse, and their mobility is dispossessed by their obsessed conceptions. They can not move freely in the real-and-imagined "lived space" for their persistence in their imaginary "conceived spaces." The lived space for the grotesques is like a labyrinth composed of the perceived space with conflicting routes of conceived space (fig 5). For these grotesques, the obsession with either social norms, outdated religious belief, or individual impulse creates a stagnant secondspace and effects what Soja called an "illusion of transparency" which makes "Firstspace collapses entirely into Secondspace" and dilutes the "fundamental historicality and sociality, and real sense of how these cognitive imageries are themselves socially produced and implicated in the relations between space, power, and knowledge" (80). In Anderson's representations of the diverse social spaces in Winesburg, the spatial openness and revolutionary possibilities of the "thirdspace" in Soja's elaboration can only be glimpsed in the brief communication between the privileged focalizor, George Willard and the grotesques, who take the young journalist as confidant. However, Willard

does not substantiate the potential of "thirdspace" with his privileged position as the town's only journalist.

Anderson romanticizes the immobility of small town people with pastoral pathos and gothic expression. His depiction of the grotesque figures is not intended to scandalize the American small town in general or Winesburg in particular. Rather, the function of the aesthetic concept of the "grotesque" is to highlight the absurdity of social norms by defamiliarizing the townspeople's interaction with such norms. The grotesques represent a social group that is struggling for mobility against the mobilization of industrialization and modernity project. At the climatic moment of the composite novel—"Sophistication"—two privileged youths, George Willard, son of owner of the only town hotel New Willard House and reporter for Winesburg Eagle, the only town newspapers, and Helen White, daughter of Banker White, experience the "moment of sophistication" and its sadness during the annual Winesburg County Fair. It is in such moment of collective display of community sense, in which the whole town "worked terribly at the task of amusing itself" (130) that the two privileged youths begin to take "the backward view of life" to see what they desire and what their community can and can not offer them and understand "the limitation of life" and feel extremely lonely (131). They share the conflict between "the little animal" within and "the older, the more sophisticated things." With these shared experience and feeling, both of them conjure a mutual respect and resolve the aforementioned conflict, and then get "hold of the thing that makes the mature life of men and women in the modern world possible" (136). At first glance, they could be like the American Adam and Eve in many American fictions. However, putting them among the townspeople and the grotesque characters, the stories of their maturity are not in line with the fulfillment of the "American Dream."

With the contrasts of social spaces and mobilities, Anderson challenges the myth of the "American Dream" by focalizing the immobility of the townspeople in the social momentum of industrialization through the representation of closed and rigid "conceived spaces" in his composite novel. The mapping of the social spaces of the relatively important grotesque characters, such as Jesse Bentley, Tom Willard, Joe Welling, and Reverend Curtis Hartman, disrupts the continuity of both Protestant religious norms and capitalist work ethics. Many of the socially inferior grotesques

who have different experiences of migration may have revolutionary potential through their privileged experiences and perspectives to interrogate mainstream views of the town from outside-in (for example, Doctor Parcival who moved from Chicago, Wash Williams who used to lived in Dayton and Columbus, Oho, and Tom Foster who experienced underground social life in Cincinnati) or from both outside-in and inside-out (e.g. Kate Swift and Enoch Robinson, who have moved to New York and returned to Winesburg). However, they lack both a revolutionary consensus and means by which to integrate their different spatial experiences and knowledge into productive socio-spatial practice. A possible channel—the local news reporter, George Willard, benefits from both the advantaged and disadvantaged grotesques, but he is not a medium for channeling their reconstructive potential to create a "thirdspace." Without the goodwill to pay back for what he has learned from the grotesques, at the last moment to leave his hometown, George Willard feels that "the town of Winesburg had disappeared and his life there had become but a background on which to paint the dreams of his manhood" (138).

