“Shifting Discourses: A Comparative Study of Nakagami Kenji’s Style to Those of Tanizaki Jun’ichirō, Murasaki Shikibu, and William Faulkner”

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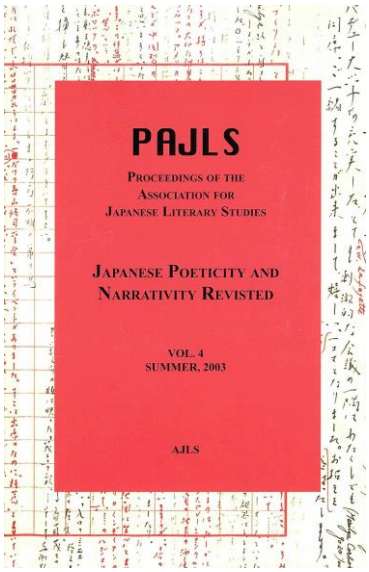

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SHIFTING DISCOURSES: A COMPARATIVE STUDY OF NAKAGAMI KENJI'S STYLE TO THOSE OF TANIZAKI JUN'ICHIRŌ, MURASAKI SHIKIBU, AND WILLIAM FAULKNER

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In 1987, Nakagami Kenji (中上健次、 1946–1992) published a collection of six short stories entitled *Jūryoku no miyako* (重力の都 [City of Gravity]). In the postscript to this collection, Nakagami records that the stories were written as a tribute to *Shunkinshō* (春琴抄 [A Portrait of Shunkin]), the 1933 novel by Tanizaki Jun'ichirō (谷崎潤一郎、 1886–1965). One finds in these stories several thematic similarities to Tanizaki's work, such as the act of physical blinding or descriptions of the art of the samisen. Of greater interest here, however, are the stylistic similarities.

As a Japanese literary critic, Watanabe Naomi (渡部直己) points out that the most striking stylistic similarity is both authors' frequent use of long sentences in which "the distinctions between a character's utterances (or thoughts) and those of a narrator's are blurred" (174). In both cases, this effect is achieved largely through the omission of quotation marks (*kagikakko* [鉤括弧]、「 」), which have been systematically employed to demarcate reported speech in Japanese prose fiction as well as in other types of Japanese writings since the 1900s.[1] Both Tanizaki and Nakagami, however, have resisted adopting this convention, choosing instead to express themselves through their distinctive styles.

Yet this shared resistance helps delineate differences between the two authors as well. Watanabe clearly grasps the essence of these differences, but in trying to account for them, he ultimately falls into a vaguely impressionistic vein: "Whereas Tanizaki's style approaches the core of his story at a slow, gradual tempo, in Nakagami's case, the first few sentences at the beginning of a story already clearly reveal almost everything about the story" (174). What is it that Nakagami's style "reveal[s]," and how does it do so? In this paper I will seek to answer this question regarding the interaction between style and content in

[1] For example, Minister of Education's Secretariat of the Division of Libraries (Monbu Daijin Kanbō Toshoka 文部省大臣官房図書課) issued "Bill on Punctuation (Kutōhōan sōsoku 句読法案総則), in 1906 and regulated for the first time the use of punctuation marks, including *kagikakko*, in elementary school nationally standardized textbooks (Hirata 531).

Nakagami's prose in comparison to the works of Tanizaki and those of two other authors, one Japanese, the other American.

The first story, "Jūryoku no miyako," from which the collection takes its title, was first published separately in 1981. As Watanabe argues, of all the stories included in the collection, this story most exemplifies Nakagami's distinctive technique of blurring, while at the same time demarcating, the dividing line between the discourse of the character and the narrator (174).

Yoshiaki, the protagonist of the story, is a laborer who works in the mountains on a dam and a tunnel. During a holiday from work, he descends to the town at the foot of the mountains and there encounters a beautiful young woman. Upon meeting Yoshiaki, the woman invites him into her house, where she has lived alone until now. He spends several days with her, during which time they engage in sexual intercourse day and night. The character of this voluptuous woman is enshrouded in mystery, as she insists that she can see gods and that she is visited every night by a ghost of a noble man from premodern times. At first Yoshiaki finds himself unable to believe her, but gradually he becomes entranced by her imaginary world. The story actually opens on the second morning of their time together.

