

CHAPTER III

ANALYSIS

A. ISHMAEL REED'S AND BENJAMIN "CHAPPIE" PUTTBUTT'S PERSONAE

A. 1. Ishmael Reed's persona

A.1. 1. His biography

Ishmael Reed was born in Chattanooga, Tennessee, in 1938, but he grew up in Buffalo, New York. After graduating from high school in 1956, he enrolled as a night student at Millard Fillmore College but transferred to the University of Buffalo as a day student with the assistance of an English teacher who was impressed with a story Reed had written. His financial needs were fulfilled by working as a correspondent for the Empire Star Weekly, a black community newspaper, and serving as cohost of local radio program that was cancelled after Reed conducted an interview with Malcolm X.

Furthermore, Reed as an individual surely can not be apart from his social interaction. His involvement in the Umbra Writers Workshop, one of the organizations instrumental in the creation of the Black Arts movement – which its effort to establish a Black Aesthetic – was influencing his black identity. Since being black means being mistreated, Reed pursues to restructure American society to make it more politically, economically, and socially equal. In many respects, the Black Arts movement holds a variety of political beliefs from its participants.

This makes them share concepts of African American liberation and the right of African Americans to determine their own destiny.

Thus far, those ranges of conflicting beliefs come to him as a reminder that the world is enriched by diversity. Every human being has his own cultural heritage inescapably. It builds them to be what they are. However, it does not refer to be their static cultural characteristics which, later, being falsely defined. Every cultural heritage has its own good and bad depends on the holders' realization. They are responsible to present their cultural traditions individually and socially. It does so to make them appreciate their own culture and respect the others' culture.

Consequently, this diversity causes the multicultural society. In Reed's sense, multiculturalism is not a threat. It is not an ethnic fixation, so that there is no need to re-segregate because their differences are regarded to be the obstacles to get along with each other. Being a multiculturalist means that he must emphasize the promotion of understanding, respect, and acceptance of cultural diversity within the global reality.

Indeed, Reed wants to reveal that what a man does is fully under his own will to empower it. A man has an authoritative power over himself without being interfered by others. Therefore, a man can invent any newness of ideas over time to purvey the more universal truths. As a result, Ishmael Reed's innovative writing and controversial action are to gain a greater comprehension of value systems. In doing so, Reed is defining a mean of expressing a man's experience in a manner distinct from the dominant cultural tradition.

Now, he is teaching at University of Berkeley, California, and often invited to attend a special course at Harvard University, Yale University, and so forth.

A.1. 2. His experiences of writings

Ishmael Reed's experiences of writings have had a contribution to his self-establishment. Reed is a poet, novelist, critic, and essayist who always tries to provoke the canonical matters. His powerful, innovative, and neglected writings consistently become his contributions. Many of his works often imaginatively deal with the language and beliefs of folk culture.

The more Ishmael Reed studied Yoruba, the more he appreciated his West African ancestors, who must be geniuses to be able to communicate in a language which was not only a great charm, beauty and poetry ... (120)

Here, he intends to show that the notion of 'mainstream' and 'margins' holds its absurdity in some extent. And his satiric wit novels are his weapons.

Ishmael Reed's major works are often constructed in a satiric form. He has cemented his position on the United States literary scene with *Mumbo Jumbo* (1972). Reed is known for improvising as he writes. The using of satire is purposed to criticize through humor, irony, caricature, and parody, in an effort to point out failings of a particular political system, a historical reality, or human nature and ultimately to defy the status quo. As a satirist, he appears his criticism to provoke some kind of a change. His indirect satire relies on the ridiculous

behavior of its characters to make a point to the reader. Reed's brilliant satire has provided something to delight and discomfort everyone.

Reed's first novel *The Free-Lance Pallbearers* (1967) is a parody of the Afro-American tradition of first person. Bukka Doopeyduk launches a rebellion in the miserable nation of Harry Sam, ruled by the despotic Harry Sam. Then, *Yellow Back Radio Broke-Down* (1969) that tells about a black circus cowboy with cloven hooves, the Loop Garoo Kid who becomes the hero. And, *Mumbo Jumbo* (1972) pits proponents of rationalism and militarism against believers in the magical and intuitive (www.math.buffalo.edu 3).

Continually, Reed's magnificent works are inevitably produced. There are nine highly acclaimed novels including "Japanese by Spring" (1993) and five volumes of poetry. There were also four plays, five edited anthologies including "Multi-America: Essays on Cultural War and Cultural Peace", and finally, five collections of essays.

From Reed's writings, he apparently often involves his works with the complex world of Black and White. Reed serves the idea of questioning the relationship between Black and White through the revisioning of their seemingly unsolvable conflict. Unlike the other African-American writers, in some senses, Reed attacks the way either Black's or White's attitudes concerning about the cultural rights. Reed views both differently by making fun of their conflict, so that he offers the other side of the world in a comical way. However, like any other African-American writers, Reed portrays the language and cultural practices of the African diaspora in general and African-American in particular.

A.1.3. His presence in *Japanese by Spring*

Ishmael Reed – a controversial African American writer – has done a different creativity and imagination. By perpetuating the minority issues that are prevalent in society today, Ishmael Reed has brought his audiences to the different angle to view the Other culture's existence. His innovative use of language and his freedom of artistic expression show his desire to engage with no arbitrary boundaries. *Japanese by Spring*, one of his *box-office* novels, offers another style of critically accepting a social issue set in an academic politics. He creates imaginative characters based on the well-known public figure in order to give a contrast impression towards them. His appearance in this novel is to distance himself with his main character, Chappie. 'Remember, the author was dead in the age of theory' (129).