The Winesburg townspeople lack a shared sense of place. Even with many Christian associations, there is nothing and no place sacred in the text. The Winesburg townspeople lack emotional attachment to any natural or cultural landscape. The Trunion Pike is the only place that the townspeople associate with their past (88, 91, 130, 137), but it does without the sacred sense of a place of emergence. It is rather a profane outpost of urbanization and industrialization. In addition, there is no communal story related to any natural or cultural landscape. Jesse Bentley's singular appropriation of Old Testament narrative of the chosen people to his lived space and neighborhood is rendered with the utmost absurdity for his intentional neglect of differences in social contexts. Similar dissociation between religious sense and reality sensibility appears in the country pastor Reverend Curtis Harman's rationalization of his peeping at Kate Swift's naked body with discourse of religious Passion, and in Alice Hindman's bad faith in her loyalty to Ned Currie, who has abandoned her when she is only sixteen. Though the composite novel culminates with the spiritual communion between George Willard and Helen White during the yearly country fair ("Sophistication") and George Willard's leaving Winesburg on a westward train for Chicago ("Departure"), these two episodes maybe another examples of struggling for mobility, judging from the frustrated examples of Kate Swift ("The Teacher") and

Enoch Robinson ("Loneliness"), who return from New York without any recognition. From George Willard's final gesture at his departure, what anticipates in his westward flight is another scenario of escape but not of escapade. With such a similarity in the youth's route of flight and the anticipated retreat, the cycle of stories highlight the vicious circle of a small town community. In mapping the community concept, Anderson highlights the lack of "thirdspace" in the townspeople's spatial imagination and practices by illustrating the immobility of his fictional characters in the capitalist social momentum for their stagnant secondspace ideology.

II. N. Scott Momaday's *The Way to Rainy Mountain* and Enchantment of Mobility

In contrast to Anderson's demystification of American Dream, in *The Way to Rainy Mountain*, N. Scott Momaday re-mystifies indigenous mobility through a trinary compositional pattern that maps the interrelation among mythical, historical, and individual ideas of the movement of Kiowa tribe. There are aesthetical, ontological, and epistemological differences between Anderson's community imagination and Momaday's.

Aesthetically, Momaday juxtaposes the myths of emergence and migration with historical records and personal memories of related places, plants, and animals to endow the integrity of tribal communities with sacredness. In shaping the patterns of community imagination, Anderson conjures recurrent images, such as "hand" and "window" to symbolize individual impulse for emotional communion, and image of "rain" to represent the aura of connectedness. However, the evoked affect of such images is alienation and loneliness, not a communal sense of place. In contrast, Momaday has offered images of cultural icons with 12 illustrations, including one cover image and 11 images set between texts, to visualize the key concepts and experiences in the lived world with the sacred landscape. These images, like American Indian petroglyphs and rock art symbols, are prominent for their thematic references to the mythic narratives. Both images and their related stories are conceived as sacred. Concerning narrative perspective, Anderson's composite novel emphasizes the continuity of the vision of a focalizor and central character, George

Willard, whereas Momaday's counterpart stresses the continuity of tribal traditions through multiple speakers relating to one another their versions of stories or interpretations of a communal set of myths or sagas.

Ontologically, in contrast to Anderson's oppositional construction of social spaces, Momaday features the Kiowa people's holistic world view as well as the fluidity of collective memory, which is linked to a lived space and remembered as interior landscape. Momaday deems such a collective memory, as exemplified in his grandmother's storied memory, as "memory in her blood" (7). He does not provide geographical nor typographical map of his tribal community. Though the reader of Native American history is generally informed of the colonial deprivation of Indian lands and devastation of indigenous cultures, the community belonging in Momaday's imagination is not conjured by describing the conflict of social forces. Instead, Momaday focuses on the coherence among the perceived experience of natural landscape, the conceived historical records of cultural landscape, and the imaginary and real mythic spaces, i.e. the correspondence between the "exterior landscape" and "interior landscape."[7] In the prologue of the work, the author presents an excellent sketch of the complicated layers of significance in and interrelation among myth, history, and personal memoir.

In one sense, then, the way to Rainy Mountain is preeminently the history of an

[7] In "Interior and Exterior Landscapes: The Pueblo Migration Stories," Laguna Pueblo writer, Leslie Marmon Silko designates the traveling to the sacred place of emergence as a "ritual circuit" and an "interior journey" for the tribal people that cannot be measured by cartographical or archeological knowledge:

> *The eight miles, marked with boulders, mesas, springs, and river crossings, are actually a ritual circuit, or path, that marks the interior journey the Laguna people made: a journey of awareness and imagination in which they emerged from being within the earth and all-included in the earth to the culture and people they became, differentiating themselves for the first time from all that had surrounded them, always aware that interior distances cannot be reckoned in physical miles or in calendar years.*

See Leslie Marmon Silko, "Interior and Exterior Landscapes: The Pueblo Migration Stories," *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* (New York: Touchstone, Simon & Schuster, 1996) 37.