> 朝早く女が戸口に立ったまま日の光をあびて振り返って、空を掛けて来た神が畑の中ほどにある欅の木に降り立ったと言った。朝の寒気と隈取り濃く眩しい日の光のせいで女の張りつめた頬と眼元はこころもち紅く、由明が審しげに見ているのを察したように笑を浮かべ、手足が痛んだから眠れず起きていたのだと言った。 (11)

> Early in the morning, still standing before the door in a stream of sunlight, the woman turned and then the god that came flying through the sky landed on the zelkova tree in the middle of the field was what she said. The chill in the morning air and the dazzling light of the sun that cast such steep shadows left a touch of redness in her rigid cheeks and eyes, and she smiled as if she had sensed the suspicion with which Yoshiaki regarded her. My hands and feet ached so much I couldn't sleep and I stayed up, she said.

The first sentence would be perplexing for most readers, as it is difficult to recognize the use of indirect discourse—"*kami ga . . . oritatta* (the god . . . of the field)"—as such until closure is provided by the

citational particle "*to*" and the verb "*itta* (said)." In the process of reading the first sentence, the reader temporarily receives an impression that the subordinate clause, referring to the god, might be another main clause; in other words, this second clause seems to be grammatically juxtaposed on equal terms with the preceding main clause, which refers to the woman. This elaborate balance between two clauses that present semantically contrasting spaces—spaces of everyday life and of the fantastic world—corresponds to Yoshiaki's contradictory feelings with regard to the woman's words. In other words, just as Yoshiaki, a character in the seemingly realistic setting of a modern Japanese short story, comes to feel occasionally that the ghost or the god that the woman mentions might perhaps be real, the reader is temporarily fooled into thinking that the subordinate clause, apparently a second main one, represents "real" world of the story no less than the first clause. Since the main theme of the story is the power that imagination has to threaten the prosaic world of everyday life, this device—whereby a character's discourse, encapsulated in the narrator's discourse, cannot be immediately established as such—is an effective formal means of communicating this theme to the reader.

From a stylistic point of view, there are several elements that contribute to the creation of this temporary effect of stylistic suspension. First, the use of "*ga*" (which indicates the subject vis-à-vis a topic that in turn is indicated by the participle "*wa*") for both subjects of the two clauses ("*onna* ga" and "*kami* ga," respectively) contributes to the temporary illusion that the two clauses are structurally parallel. Should either of the two "*ga*" be replaced with another particle "*wa*," the precarious balance between the two clauses would be lost.[2]

Secondly, almost all colloquialisms are scrupulously avoided not only in the narrator's discourse but also in that of the story's main female character's, as typically seen in the endings of her utterances "*oritatta* (landed)" and "*okite ita no da* (stayed up)." The employment of a word belonging to written language, "*oritatsu*," as well as the repetition of plain verb endings (「た」体 ["*ta*" *tai*]) without sentence-final particles

[2] If the first "*ga*" is replaced with "*wa*," the reader is more likely to expect that the second clause is a subordinate, not a main, clause "since the clause with the particle *wa* allows with greater freedom the insertion of an intervening subordinate clause" (Shibatani 273). On the other hand, if the second "*ga*" is replaced with "*wa*,"—"*wa*" unlike "*ga*," does not only take a verb but a complete sentence in the predicate section (e.g. *zō wa hana ga nagai*.)—, the reader assumes the possibility that "*kami*" and "*onna*" may not be grammatically juxtaposed.

(e.g. *wa*, *yo*), indicates that the female character's utterances are not represented mimetically but filtered through the narrator's language. Consequently, the differences between the character's and the narrator's discourses are rendered inconspicuous in terms of formal features.

In this sense, "Jūryoku no miyako" stands in strong contrast to *Shunkinshō*. The following scene represents the climax of Tanizaki's work, in which Sasuke, both lover and disciple of the samisen-playing protagonist Shunkin, blinds himself so as not to see his lover's scalded face, and then lets her know that he is now blind.

> 程経て春琴が起き出でた頃手さぐりしながら奥の間に行きお師匠様私はめしひになりました。もう一生涯お顔を見ることはござりませぬと彼女の前に額づいて云った佐助、それはほんたうか、と春琴は一語を発し長い間黙然と沈思してゐた佐助は此の世に生れてから後にも先にも此の沈黙の数分間程楽しい時を生きたことがなかった (547)

> Later that morning when Shunkin was up he groped his way to her room. Master, I have become blind. I shall never see your face again as long as I live he said as he bowed humbly before her. Is that true, Sasuke? Was all that Shunkin said. Then she sat there a long while without speaking, deep in thought. Never before since he had been born and never after did Sasuke experience such happiness in living as during those few moments of silence.