Furthermore, he is also associated with allusion in his written works. According to the *Princeton Encyclopedia of Poetry and Poetics*, an allusion is a 'tacit reference to another literary work, to another art, to history, to contemporary figures, or the like' (Miner 18). He introduces variety and energy into an otherwise limited discussion. He suddenly speaks about political adventures in the middle of perpetuating feminist perspectives. Indeed, the use of allusion and paralelization are used to show a red line upon what he writes. This underlying literary device has the author consciously drawing on various sources and influences to construct the "reference" as a means of controlling the reading of the text. Like analogy, Reed's allusions such as Milton's work, Rodney King's incident, Shakespeare, and Anita Hill's case in *Japanese by Spring* serve the

pertinent story or figure with which his readers are familiar to refresh and strengthen their mind.

The using of some puns names that Reed performs in *Japanese by Spring* such as Puttbutt, Marsha Marx, Crabtree, April Jokujoku, and the like are to caricature the characters that they represent. Reed shows his disagreement upon a thing by ridiculing it. Reed is known to be a misogynist among black female writers and by exploring the character of Marsha Marx who extremely praises the feminist perspectives. Reed is mocking her.

Marsha was silent for a moment. "Chappie. do you know what you are, you're a reactionary asshole."

Puttbutt leaned back in his chair. "Ms Marx, without the asshole, human life would cease to exist." (110)

Reed is attacking those who he disagrees.

Reed's presence in *Japanese by Spring* as supporting character is purposely to counteract his universal truths toward Chappie's opportunistic actions, his novel's hero. Reed's interest on his Yoruban ancestor has become his proposal of confronting the canon. Western civilization.

He'd spent the first twenty years of his life reading books by dead white males (and some live ones too). He had read the Greeks and the Romans, the Germans, and the French, the British and the Spanish ... He needed some time off. (199-200)

He attempts to make a difference. When Chappie admires the white supremacy, Reed maximizes another perceivable civilizations, Yoruba and Japan.

According to him, the Americans can improve their relations with other countries by advocating changes in the American educational system to encourage students to read and write in an Asian or African language, in addition to a Western language. In *Japanese by Spring*, Reed and Chappie have the same awareness about Japan's future in the world power competition. "But he knew that if he could grasp Japanese, the future belonged to him" (48). Chappie's Japanese lesson is his bullet to shoot the target. If his shooting is right to the intended target, he surely gains the prize more than he ever thinks of about it. And it really happens when he becomes the second man in command at Jack London College. This position impresses him more than his tenure. On the other hand, Reed also puts some evidences and arguments over the possibility of Japan as the future world power. 'in 1991, the US is so obsessed with the forty-billion-dollar deficit with Japan, which means that Japan is selling forty billion dollars more in the US than the US is selling in Japan ...' (8).

The presence of Ishmael Reed in the last part of this novel signifies that he narrates about his ideas and thoughts toward the minority issue. He seemingly appears to be the observer. He tries to introduce his artistic freedom through a character named as his name, 'Ishmael Reed', to be his narrative persona. Here, Reed's (a character) interest upon Japan is questioned. He begins to 'see signs of trouble for Japan's continued prosperity' (205). He says that Japan's efforts to be equal with or even ahead from the United States are meaningless. It is not because their efforts are not gaining any progress or because of the unquestionable power of the United States. Indeed, Reed shows that the Japanese are overreacting toward the white's actions to them. 'The Japanese thought that since they had sat

as equals with white men ... they could do what their white brother nations could do' (206). On the contrary, 'the whites never saw the Japanese as equals' (206). It indicates that there is no friendly relation between those two world power representatives in term of being the number ONE. Thus, the minority issue may not publicly perform as it is as long as the superior firmly holds the world.

The inferior and the superior notion in the world competition have paid a great tension. The inferior who wants to change its colonialized experiences is facing a frustration and rejection in fighting for their existence. They figure out many ways to advance themselves. Invention. Researches. 'Mimicking the Western style' (207). On the other hand, the superior only knows 'restrictions, encirclements, barriers, pressures, and concessions' (210) when they get involved with the inferior. Therefore, they are calling for protectionism. Alarming. Warning.

Ishmael Reed puts himself as the third narrator to observe the given text and events rationally. He shapes an entire and stable perception about the emergence of minority's power. His retrospective narration shows how Reed (a character) argues that minorities can not be viewed as another side of the world solely neglecting its values. However, he is faced with paradoxical situations, which always destroy his stable perceptions. He states some statements or opinions containing opposite ideas that make it seem absurd or unlikely although it is true. Therefore, it sounds rather strange when at one point, Reed admits that Japan has a chance to be the superpower country, but at the same time, he doubts it because of the Western established imperialism as the powerful nation of

nations. This is Reed's syncretism where he gives multitude of (differing) ideas going on at the same time.

Above all, Reed is inserting his opinions clearly that universality and relevance have nothing to do with ethnicity when reaching across all strata and divisions. Universality is placed in a whole rather than in between. The relevant relation between the Orient/the Other and the West is about everything. If its relation is viewed from both sides, then each of them will not undergo the displacement – feeling and behaving awkwardly within the culture where they settle in.

A. 2. Benjamin 'Chappie' Puttbutt's persona

A.2. 1. As a black man in a white university

Japanese by Spring began with the story of Benjamin 'Chappie' Puttbutt, an African American teaching English at the fictional Jack London College in Oakland who was lust for his tenure. In this white university, he had to compete with the other members who come from different racial and social background. As the typical white university and the fact that he was black made his white colleagues do not take seriously on his intellectual side.

From the beginning of his teaching job at Jack London College, Chappie had made up his mind for getting the tenure. The tenure, he thought, was the best way to reach his ambition of being the outstanding black man among the white men. His tenure would lead him to pursue the power that he dreamt on. He made speeches, op-eds, and lectures in which 'would get him where he wanted to be. Would get him tenure' (10).