> *idea, man's idea of himself, and it has old and essential being in language. The verbal tradition by which it has been preserved has suffered a deterioration in time. What remains is fragmentary: mythology, legend, lore, and hearsay-and of course the idea itself, as crucial and complete as it ever was. That is the miracle.*
> *The journey herein recalled continues to be made anew each time the miracle comes to mind, for that is peculiarly the right and responsibility of the imagination. It is a whole journey, intricate with motion and meaning; and it is made with the whole memory, that experience of the mind which is legendary as well as historical, personal as well as cultural. And the journey is an evocation of three things in particular: a landscape that is incomparable, a time that is gone forever, and the human spirit, which endures. The imaginative experience and the historical express equally the traditions of man's reality. Finally, then, the journey recalled is among other things the revelation of one way in which these traditions are conceived, developed, and interfused in the human mind. There are on the way to Rainy Mountain many landmarks, many journeys in the one. (Momaday, 4, my underscores)*

Momaday's book of "narrative wheel" contains three kinds of texts (myth, history, and personal memoir) addressed by three distinctive voices (ancestor's voice, historical commentary, and personal voice). Within the external frames of Preface, two poems, Introduction, Prologue and Epilogue, the three types of texts are separated into three temporal sections: The Setting Out, The Going On, and The Closing In. I have made a diagram of the pattern of transformation in the three texts, three voices, three stages, three social spaces (fig. 6) and relate the social spaces relevant to the three texts to Soja's "trialectic" analysis of social spaces. In my understanding, "Myth" is referred to "conceived space" or "secondspace," for in Momaday's composite novel it is related to the Kiowa world view and conception of the trajectory of tribal mobility. History is referred to "perceived space" or "firstspace", for in the "History" section of each historical record concerns more about the material reality of people, animals, plants, and lands in physical world than about the historicality and imagination of the records. Memoir is referred to "lived space" or "thirdspace," for the description of personal lived experience is functioned as a merging space between

Myth and History or an emergent space of free flowing association.

Every horizontal column in my diagram (fig. 6) indicates a "spatial form"[8] of a "whole memory"; and every vertical column highlights the trajectory of a "whole journey." When a reader turns the pages, every succession of reading of what Momaday called "narrative wheel" (ix) is arranged like a story-sharing gathering in the oral tradition, in which an associated theme is addressed and responded spontaneously with a mythic episode, some historical recollections, and personal memories. Each pack of theme (with Roman numeration) is like a "spatial form" of the Kiowa cultural, social, and historical experiences. Each spatial form reveals a cultural keyword ("secondspace") illustrated with vivid physical reflection ("firstspace") and personal involvement ("thirdspace"). The author has divided the "whole journey" into three stages—The Setting Out (I~XI), The Going On (XII~XVII), and The Closing In (XV~XXIV). In reading each narrative wheel, the reader is offered the freedom to decide his/her reading order. There is more freedom in choosing the reading order of the whole 24 pacts. One may read the combination of myth, history, and personal memoire in one pack, or read the permutation of pack and pack, or read the whole packs by following the numeral sequence. No matter what the reader's reading order may be, the synergy of the 24 clusters evoke a whole memory, which merges into the widening circle of collective memory—"the whole memory." With such freedom and possibility of reading, the ontological and epistemological of Momaday's composite novel, I will argue, is like Jorge Luis Borges' "The Aleph," in which "past, present, and future—coexists simultaneously" (qtd. in Soja 54). Soja uses Borges' story to illustrates the radical openness of thirdspace—"everything comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the

[8] In "Spatial Form in Modern Literature," Joseph Frank illustrates "spatial form" as a literary trope of Modernist poetry and novel, in which the writers "ideally intend the reader to apprehend their work spatially, in a moment of time, rather than as a sequence" through juxtaposing time sequences in "reflexive reference." Joseph Frank, "From Spatial Form in Modern Literature," *Theory of the Novel: A Historical Approach*, ed. Michael McKeon (Baltimore & London: The John Hopkins UP, 2000) 784-802. Soja has associated the radical openness and possibilities of "Thirdspace epistemologies" with "spatial form" (Soja 81).

unimaginable, the repetitive and the differential . . ." (56-57).