In contrast with Nakagami's story, the characters' utterances in Tanizaki's story are represented in a highly mimetic fashion and retain such markers of oral speech as an exalted noun (*oshishō sama* [Master]), polite style (*narimashita* [have become], *gozarimasenu* [shall never]) and appellations (*oshishō sama, Sasuke* [Sasuke]). Often it is considered to be very difficult in Japanese to distinguish between indirect and direct speech by grammatical features; [3] this is in contrast with English, which in such cases usually employs shifting tenses and pronouns. [4] And yet, if

[3] For example, see Ōe 112.

[4] Even in the case of the English language, free indirect discourse (hereafter, FID) is not a definable category by grammatical features; for example, FID can appear in present tense passages or in first-person texts, in addition to its standard cases (Jahn, 452). McHale proposes as an alternative to the traditional three-term typology of the reported/represented discourse based on grammatical features (direct discourse, simple direct discourse, and FID) a scale based on "mimetic" or

one bases one's judgement on differences in formal features, notably markers of oral speech, the character's utterance in *Shunkinshō* cited above could be categorized as direct speech while the one in "Jūryoku no miyako" as indirect speech. In both cases, however, a character's utterance is not recognized as such until after the reader begins to read through the passages in question. Therefore, these utterances could be categorized as near equivalents to the free indirect speech in English, French, and German, in this light.[5]

Yet, there is a significant difference between the two texts in terms of the timing of the recognition. In Nakagami's case, as already discussed, a character's utterance is not recognized as such until the reader reaches the end of the passage. In Tanizaki's text, by contrast, the utterance is immediately recognized as belonging to one of the characters at the beginning of the passage, as the character's utterance starts with such distinct markers of colloquialism as an honorific expression (*oshishō sama*) and appellation (*Sasuke,*). Tanizaki further delineates the contrast between his characters' and his narrator's discourses by employing in the latter case plain verb endings and by inserting words clearly indicative of written language, such as "*hodohete* (later)" and "*mokunen to* (without speaking)."

It is not only in practice but also in theory that Tanizaki supports the premise that a narrator's and a character's discourses should be clearly distinguished from each other, even in the absence of quotation marks. In 1934, one year after the publication of *Shunkinshō,* Tanizaki published *Bunshō tokuhon* (文章読本 [Composition Reader]), in which he argues that a person need not always employ quotation marks to delineate the irregular quality he claims is intrinsic to the Japanese language.[6] Even when sentence ambiguity is fostered by the absence of quotation marks, he argues, a strict distinction between voices can be preserved through a variety of means: (1) the adoption of a line change; (2) the differentiation in styles between a narrator's and characters' discourses; or (3) the formal features of different characters' discourses, which vary according

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formal features of the discourse. At the two ends of the scale are situated two categories, "diegetic summary" and "direct discourse." According to McHale, FID, "mimetic to some degree" is situated midway (257–60).

[5] Manfred Jahn emphasizes a previously-underestimated importance of the reader's cognition process in the definition of FID. He argues that some "cognitive jump" during the reading process is a necessary condition for the definition of FID (451–52).

[6] . . . ultimately it is the irregularity of Japanese writing that gives it particular resonance, and more interesting sentences are produced when breaks and other marks are kept less rather than more distinct . . ." (Tanizaki 217).

to their gender, age, social position, and their relationships with other interlocuters (217–218).

In the section entitled "Kutōten" 句読点 [Quotation Marks], in which Tanizaki develops the above argument, as well as elsewhere in the same essay, the author frequently cites Murasaki Shikibu's (紫式部, b.978?) *Genji monogatari* (源氏物語 [The Tale of Genji], early-eleventh century) as a stylistic model for exploring the intrinsic qualities of the Japanese language. Furthermore, in an essay entitled "*Shunkinshō* kōgo (春琴抄後語 [Postscript to 'A Portrait of Shunkin'], 1934), Tanizaki identifies *Genji monogatari*—together with George Moore's (1852–1993) novels, including *Héloïse and Abélard* (1921)—as the source that inspired him to omit quotation marks from characters' speeches in *Shunkinshō* (80).