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He thoughtfully took some efforts to win the 'tenure game'. Being a military brat, Chappie had learned how to survive. And also his parents' education about life had put him into some considerations when he decided something for his future life. Every move he made always in 'a subtle, organized manner' (20) as what his mother always said. Indeed, being a son of a two-star Air Force general, he learned that the use of tactics and strategies was very influential for succeeding his plans.

Puttbutt's lust for tenure had made him a controversial person in campus. He had done a fashionable attempt that made him appear as an opposition of his other fellows. He had adopted a feminist perspective. He had done more than memorized 'every mediocre line by Zora Neale Hurston' (11). He wrote an article that was flowering the black women during the slavery period. His close relationship with Marsha Marx from the Women's Studies intended to confirm the feminists' support to vote for his tenure. He did not want to give the tenure to April Jokujoku, a firebrand radical lesbian ecologist activist. And he should be glad with Marsha's answer:

It's only talk, Chappie. Besides, I don't think you have to worry about it. Your devotion to the feminist cause is irreproachable. Too bad some of your brothers aren't as enlightened. (58)

Furthermore, Reed, in *Japanese by Spring*, had created Chappie as a single fighter in his lonely stand among Blacks. He wrote articles opposing affirmative action. He proclaimed that the black community's problems are of their own fault. He became the defender of the White.



The black students bring this on themselves ... With their separatism, their inability to fit in, their denial of mainstream values, they get the white students angry ... Black students, indeed black faculty, should stop their confrontational tactics ... The white students become upset with these demands. Affirmative action. Quotas. (6)

Chappie had allied himself with the power holder by 'risking ostracism from blacks by saying ... painful things' (17).

Chappie was against the communal wave. When Blacks fight for their identities over the White, he finds his identity within the White. His tenure would be his ticket to Oakland Hills, a place where affluent political, influential, and artistic aristocracy lived in. He wanted to parallel himself with the White. Being close to the White meant being close to the power. 'But even now he had achieved a modicum of success. All of his neighbors were white' (19).

He did not want to drown in the racism and victimization problem. It only resulted in pain. He thinks that the oppressed will not be able to touch the power if they do not come near the oppressor who owns the power. He saw racism and victimization as an explanation of his brothers' failure rather than their glory by blaming the system.

All of Chappie's opportunistic actions by praising the White were also to affirm his own power in having the aptitude and qualification to assess a mutual benefit. He believed that the tenure was awarded for skill in university politics. His speeches, op-eds, and lectures were generally fashionable attempts in attracting the 'superiority gaze'. As a black man in the white university, he had to

assure his white colleagues to gain their attention. He even might sink to any low to make his dream come true. His book entitled "Blacks: American's Misfortune" – which showed how he seemingly appeared as the Black's antagonist – was his brilliant weapon. It was his will to power in disguised form.

Moreover, Chappie seemingly tried to insist his professional advancement. He simply does what the superior's favorite and does it to the best of his ability, so that the superior begins to see him as vital and irreplaceable. This is the kind of power that he feels over his other colleagues when he is highly believed to get the tenure in which few others are willing to it.

While Chappie was busy with his opportunistic behaviour, his surrounding was responding unpleasantly. Dr. Charles Obi, a chairperson of African-American Studies department labelled Chappie as a 'turncoat' because he suggested that if the Blacks buckled down rather than yelled their excessive demands, so that the Whites would respect them. Otherwise, Dr. Obi always praised himself for establishing the Black Studies. He was the man who liked petitioning, forcing the black demands on white people.

Dr. Crabtree, Chappie's white colleague, also disliked him. He was the leader of traditionalists who always resisting Chappie's moves. Dr. Crabtree and his friend were 'a small but vocal minority. They're very influential' (43), therefore Chappie tried to convince them how he was so vital. However, those all were meaningless.

Moreover, his students laughed at and mocked him. They liked to make troubles and noise to humiliate him in class or outside his class. Worst of all, Chappie had to get involved with the son of Robert Bass, one of the most

powerful man in Oakland and the owner of the school as well. Bass Jr. created a cartoon of him in the student newspaper, "Koons & Kikes". Still, he handled it in a smooth way. His father's reputation was his precious supporter for Chappie's tenure (20). He did not want to ruin his well-prepared plan about his tenure.

Puttbutt's tendency to the Whites in order to impress them resulted in his reputation at Jack London College. He was marked with a new nickname. The white dog. Chappie attacked Blacks, on the other way around, hugged Whites at the same time. But, it was not a big deal for him. He had a big deal only with his tenure. Finally, the mail came. He was very surprised because the news really knocked him down. He had been denied tenure. All of sudden, he felt very unworthy. All of the praise and humiliation were resulting on nothing. The White had betrayed him. 'Just like Californians. Give you that serene surfer smile while stabbing you in the back' (73). Now, he was back as an isolated black man in the white mob. He hanged again the framed photo of Malcolm X. Then, he felt that he still had a chance. A chance to empower himself. He just knew it.

A.2. 2. As a second man in command

'Being denied tenure usually meant that the institution to which you were attached wanted you to shove off' (75). But Chappie ignored it. He was not easily giving up. His dedication to his job was everything. He wanted to prove to his father that his teaching job meant something.

Then, it was Chappie's open chance to enlighten himself again. Jack London College was undergoing a financial crisis and surprisingly the Japanese was its next owner. The Japanese bought the institution and became the first

powerful man in the campus. In fact, he was Chappie's Japanese teacher. It was Dr. Yamato who sat on the campus president's chair. Chappie now wanted to 'try some new kind of racism, yellow racism' (80).