In this way, the reader is invited to recognize the continuity of collective memory, the integrity of a sacred sense of place, and the synchrony of conceived space (myth), perceived space (history), and lived space (personal memory). These three kinds of coherence denote the fluidity of the tribal collective memory as well as the mobility of the tribal people. Such an ontological interconnectedness and wholeness, in the light of Soja's "trialectics of Being" (fig. 2),[9] may do without the problems of "double illusion" (the realistic illusion of firstspace mentality and the illusion of transparency of the secondspace epistemology) by reorienting critical attention to "being-in-the-world" and "lived world," which are historical, social and spatial. In contrast to Anderson's oppositional mapping of social spaces, Momaday's alternative mental map, a relief map about the interior journey with layers of mythic vision, historical records and personal memories, interrupts the hegemonic power of enclosed grid space in the two-dimensional geographical map.

Momaday's mapping is in line with Soja's "trilectic" analysis of Being and of spatiality. In Soja's trialectic mapping, spatiality is not "peripheralized into the background as reflection, container, stage, environment, or external constraint upon human behavior and social action", but reclaims the porosity between historicity and sociality of being by a critical "thirding-as-othering" intervention and negotiation (Soja 71). The "thirding-as-othering" critique encompasses deconstruction and reconstitution of the totalized products of dialectic analysis of perceived space and/or conceived space by introducing a critical "other-than" (third) choice, which either resolves the opposition between positivistic mode and speculative mode or opens new spaces for approximating spatial knowledge and new possibilities for spatial practice. In each of Momaday's narrative wheel, Momaday's personal memoir works as the third voice to reinterpret myth and history or to negotiate the difference between mythic vision and anthropologist's historical knowledge. For example, in section I, the myth text reveals a story of emergence of the Kiowas people—"Kwuda", which literarily means "coming out" (16). The historical voice traces the linguistic roots of "Kiowa." Momaday depicts his personal experience of "coming out" with an

[9] In the diagram of "Trialectics of Being," Soja puts the three aspect of "lived world"—historicality, sociality, spatiality—into a swirling labyrinth image, which is both an postmodern emblem for intertextuality and complexity system and a traditional icon for earth worship.

anecdote of an outing upon the northern Great Plains, observing the wildflowers on the slope, in the late spring, in which he becomes aware of the coming-into-being of thing in nature: "At first there is no discrimination in the eye, nothing but the land itself, whole and impenetrable. But then smallest things begin to stand out of the depths—herds and rivers and groves—and each of these has perfect being in terms of distance and of silence and of age" (17). The wildflowers, herds, rivers and groves are first "coming out" in the speaker's vision, and then reappear in the oral and verbal languages. The myth of emergence becomes alive by such a "thirding-as-othering" association, which may invite the readers to share their own private experiences of "coming out" and join them to the sacred moment in myth.

In Anderson's portrayal of different social spaces, George Willard could be an important third voice to function the "thirding-as-othering" intervention and negotiation for the grotesque characters. However, he lacks precedent role model as well as the courage to try such an innovative or revolutionary endeavor.

Epistemological differences between Anderson's *Winesburg, Ohio* and Momaday's *The Way to Rainy Mountain* lie in the different approaches to experience and memory. Anderson begins with emphases on individual growth and the problem of socialization in the current of industrialization, and ends with an impression of collective immobility of the community. The narrative of the progress of individual youth, or *Bildungsroman*, according to Franco Moretti, is "the 'symbolic form' of modernity"—which is characterized by "bewitching and risky process full of `great expectations' and 'lost illusions'" (555). As Moretti observes,

> *when status society starts to collapse, the countryside is abandoned for the city, and the world of work changes at an incredible and increasing pace, the colorless and uneventful socialization of "old" youth become increasingly implausible: it becomes problem, one that makes youth itself problematic. Already in Meister's case, "apprenticeship" is no longer the slow predictable progress toward one's father work, but an uncertain exploration of social space through travel and adventure, wandering and getting lost. (555)*

Moretti adds that the destabilizing forces of capitalism imposes the youth's impulse for "mobility" and "interiority" (555) and the experience of maturity involves

negative experience of the idea of normality—"normality's meaning is to be found *outside itself*: in what it excludes, not in what it includes" (560). In contrast to the Modernist exclusive approaches to mobility and interiority, Momaday approaches the experience of "whole journey" and "whole memory" through inclusiveness of traveling routes and diversifying experiences of a tribal root.