Several modern scholars on *Genji monogatari*, however, consider that one of the most distinctive stylistic characteristics of Murasaki Shikibu's text is the technique of blurring the distinction between narrator's and characters' utterances, thoughts, or non-verbalized perceptions—an effect that Tanizaki clearly avoids in *Shunkinshō*, even when emphasizing the ambiguous quality produced by the omission of quotation marks. Mitani Kuniaki (三谷邦明) refers to this stylistic effect of *Genji monogatari* as being "the inclusion of the perspectives of narrated persons in the narrative proper" (*ji no bun ni okeru tōjōjinbutsu no naizaiteki shiten* [地の文における登場人物の内在的視点]);[7] or, as Kai Mutsurō (甲斐睦朗) puts it, "the retroactive discovery of the perspectives of narrated persons in the narrative proper" (*jinbutsu shiten no sokōteki haaku* [人物視点の遡行的把握]).[8] In the following scene from the first chapter "Kiritsubo" (桐壺 [The Paulownia Pavilion]), for example, the emperor meets for the last time his beloved concubine, the Kiritsubo Intimate (*kiritsubo no kōi* [桐壺の更衣]), who is leaving the court for her home because of illness.

> いと匂ひやかにうつくしげなる人のいたう面痩せていとあはれとものを思ひしみながら言にいでてもきこえやらずあるかなきかに消え入りつつ物し給うを御覧ずるに来
>
> し方行く末思し召されずよろずの事を泣く泣く契りのたまはすれど御いらへもえ聞えたまはず . . . (22)[9]

[7] Mitani, 180–85.
[8] Kai, 31.
[9] Most modern editions insert punctuation marks for the text of *Genji monogatari*. I have accordingly deleted the punctuation marks from the passage

> She's so lovely, so adorable, her face terribly thin, thinking How sad that it has ended up like this, and yet when she tries to speak she cannot, so he gazes at her, unable to remember the past or imagine the future, crying and crying, telling her over and over how deeply he loves her, and still she is unable to respond . . .

Upon beginning to read this passage quoted above, the reader is likely to assume at first that the Kiritsubo Intimate's sick appearance is focalized from the narrator's perspective. Yet, when the phrase "*wo goranzuru ni* (so he gazes at)" appears, the entire passage require reinterpretations; it turns out that the Kiritsubo Intimate has been focalized from the emperor's, not the narrator's, perspective.

Similarly, Nakagami Kenji applies the same technique not only in the case of verbalized utterances or thoughts, as discussed above, but also in the case of the nonverbalized visual as well as olfactory perceptions. The opening of "Hanzō no tori" (半蔵の鳥 [Hanzō's Bird], 1980), a first story collected in *Sennen no yuraku* (千年の愉楽 [One Thousand Years of Pleasure], 1982) is an example of the latter case.

> 明け方になって急に家の裏口から夏芙蓉の甘いにおいが入り込んできたので息苦しく、まるで花のにおいに息をとめられるように思ってオリュウノオバは眼をさまし仏壇の横にしつらえた台に乗せた夫の礼如さんの額に入った写真が微かに白く闇の中に浮きあがっているのをみて、尊い仏様のような人だった礼如さんと夫婦だった事が有り得ない幻だったような気がした。(11)[10]

> Dawn broke and suddenly the sweet scent of the summer hibiscus Came flooding in from the back door, making it so hard for Oryūnooba to breathe that she woke feeling smothered by the perfume of those flowers, The framed photograph of her husband Reijo she had placed on the stand beside the altar seemed to levitate there in the dark, faintly white . . . catching sight of it she thought Reijo was like some holy Buddha, and being married to him was like an illusion.

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in the Shōgakkan edition.

[10] Levy Hideo points out the uniqueness of the style of this unusually long sentence in modern Japanese literature, comparing it with the sentences in *Man'yōshū* (万葉集 [Ten Thousand Leaves], late-eighth century?) and with premodern style generally.

What is represented at the opening of this story is the aroma of a fictional flower, "summer hibiscus" (*natsufuyō* [夏芙蓉]), which permeates and symbolizes "the alley" (*roji* [路地]), the main setting of the stories included in the collection. Yet, the existence of a specific person who perceives the aroma is not indicated until the reader reaches the passage "*no de ikigurushiku* (making it so hard for Oryūnooba to breathe)." In short, in all the passages we have seen from Nakagami's stories and from *Genji monogatari*, the perceived smell, vision, or speech, when represented at the beginning of a sentence, at first seems to be attributed to a narrator but then becomes retrospectively attributed to some specific character later in the same sentence.