In Chappie's manner, being the right-hand man made him gain full authority more than what he could get from his tenure. Drunk with power, Chappie fired some professors that he hated such as Dr. Charles Obi, Himmlar Poopovich who claimed that Blacks were inferior, and any other radicals with his tenure. At the meantime, he even demanded Dr. Crabtree, the most Eurocentric professor, to teach Yoruba language. And Bass Jr. became his 'servant' while his father was persuading Chappie to be one of his club members. Puttbutt was now the first man on the list. 'A lot of people came to ask him for requests and advice. People who had formerly treated him like shit' (103).

Being double-crossed by the White, Chappie's mind was filled with anger. He was no longer in the white side. It was a pay back time for him. His tendency to the Japanese was actually his mocking to the White. Now he really doubted the White as a civilized people.

He criticized Shakespeare as a racist. The fact that Shakespeare's notion about a black man and a white woman relationship, said Chappie, was underestimating the Black men. 'Shakespeare believed that the only uncorrupted interracial relationship can be that between a white man and a colored woman' (97). Reading Shakespeare is to 'keep up with the best that was thought and known, and also to see yourself, your people, society, and tradition in their best lights' (Said 1993: xiii). It reveals that the West is taken for granted as having the status of scientific truth. However, '... that thick lips are in now' (96).

Chappie was a black fang now. He re-established African-American Studies that were previously hold by Dr. Charles Obi. He wanted to emphasize its curriculum on African-American culture that would be focused in Yoruba. He, in this moment, attacked the White and restructured the Black.

Moreover, the Japanese regime emphasized that education and the measurement of intelligence do not require solely an American base. 'The campus, which had been lively with much goofing off, was silent under Dr. Yamato's new regime. There were, however, signs of dissent' (136). Dr. Yamato changed Jack London College into Hideki Tojo No Daigaku. Then, the European Studies department was merged with the Ethnic Studies department that was renamed 'Bangaku' or 'Barbaric Studies'. Everything rhymed in Japanese sound. It depicts that when one power oppresses, there will emerge another stronger power because, one ultimate power can not eternally live.

Chappie, as well as Dr. Yamato, in *Japanese by Spring* practiced what so called by Alfred Crosby as "ecological imperialism". It is 'the reshaping of the physical environment, or administrative, architecture, and institutional feats ...' (Said 1993: 109). The up-to-date languages in Jack London College were Yoruba and Japanese.

... English was hungry for new adjectives, verbs and nouns. It could use some more rhythm from a language like Japanese, which sounded as though it were invented for bebop. Atatakakatatta, past tense for the word warm. Doesn't that sound like a Max Roach attack? Even the word for ticket office sounded like the title of a

song that Bird wrote, or a line from a Bob Kaufman poem: Kippu Yuriba ... It could use some Yoruba drum talk ... (50)

Japanese language was at its peak of glorification under Dr. Yamato's reign. Chappie was prior to practice it with his other colleagues. He wanted to make it familiar with them. Moreover, the re-structuring of Black Studies under Chappie's hand was a sign that the 'underclass' was going to enlight its existence.

Once again, Chappie was against his fellow. When everyone in the campus could not stand with Dr. Yamato's rules, Chappie defended him instead. 'This man who was a one-man black public relations department on behalf of Western civilization was now a big Asia booster' (131). His Japanese lesson was a big thing in his life. He suspected that the Japanese would be the next powerful faction, therefore he had to attach himself to it. Then now, his Japanese lesson really spoiled him with power.

Indeed, Chappie's influential position as the second man in command was to dominate the college's departments. He was reflecting his Apollonian elements -- forcing his dominance. His will to power was in. This time, he really acted as the power owner. His position was his weapon. He changed whatever he discomfoted. So to say, he fully gained his will to power, to survive.

A.2. 3. As a man in his own hand

Being disappointed by the White, Chappie seemingly realized that he was 'caught between the struggle between black and white nationalists...' (82). His reputation of being labelled as either white dog or black fang drew him a lesson that it was not an either-or membership. Standing on the white side in the previous

time did not give him what he had hoped for. At the time being, his defense on his black ancestry even placed him in the conservatives' list.

Chappie stood in the middle without surely knowing his self-affirmation except his ambition to power. He was blinded by the enjoyment of owning the power. He saw Western morality as 'a group of persons ... have and exercise supreme authority within ... a certain population' (Minton 401). In effect, Chappie was willing to behave as highly powerful as they were. He wanted to be able to do what he wanted to do without feeling underestimated. He, as a human being, deserved to express himself.

The differences among individuals reveal that it is unrealistic to conceive human nature in universal terms, one set of rules. It disregards the basic differences between individuals. 'A man is nothing else but what he makes of himself' (Minton 200). A man has to be aware of what he is and to make the full responsibility of his existence rest on him. According to Nietzsche, moral values must be built upon the true nature of man, the internal power within man. By expressing his 'will to power', he expresses himself. Chappie's own nature did not exist for any group. He could be a defender of any group as though he really did it with a vengeance. However, 'he was for Chappie ... always referring to himself...' (83). His ability to control is showing the truly human characteristic. He controlled his acts to the glory of his life not for the other's life. His will is 'the real ultimate cause of act' (Minton 358). He pursued the power in order to compel the compliance of his freedom, a power to act in accordance with his choice. As Spinoza said that 'freedom was power' (Minton 361), to act whatever he can for himself.

Nevertheless, it was hard to say that Puttbutt's power did not work as he had planned before. After the changeover that was made by Dr. Yamato over Jack London College, Chappie was just a doll for him. Dr. Yamato said that he was the decision-maker and Chappie was only second in command. Chappie realized that he did not really play in the game.

Chappie was not feeling glad for the *Nihon-cu-o* curricula. It was a provocative to do it. Many of his colleagues were protesting against it. "Yamato, The Yellow Satan." The graffiti explained to him that for all this time, he had worked for Satan which meant that his actions had hypnotized by Satan's distinctive manner of doing and public speaking (139).