By paying attention to the vertical columns of my diagram (fig. 6), we can detect paralleled pattern of development in Momaday's text—The Setting Out, The Going On, and The Closing In. The three stages of the "whole journey" do not suggest a pattern of cultural decline, but rather a ritual pattern of transformation, with the conception, development, and interfusion of a mythic idea, i.e., the journey of Tai-me. Tai-me was the sacred Sun Dance ritual bundle of the Kiowa tribe. Being regarded as Kiowa's powerful medicine and token of good luck, the Tai-me bundle was displayed only during the Sun Dance ceremony. The temporal development of myth—presentation of the vision (in which a myth of origin or emergence is presented), enactment of the vision (in which history is interfused with the myth and become legend), and transformation of the vision (in which recent tribal events or family history are interfused with legend)—corresponds to the emplotment in the section of History and to the development of Momaday's personal growth. Such paralleled patterns visualize the mobility of "a whole journey," which is characterized by the adaptability of a conceived space to the internal social milieu of the tribe and external influences, and the transformation of the spatial practices through tribal migration.

The aesthetical, ontological and epistemological characteristics of Momaday's composite novel originate from his strong sense of tribal identity and a sense of contingency and responsibility for preserving the Kiowa culture for the tribal community. In "Tribal Identity and the Imagination," Matthias Schubnell points out two specific events that help to initiate Momaday's project on the composite work. One was in 1963, when Momaday's grandmother Aho informed him the existence of the Tai-me bundle, and he travelled to Oklahoma with her and his father Al to visit the Kiowa woman who preserved the sacred bundle and related myths. During the time Momaday experienced "one of the most intense religious feelings" (qtd. in Schubnell 27). The religious experience is intense and lasting. In section X, Momaday recalls

such a moment: “There was a great holiness all about the room, as if an old person had died there or a child has been born” (Momaday 37). The second event was in 1965, when Momaday went to Rainy Mountain cemetery to mourn Aho, who died shortly after their visit to the Tai-me bundle. During this time, he traces the migration route of the Kiowas (Momaday 5-6, 7, 12). After this journey, he begins to conscientiously collect stories from Kiowa elders with his father’s assistance.

Conclusion

Berry has warned against the conception of the interrelation among land, people, community and work as quantitative information—“so many resources to be transformed by so many workers into so many products for so many consumers” (189). For him,

> *To presume to describe land, work, people, and community by information, by quantities, seems invariably to throw them into competition with one another. Work is then understood to exploit the land, the people to exploit their work, the community to exploit its people. And then instead of land, work, people, and community, we have the industrial categories of resources, labor, management, consumers, and government. We have exchanged harmony for an interminable fuss, and the work of culture for the timed and harried labor of an industrial economy. (189)*

And both Anderson and Momaday tackle the problem of quantitative approach to community imagination by combining the concern of sense of place with that of social space and mobility. However, working from two different cultural conventions, they present different cultural mapping. The community imagination in Anderson’s *Winesburg*, *Ohio* is oppositional, which emphasizes contrasting conceptions and immobility of social space. The cultural landscape in the town are endowed with ethical, cultural, and social orders. The directions of human activities are associated with such ordering. The inactive movement of community members is grasped by the writer’s two-dimensional mapping. The grotesques can be considered as a social force with revolutionary potential to resist dominant order and to reorganize social spaces;

however, in Anderson's representation of social spaces in *Winesburg, Ohio*, the deconstructive perspectives of and possible actions of the grotesques are immobilized by the rigid "conceived space," epitomized by the attached map (fig. 4) in the book.

The community imagination in Momaday's *The Way to Rainy Mountain* is characterized by trinary compositional patterns to map the interrelation among mythical, historical, and individual ideas and memories of sacred places (fig. 6). It stresses layering of historical differences complicated with cultural confluence. In Momaday's *The Way to Rainy Mountain*, the ontology of the "one memory" emphasizes the mobility of collective memory, and the epistemology of the "one journey" stresses the mobility of tribal migration. Momaday's work highlights the interconnection among tribal peoples, cultural landscape, and representations of space athwart past and present in migration movement. The interconnectedness and mutual influences among the three factors are what have been neglected by firstspace and secondspace epistemologies.