Such an effect, not common in either premodern or modern Japanese literature, and yet seen here in the two texts separated from each other by almost one thousand years, no doubt depends heavily on the intrinsic structure of the Japanese language. This structure is frequently referred to as "the structure of nested boxes" (*ireko kōzō* [入れ子構造]).[11] For example, when someone says "*ame ga fu*-(it rains)," the action of raining is entirely independent of the notion of time (past, present, or future). It is only by adding the word "*ta*," the auxiliary verb indicating the past from the speaker's perspective, that the imaginary situation becomes fastened to the temporal domain of the past. Furthermore, if an expression like "*to itta* (. . . , someone said)" follows, the sense of closure is disrupted once again; thus the passage "*ame ga futta* (it rained or had rained)" shifts from the domain of a speaker's discourse to that of another's whom that speaker is quoting. In short, the passage "*ame ga fu*-" moves into a new temporal or narrative domain, whenever such expressions as "*ta*" and "*to*" follow and semantically include the preceding passage. Generally speaking, this structure latent in the Japanese language, when employed without any word, phrase, or punctuation mark to indicate such a shift in advance, is very likely to confuse the recipient of the message and is frequently avoided; for example, one could add "*kinō* (yesterday)" or "*kare ga* (he)" before "*ame ga futta to itta* (said that it had rained)." In the case of *Genji monogatari* and "Jūryoku no miyako" however, the full exploration of this structure produces a remarkable effect, as the voices or focalizations of distinct characters and narrator overlap with one another.

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[11] This concept was originally suggested by Tokieda Motoki (時枝誠記). But I base my explanation on Miura Tsutomu's (三浦つとむ) interpretation of the term. See Miura, particularly 205‑228, for a detailed discussion.

This technique, dependent as it is on an intrinsic characteristic of Japanese, further relies on the morphological structure of the language. In terms of linguistics, Japanese is morphologically categorized as an agglutinative language, the "words" of which "are built up out of a long sequence of units, with each unit expressing a particular grammatical meaning, in a clear one-to-one way" (Chrystal 295). By contrast, English, along with many other European languages, is considered to belong to an inflecting language, in which "[g]rammatical relationships are expressed by changing the internal structure of the words—typically by the use of inflectional endings which express several grammatical meanings at once" (Chrystal 295). Considering this basic difference in linguistic structure of the two languages, it might appear at first hand difficult for an English writer to achieve effects similar to those created in *Genji monogatari* or of "Jūryoku no miyako," both of which depend heavily on the nested-box structure of an agglutinative language.

Interestingly enough, however, we can find in the works of William Faulkner (1897–1962) some stylistic techniques very similar to those of Nakagami. Nakagami was introduced to William Faulkner's work by Karatani Kōjin (柄谷行人) in his twenties,[12] and he was deeply inspired by Faulkner's works through his literary career. It is very probable that Nakagami had access to Faulkner's works mainly through Japanese translations. Yet, in his *Absalom, Absalom!* (1936), Faulkner employs a stylistic technique very similar to that of Nakagami; in Faulkner's case, he makes use of a present participle that is indeterminate in terms of tense as well as the objects it modifies (its function could be either adverbial or adjectival). This indeterminacy results in an overlapping and shifting of one character's reimagining of narrated events and the events themselves.

I would like to examine as a concrete example a sentence in the opening section of chapter two of *Absalom, Absalom!*. In this scene, set in September 1909, Quentin Compson, the twenty-year-old protagonist of the novel, listens to his father's story about the activities of Thomas Sutpen, a legendary villain from his town's past. As Quentin becomes more and more absorbed in his imaginative reconstruction of Sutpen's first day in Jefferson in 1833, his image of Sutpen becomes increasingly vivid. At the end of the passage in question, Sutpen is no longer a figure imagined by Quentin but becomes a person who attains independent existence in the novel's fictional world. From this point on, for about half of the second chapter, the omniscient narrator will represent Sutpen's

[12] See Takasawa and Nagashima, 743.

activities as facts, not as Quentin's imaginative reconstructions. I would like to examine the following quotation in some detail to see how Faulkner intermingles the narrative present of 1909 with the past of 1833; or in other words, what is internal and what is external to a character's imagination in the author's own unique style.