He felt 'ironic disillusion' (Said 1993: 187). He was tragically awakened by Dr. Yamato's chauvinistic rules. He came to his failure. His expectation was different from what the real world had showed him. He underwent 'the alienation of vision and the crisis in the self-image...' (Ashcroft 9). Chappie's 'impressions, dreams ... alternate with sections of ornate, mannered narrative done in the Oriental style...' (Said 1978: 182) brought him to the disenchantment. His unsuccessful dream paradoxically became his personal identity. He always ended up his dream in disillusionment. It did not value as worthy as his fashionable attempt to reach his dream.

Moreover, Chappie's Japanese man had made him conscious of what had been going on. He made his resignation. He was out of the 'yellow racism' game. 'I realized that I've made a mistake. I'm on board now. I'm singing from the same song sheet ...' (151). He joined with those who were opposed to the Japanese's reign, 'an indoctrination for Japanese propaganda' (153).

Then, the final day came. Dr. Yamato was under arrest. He was accused to be 'in on a plot to assassinate the emperor and the prime minister of Japan' (175). Chappie was confused. This time, he had no idea about it. He even never thought about it before. It was not the way to take the Japanese down.

When Chappie still questioned about what had just happened, Dr. Yamato passed him by secretly.

"They had us incarcerated in one of those federal prisons Puttbuttsan, but mysteriously we were released. The secretary of State offered us many apologies and said that it was all a mistake ... (184)

Chappie was given a new reality. All of Dr. Yamato's acts were under a secret conspiracy. 'The secret government ... the government within a government' (185). Chappie could not say a word. He consciously or not came to believe it.

At last, Chappie had made up his mind firmly this time. Although his Japanese lesson had sunk him temporarily, his enthusiasm for Japan was still very high somehow. Chappie in *Japanese by Spring* had practiced 'a contrapuntal reading' (Said 1993: 66) in his way down. He understood that something was involved with all these mysterious Japanese things. The Japan's lose and the mysterious release of Dr. Yamato played an important sign to maintain a particular style of the West as the right of the wrongs. White-man-as-expert is irreplaceable. The system is to make sure that no non-Western is ever allowed to be independent and rule himself. As a result, it gradually assumes that the colonized people are nothing if the colonializers do not live them to determine the subjective's existence with reference to the objective.



Anyhow, Chappie's acts indicated him as the exceptional man; Nietzsche's 'Superman'. He owns the Dionysian and Apollonian element in him. One time he was so pessimistic about life, then at another time he renounced it. His passion of actualizing his will would be controlled and harmonized with his intelligence, reflecting style to his behaviour and vision (Stumpf 379).

B. JAPANESE BY SPRING VERSUS MULTICULTURALISM: THE DYNAMICS DUO

Ishmael Reed's satiric novel, *Japanese by Spring*, has provoked his audiences to pay attention to the other side of the world. He explores the changeover of the West's superiority by performing another reputable power holder; that is Japan. Reed creates Japan as another power that possibly threatens the West's position in the world since Japan is still the world's second largest economy, as well as the United States' second largest trading partner. Therefore, Japan's considerable strength boasts a sizable number of highly competitive, worldclass companies. Reed views it as the opening possibility of the emerging of the Other's culture to be worldly admitted. It might enrich the movement of the world's changes.

The emerging of the Other's culture in a manner of being the West's competitor is the pre-introduction phase of multiculturalism. The Japanese takeover in *Japanese by Spring* is simply an example of liberating the Other's culture to be performed, although it seems to get out of hand. When the Other's culture is surfaced, it means that the cultural boundary does no longer exist.

Different cultures are not irreconcilable. One culture is not the other cultures' enemy.

B. 1. Orientalizing the West

Ishmael Reed's *Japanese by Spring* has achieved its reader's further expansion when the white university is taken over by the Japanese elites. As a typical white university, Jack London College had showed its particular characteristic in which the White's interest was the most important. For those who want to be a visible man must obediently follow the White rules.

Puttbutt had earned his tenure, not like this affirmative action types, playing on white guilt. He did it the old-fashioned way, he earned it. He was tired of anger, of petitioning, of forcing himself on the white people. He tired of revenge. (31)

In Chappie's case, his tendency on the white side had released him from the suffering of the double consciousness. 'Chappie's black days were behind him' (12). Nevertheless, this essential white's priority did not stay long. The Japanese takeover had opened the other colored people's eyes or whoever to expand their strings of thought to the Other's nuance.

Americans, whatever their backgrounds, have been experiencing their routines under the product of the White's consent for uncountable times. Whatever they undergo will become legal 'only if it fits the descriptions ... laid down by the intellectual or political authorities of the day, by the member of the ruling elite, or by the prevailing ideologues of knowledge' (Selden 98). In effect, this consent changes to be unreliazable oppression because this hegemonic process was present in the mass media as the easy way to influence people in

every rank of age or social status. They will be unconsciously affected. Then, this effect will be hard to cover.

Here I am, standing in front of the college class talking about my own culture, and some students would contradict me and say that they knew more about Africa than I did. I was dealing with a lot of eighteen-year-olds who were the products of the TV society and who basically believed that America was the greatest country to ever be on the face of the earth ... (11-12)

Therefore, the mass media as the smart way for perpetuating the process of hegemony is thoroughly influencing. Chappie had a big interest on Japan after reading that Japan would become a future world power. Then, he began to take the Japanese course. The news really affected him. At that time he was on the way to find out where he belonged and that news had brought him to start a distinguished journey of life. In the Puttbutt family, he was not really representing the Puttbutt family's tradition. All of his family members were getting their lives in the military field. But Chappie was never interested in it.

Chappie struggled in a distinct way from the others. He used his writing ability to get others' attention on him, especially the White. He often published some remarkable writings or made a controversial speech to let them know his existence. Again, Chappie was using the media to critically shape the others' mind that there was a special black man named Chappie. The mass media has several influences to its audiences, in relation to the issues of cultural diversity. 'Lot of media coming out telling lies about diversity. You know how they are. They do a quick tour of the campus and decide that it's undergoing a black takeover '(130).