By charting the immobility of community concept and social space, Anderson's composite novel reveals a social critique on the prevailing social norms. Anderson's deconstructive and socio-critical approach influences works of similar interest, such as Ernest Hemingway's *In Our Time* (1925), John Steinbeck's *Tortilla Flat* (1935), and William Faulkner's *The Unvanquished* (1938). It also anticipates revisionist works, including Momaday's *The Way to Rainy Mountain* (1969), which could be regarded as a milestone for reconstructive community imagination. Momaday's revisionist and reconstructive approach anticipates many American Indian writers' works, such as Louise Erdrich's *Love Medicine* (1984), Gerald Vizenor's *The Trickster of Liberty* (1988) and *Landfill Meditation: Crossblood Stories* (1991), Sherman Alexie's *The Lone Ranger and Tonto Fist Fight in Heaven* (1993) and *The Absolutely True Diary of a Part-time Indian* (2007).

	Three kinds of action	**Three kinds of spatial product**	**Thee kinds of cultural landscape**
	Actions	***Results of spatial production and related disciplines***	***References to place and the field of vision***
	Lefebvre's terms	Lefebvre's terms	Soja's terms

1	**Spatial practice:** Producing and reproducing material aspects of land; Concerning performance and competence of the worker; Concerning the political power to engage the practice	**Perceived space:** Materialized, socially produced, empirical space.	**Firstspace (real space):** Physical space material world
2	**Representations of space:** Organizing the relations of production to a (conceived) order; Concerning the power of spatial representation	**Conceived space:** Spatial knowledge. Scientists, urbanists, planners, technocratic subdividers; Artists, writers.	**Secondspace (imagined space):** Spatial imagination: Signs and codes of spatial knowledge; Creative imagination of space
3	**Spaces of representation:** A. Deconstructing and reconstructing imagined space (reflecting on the action of secondspace--representations of space.) B. Reconstructing physical space and imagined space	**Lived space:** A. experience and description of "lived world"→artist, writer, philosopher who seek to "describe" rather than to transform the "lived world" B. underground social life→ users and inhabitants	**Thirdspace (real and imagined space):** A. complex symbolisms; art as code of representational spaces B. spaces of resistance to dominant order

Fig. 1: Designations of three triads of spatiality in Edward Soja's *Third Space: Journeys to Los Angeles and Other Real-and-Imagined Places.*

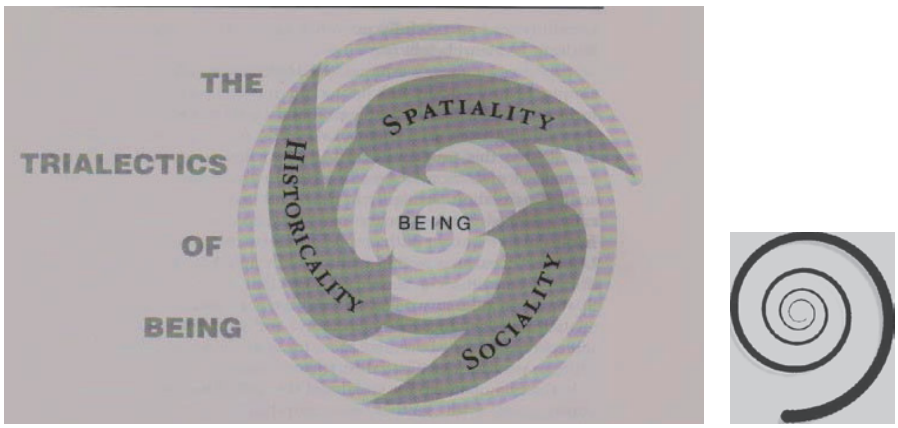

Fig. 2. Edward Soja's illustration of "The Trialectics of Being," *Thirdspace*, p. 71.

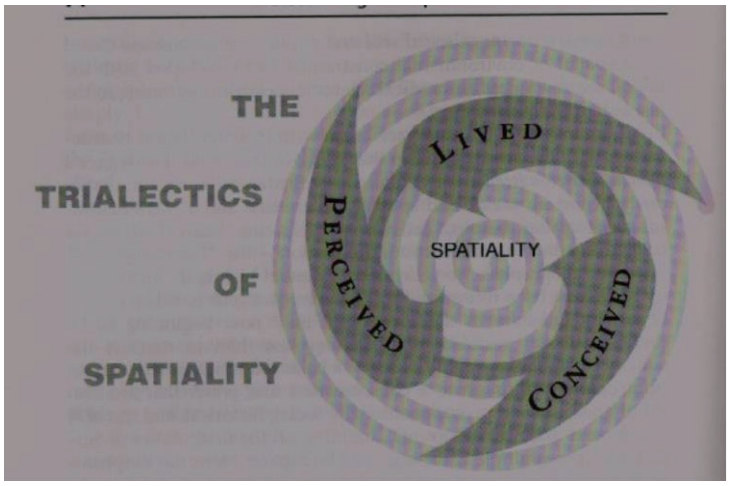

Fig. 3. Edward Soja's illustration of "The Trialectics of Spatiality," *Thirdspace*, p. 74.