> It was a day of listening too—the listening, the hearing in 1909 even yet mostly that which he already knew since he had born in and still breathed the same air in which the church bells had rung on that Sunday morning in 1833 (and, on Sundays, heard even one of the original three bells in the same steeples where descendants of the same pigeons strutted and crooned or wheeled in short courses resembling soft fluid paint-smears on the soft summer sky); —a Sunday morning in June with the bells ringing peaceful and peremptory and a little cacophonous—the denominations in concord though not in tune—and the ladies and children, and house negroes to carry the parasols and flywhisks, and even a few men (the ladies moving in hoops among the miniature broadcloth of little boys and the pantlettes of little girls, in the skirts of the time when ladies did not walk but floated) when the other men sitting with their feet on the railing of the Holston House gallery looked up, and there the stranger was. (23, underlines added)

In this quotation the pattern of verb tense undergoes a subtle shift. Near the beginning of the quotation, a past perfect tense (had rung) is used to refer to the year 1833, whereas at the end of this long sentence, the simple past tense is used ("looked up" and "was") to refer to the same time frame.

Three further stylistic characteristics can be noted about this passage. First, there are four noun phrases that are followed by long adjectival clauses: "that" on the second line, "the same air" on the third, "the same steeples" on the fifth, and "a Sunday morning in June" on the eighth. The three relative clauses that respectively modify the first three of these noun phrases consist of a nested-box structure—that is, each relative clause modifies the preceding noun phrase and includes the succeeding noun phrase, which is itself modified by the next relative clause in turn. While these three noun phrases refer to things that exist in the narrative present of 1909 (story about Thomas Sutpen, the air, and the steeples), the relative clauses modifying them refer to some continuous state or repetitious action since 1889 or 1833 (Quentin's awareness of Sutpen's

story, the church bells ringing in the air, and the pigeons crooning in the steeples) and, as it were, represent the weight of the past that has accumulated in the present of 1909. In the case of the fourth noun phrase "a Sunday morning in June," however, not only its succeeding modifier but also the noun phrase itself refer to the morning of 1833. This noun phrase is modified by an extended prepositional phrase beginning with the word "with"; includes five nouns—namely, "the bells," "the ladies," "children," "house negroes," and "a few men"—as well as a parenthesis; the phrase ends with a temporal clause introduced by the conjunction "when." Through this extremely long modifier, the entire sentence as a whole seems to portray a detailed but static descriptive scene to "a Sunday morning/".

A second characteristic of this long sentence is that this "Sunday morning" passage contains three present participles and one infinitive, all but one of which function as the principal verbal component of a non-finite clause and thus represent compressed and congealed motion as a detail of the scene. The exception to this pattern, crucially, is the last present participle "sitting", which appears in the final temporal clause. When the reader reaches the sentence's last present participle "sitting," they are intuitively led to expect that this non-finite verb, like the previous ones, will function as the principal verbal component to the preceding subject "the other men." But with the appearance of the finite verb "looked up," the reader retrospectively realizes that "sitting" is not the principal verbal component of the clause but a modifier to it. The appearance of a present participle, the function of which is very different form those of the ones preceding it, signals the transformation of the entire passage from the static image of the past to the flowing narrative of the present. At this point, as it were, compressed actions expressed in the previous non-finite clauses start to thaw out and to regain life. Yet, because "sitting" as well as "looked up" are contained in an adverbial temporal clause that, in turn, modifies the preceding details of "the Sunday morning" ("the bells ringing peacefully . . . but floated"), they also contribute details to the descriptive scene. It is only the last and second main clause of this passage, "and there the stranger was," that becomes completely separated grammatically from the previous description of the static scene. Here the setting of 1833 has at last been set in motion as the main narrative present in the sentence and, indeed, for much of the rest of the chapter. In sum, the stylistic effect of this long sentence in creating a broad discursive shift depends heavily on the use of one present participle, the function of which must be retrospectively determined in light of later words against the reader's initial expectation.

Thus both Faulkner and Nakagami explore similar aspects of quite different languages to create the effects of an intermingling of the present with the past, or of the subjective with the objective. In the end, where fiction is involved, these opposing categories are necessarily constructed out of the language a given writer uses. In the case of both authors, the stylistic mechanism that facilitates the reader's cognitive jump from one category to the other derives from certain morphological features of the languages each writers use. In the field of Japanese literature, such dependence on the basic morphological structure of a language to create a distinct style brings about an unexpected similarity between Nakagami's stylistic technique and that or Murasaki Shikibu although their styles are perceived as disparate within the setting of writers contemporary to them. Maybe we could see here one example of the complex relationships between established structure and individual freedom, which has been an issue of debate since the 1970s in the field of human science in general. After all, every author, as an agent of a language, creates his or her own style, limited by but making the most of the language within which he or she is writing.

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