Through the portrayal of the stereotyped, biased images of other people, the audiences might misrepresent the authentic character and socio-cultural values of these people.

One of the jobs of the media was to protect white America, its customers, from their devil. They must be seen as selfless stewards presiding over a society overrun by blacks, Latins, and yellows, engaged in “a tangle of pathologies.” Though 12 percent of those arrested for looting – including Santa Monica yuppies – during the Great Los Angeles Uprising of 1992 were white, the pictures of whites were associated with cleaning the streets after the chaos. (100).

Immediacy of information and opinion forming through the media is a trend to the present generation. In short, mass media is for exchanging ideas and opinions, even in zones of conflict.

When Oakland’s newspaper informed that the university was taken over by the Japanese elites, the university’s big men were in conflict. On the one side, they did not want to give it away. But, on the other side, the university was going down and only Japan’s money that could revive it.

The first paper that he always read was the *Tribune*. JACK LONDON BAILOUT DENIED. Just as he had wanted, Robert Bass of Caesar Synthetics had pulled his money out ... and his friends had followed suit ... But a new buyer had stepped in. He couldn’t believe what he read. A one-hundred-million endowment. A mysterious Japanese group had put up the money?... (75-76)

The surprising news about Japan's reign changed Robert Bass Sr.'s attitudes toward Chappie. Chappie's position in the Japanese's reign was marking a great increasing in relation on the acknowledgement of his existence. Robert Bass Sr. was asking him to accept Bass Jr. to 'wait on [him] hand and foot, sort of like doing community service' (101). He even invited Chappie to join in his club. The news forced him to do it because he had to go with the flow, so that he could remain in his business.

Reed is a great improviser. His tactic on Japanese takeover shows that he wants to improve the society's string of thoughts. He is 'outing' what the others wish to keep closed. He is not only aimed at the Western traditions which has attempted to monopolize the rest of the world at the expense of other versions of experience, but at the black tradition or the Other's tradition as well. However, it does not mean that he endears himself to either white liberals or black cultural nationalists. He wants to illuminate and reinvigorate tradition, which is combined with improvisation in cultural dynamic.

Moreover, Reed has chosen the Japanese as the replacer of the imperial American since it is the 'most revolutionary' nation in a manner of competition with the American. The Japanese-American intellectual Masao Miyoshi says that 'Japanese banks, corporations, and real-estate conglomerats now far overshadow (indeed dwarf) their American counterparts' (Said 1993: 329). As in *Japanese by Spring*, Reed has made Japan higher than United States. Reed increasingly attacks the American university politics in his cultural discourse. 'Dr. Yamato regards Harvard as an overgrown high school. He talks of a Japanese educational tradition that's thousands of years old. Harvard is only a few hundred years old ...' (113).

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In this time, the West was placed in the East's position. The East determined them. 'Japan was the only country that wasn't colonized by them' (62), therefore Japan had a right to parallel itself with the White.

Dr. Yamato started to make some changes in the campus curriculum. First of all, he took Benjamin 'Chappie' Puttbutt as his right-hand man. Then, Dr. Yamato frequently practiced his Asiocentric movements with Chappie's help. Every faculty was obligated to take an IQ test about Japanese culture. And the result was that:

The whites are complaining because, let's face it, they want easy question so as to mask their inferiority. They want questions that will allow them to continue to mythologize about the greatness of Europe. They like the SAT test because they can afford to provide their idiot children with coaches (Reed 143).

And no white could argue him. The Japanese became the reputable Other as they bravely showed their manliness to defeat the White.

The orientalizing of the West has put them to a disgrace place that used to be filled by the Orient. So far, every field of American's life even the rest of the world's life has been influenced by the White's things for a long time. But now by Reed's *Japanese by Spring*, they are brought into another way of living. Dr. Yamato, the Japanese man, was practicing the Japanese set of living. Everything was no longer based on the West. The Orient took in charge.

... Leave the decision making to me. I'll decide what name to give this school ... Important equipment all the way from Japan. Computer equipment. Laser technology. We plan to make Tojo the

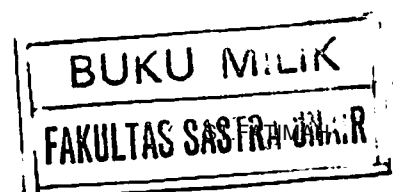
best school in this country. A center of science and the humanities
... They're all studying Japanese ... (138)

The West's corners were being limited. Every expense that made the West's advancement was cutting down. The changing of the school's name, the curricula, and the restructuring of the 'white' departments were their empowering efforts. The Orient had attempted to universally surface their cultural expansion. On the contrary, the West turned out to be the 'minorities' that were to be civilized (89).

... Americans should be put to work at things that will not strain their capacities. Wrapping packages and opening doors for their betters, or ladling out ice cream, taking hotel reservations lest they become a permanent underclass among developing nations. (144)

Moreover, what had happened with the changeover of Dr. Crabtree's set of mind had also marked to be a salient scene in *Japanese by Spring*. Dr. Crabtree, a Eurocentric professor, was demanded to teach freshman Yoruba. The current 'Other' university wanted to take advantage of his knowledge of Yoruba, the West African language. Previously, Dr. Crabtree was a man in the front row on account of the White's superiority. As the leader of the traditionalists, he intensely praised the White's glory for being the inventor of democracy and freedom. Nevertheless, after his Yoruba teaching, he became a fresh man indeed. He threw away all of his degrading opinions toward the outside world of the West.