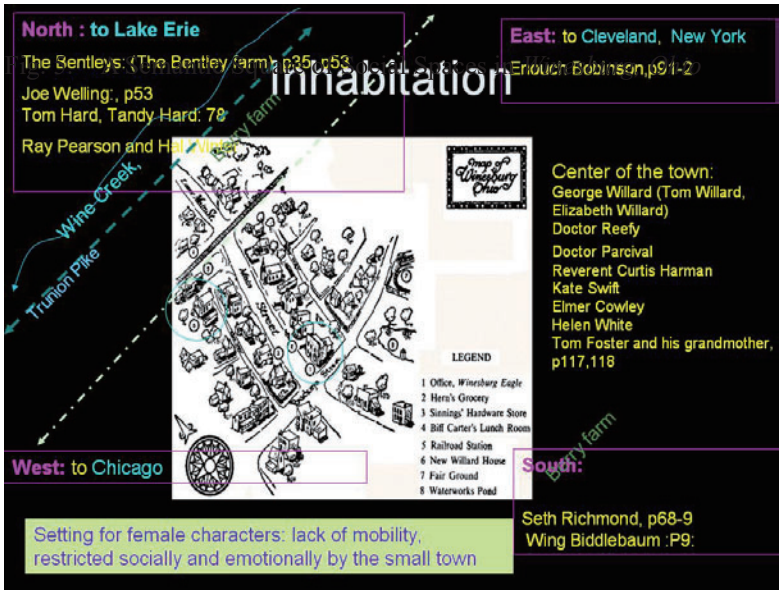

Fig. 4. Two-dimensional mapping in Sherwood Anderson's *Winesburg, Ohio*

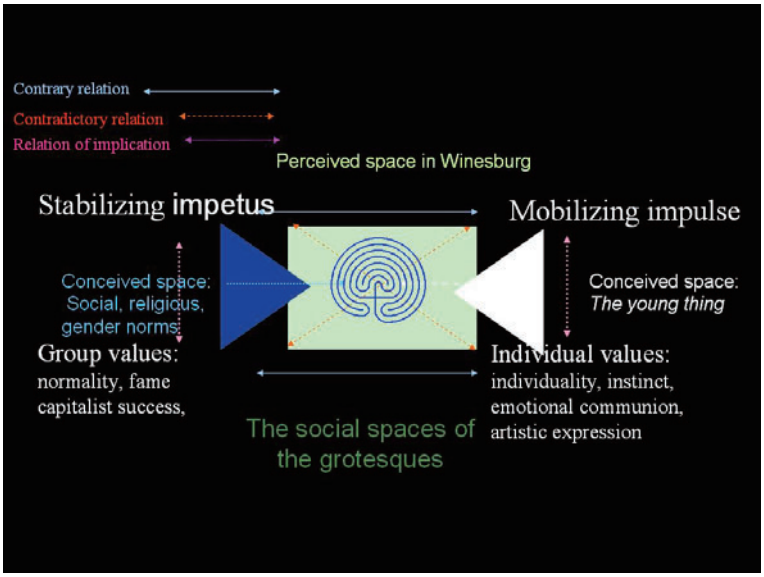

Fig. 5. A Semantic Square of Social Spaces in *Winesburg, Ohio*

	A		B	C	
Type of text	**Myth**		**History**	**Personal memoir**	
The Setting Out	Presenting the Vision:	**Myth:** mythic cycle of Emergence, Migration, Diaspora	Emergence	Responses to myth	The idea is conceived
The Going On	Enactment of the Vision:	**Legend:** History is interfused with myth	Migration	Reponses to social, tribal history	The idea is developed.
The Closing In	Reenact-ment (trans-formation) of the Vision	**Legend:** Recent tribal events and family history are interfused with legend.	Diaspora	Responses to family history	The idea is interfused.
pattern	Ritual cycle	Process of interfusion	Social significances	Participation and Interpersonal relations	
Cf. Soja's theory	Conceived space (Secondspace)		Perceived space (Firstspace)	Lived space (Thirdspace)	

Fig. 6. Trinary patterns in N. Scott Momaday's *The Way to Rainy Mountain*

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