"He's the one. Crabtree's been studying intensively. Pays me extra for classes on Saturdays and Sundays. The man had become fanatical. Has almost bought up the store. Sanya sold Malcolm



X's speeches, Nigerian clothing, talking drums, wood sculpture, records, and books by Adekanmi Oyedele ... volumes of poetry and fiction written in Yoruba ...” (124)

Crabtree realized that for all these times he had been trapped inside the country that held him at bay. He never came to a time when he could make any progress for himself, at least. He stuck on this locked circle of knowledge. He only ran around in the circle. Then, he was conscious about his silly racial pride.

“For years we’ve been saying that our tradition and our standards were universal. but Dr. Yarnai has taught us that two can play the game. And Puttbutt, I want to thank you ... for opening my head ... I was starving it. I was depriving it of intellectual nutrition ... We can always learn something. We don’t have to stop learning ... my devotion to these standards ... almost prevented me from embarking on this wonderful adventure. Learning this new language. Learning a new language and a new world ...” (155)

He even decided not to join with his other colleagues who wanted to rebel over the Japanese man. It is surprisingly shown that a Eurocentric professor can turn out to be a chauvinistic, ethnocentric person. It indicates that how great a culture is, at a particular time, people will come to recognize its weakness. People are unconsciously prevented to recognize other cultures by the shining of White’s culture that blind them even worst.

This surprising changeover also attacked Jack Only. Jack Only was the member of anti-Gloss movement. He spent a large amount of fund to denounce that multiculturalism was an infidel movement. Multiculturalism does not believe

in what is considered by the American intellectuals to be the true civilization. Mr. Only was in a hand for limiting the open celebrations of otherness with English Only campaigns.

Then, he was destined to meet Reed in Reed's homey stand. Reed was pressing Mr. Only's monocultural obsession down. He argued that Mr. Only had wasted his money and time for his dogged the one-and-only devotion because in this age 'heterogeneity is the way to go when competing in the global economy' (196). He said about how American style was not suitable for the parochial attitudes of the anti Glossos They could not provide him a profit in a multilingual global economy. Reed was very convincing. And the result was surprising when 'Mr. Only was going to fire all of his dried-up think tank apparatus ... and wanted Reed to build a new list from the ground up' (199). Mr. Only realized that he should broaden his customers.

In addition, the Japanese takeover was eventually signifying as an effort to vanish the White's trace. The expulsion of Asian-Americans was meant to avoid the university from the untrusted traitors. The Japanese elite thought that Asian Americans still lived in Western gaze. They supported Americanization. The Japanese elites wanted to stop glorifying 'some mythic past and ... such dubious claims that Europe is the birthplace of science, religion, technology, and philosophy' (90). And Chappie was taking his part in it. His comment on Shakespearean was noticed as his other challenges. He wondered how the Shakespeareans 'could read *The Merchant of Venice* and *Othello* without taking into account what some of characters and the language meant to Jews also to blacks' (99). The Shakespeareans were commenting something that they had little

knowledge of it. Thus far, Dr. Yamato's policy and Chappie's remark were promoting how the Other could be as well as the White, determining and criticizing.

Reed's writing provides a critical attitude with wit and humour in an effort to improve people's mindset upon the policy of the state's institutions. They are asked to follow Reed's target to the real code of attitudes. *Japanese by Spring* partly showed how they fundamentally based their cultural value system merely on the White's values. It appeared that they lost their cultural roots. Therefore, Reed necessarily provides a new circumstance where the White's values are decreasing.

"No wonder they're behind in every important field. Biotechnology. Superconductivity. Robotics. Microchips. That Hubble telescopes sent it up without even checking it. No wonder that you Americans are so dependent. The world's largest debtor nation. Obsessed with a welfare mentality. Your products are shoddy..." (143-144)

Moreover, Reed's satiric novel inevitably practices ridicule and irony as his techniques to open up his reader's mind in a relaxing reading, but also a wider understanding as well. The West's defeat from the Japanese elites was presented in a unique way. As the world has known that United States is where the money in, so that it is comically accepted when United States has to lose its power because of its debt. In this regard, Reed's parody is really meant to contrast the fact, and confront the existing historical theme. The existing history is made to confuse people's identity within a propagandic tension. It shows their invisibility

(Rusbiantoro 160-162). By exaggerating the West's loss, the Japanese amazingly turned things upside down. The Japs were playing around. Although, as Bhabha said that a parody is 'a strategy of colonial subjection' (Ashcroft 178), it shows how the Other is reformed.

Furthermore, White's curriculum was considered as a homogeneous Eurocentric curriculum. The politically correct language is only English. The American education only pays attention to what so-called literay canon because 'canons are recognized as the expression of social and political power' (Reed 346). Every student is obligated to study the Great Books. It indicates that American education is ignoring its mixed cultures and races.

Under Dr. Yamato's reign, the American education was decolonizing. The obligation of IQ test about the knowledge of Japanese culture and the Other's cultures were provoked to test how the White represented their democratic idea. Their know-nothing multicultural literacy is actually showing their backward. Their unquestioning worship upon the Western tradition results on the declining of their socialization process with the other nations of the world. The Eurocentrism and the English Only movement do not contribute much to their global knowledge.

"In order to have made such a statement you would have required some knowledge of the language."

"But, I – " He was sweating by now.

"Being the scholar that you are, you wouldn't comment about a language of which you had no knowledge, would you?" ... (112-113)

The positioning of the West in the East's place is identified as the rewriting of American history. 'The United States, uniquely blessed with surpassing riches and an exceptional history, stands above the international system, not within it. Supreme among nations, she stand ready to be the bearer of the Law' (Barnet 21). This fact is expressing how America becomes the dictator of law and peace all over the world. But America's defense of its idea of democracy and freedom appears to be injustice and misbehavior in the eyes of the Third World.

... I've been reading this so-called philosopher, Plato. All about such foolishness as to whether the soul has immortality. What nonsense. Hegel and the rest are full of such nonsense also. This ignorant man maintained that the Chinese had no philosophy. What rubbish ... (90)

To say so, America is decreasing at some extent. It is entirely repudiating European centrality.

In *Japanese by Spring*, the decolonization of America, particularly in a university politics, was seen as a new way to judge America. The Japanese takeover marked on the Orient-West challenge in which America derived system of civilization was rewritten. It was no longer based on the American principles, but it kept Japanese's establishing order. It is to demonstrate how the 'rise' of the Other's culture within the metropolitan centre can build the new emerging force. The minority owns the authorities that are applied in the society's subjectivity.

Hence the superior will not always overshadow the minority group. Minority can achieve their will in a competitive fight with the superior. The

Orient is something to be feared such as Yellow Peril, besides to be controlled. The Orient, under the White supremacy, has frequently tried to challenge the White's jargons over the minority.

All and all, the way the East orientalizes the West is pointing that each cultural group will not gain its supremacy forever. It is like a wheel that always moves on. Each culture can be on the top at one time, and on the other time, it can be under the other cultures. The circle of the power needs to move all time. If it stops, then it will make no progress. Its movement makes each culture get its chance interchangeably. It restores the dynamism of the world, contributes a different nuance in a shared experience, and learns to appreciate other civilizations of the world.

B. 2. Contesting Binarism

The university politics in Jack London College was inescapably portraying the two divisions of vision. First, a group of people whose devotion is to the imperialism. Jack London College was depicting the idea of White supremacy. Everything was under the White's agreement. Even Dr. Charles Obi, the chairperson of Black Studies, was actually a White's 'man'. He was brought in Ethnic Studies to protect the Eurocentrics' fright over the big enrollments in this department (114). This simply practices the process of establishing or maintaining an empire, a state of dominating.

Secondly, those who stay in the peripheral notion. Under the imperial mastery, some of the non-White groups uncomfortably play their part individually



or socially. Everything emanates from the White. Chappie's opportunistic acts were meant to get something from the White.

Those two divisions of vision hold an Orientalist view that is creating a distinct division between developed and developing countries. The division is directed to the issue surrounding the United States among foreign cultures. Kissinger, an Orientalist, acknowledges that the world faces 'presures of domestic forces on the one hand and of foreign realities on the other' (Said 1978: 46). The world is genuinely divided; therefore this quote shows how Kissinger directs the condition of having two poles with contrary qualities between the United States and the rest of the world. In short, they are different. The developed West, including United States, stand on a position of strength, while the developing countries, so-called Third World, generally acts, speak, and think in a matter exactly opposite to the European.

The division of foreign policy on account of the relationship between United States and Third World has been coined "binary opposition". The political problems between United States and Third World countries show how two groups represent as separate entities. By separating two cultures according to knowledge, Kissinger rationalizes the self-interested behavior on the part of the West and therefore a biased opinion is given as the best interest of the West. This rationalization promotes the opposition regarding those two groups of culture.

This binary opposition always gives a certain power to rationality by splitting up the world which given rise to hierarchies. People start to define things into two separated entities in which each signifies a distinct characterization depends on the authority's experience. For example: civilization vs barbarism,

power vs weakness, maturity vs immaturity, and rationality vs irrationality. The former is the determiner, and the later is the determined. These contrasting frames are describing frames of Self-representations by the West versus frames of Other-representations by the West's view of the East.

Moreover, the binarism is clearly showed in Ishamel Reed's *Japanese by Spring*. When the Japanese elites was going to buy Jack London College and become the next powerful man, Robert Hurt – the dean of humanities program – suddenly started spouting anti Asian hate speech. 'First they buy Radio City Music Hall, the Empire State Building ... Hell, this is nothing about multiculturalism versus high art or Afrocentricity versus Eurocentricity. This is about civilization against barbarism' (78). It shows that there is an arbitrary border between Jack London College's white men and the Japanese elites. The former is representing a solid meaning of civilization. The official line most of the time is that they rationalize the world's perception about the hierarchical division. They state that the first frame always refers to the highest level. So that, the civilization is represented by the West because they are civilized, powerful, mature, and rational.

On the other hand, the later is indicating the state of being without the standards of behavior, which normally associated with civilization. The Japanese elites, or also said to be the Orient, are 'existed as a set of values attached ... to a series of valorized contacts ... with a distant European past' (Said 1978: 85). Previously, the Orient was a good Orient because they did as they were told. But, there was a time when they learned that they had been conceived, undertaken, and carried out. Then, they plunged into barbarism because they did, as they wanted

to. This circumstance is happened to Dr. Yamato's reign when his reign was ended up with his arrestment for being a terrorist. He was accused to be racist and fanatic. Yamato later on 'helps to perpetuate the stereotype that all of [Japanese] are scheming, treacherous, and out for revenge' (177).

... Say that the blacks were lowering the standards of American education ... Argue that the blacks desired multicultural education because they couldn't cut it with the tough Eurocentric curriculum. Justify the Eurocore curriculum by arguing that American liberal values arise from the West. Wind it up with a plea for a common culture (white) and suggest that any deviation from this would lead to balkanization ... (111-112)

This scapegoating is to maintain the West's dignity, and afterwards to sustain its power because they do not want to feel in a miserable condition as though there is no reason that they are what they are.

The biracial non-White-White paradigm limits the speaking of the peripheries. 'A black man had no patent that a white man was bound to respect' (194). The superior rarely, or even never, admits the qualitative aspects of the minority. And the worst is that the White always cops the non-White's rights. The One always beats the Other with many tricks. It is to cover up the One's arbitrarily authority and to prevent the Other's consciously identity. So that, this master-slave relationship might hardly change into the slave-master relationship. The reversion will somehow lead to a new discourse.

The Western's will to power over the Orient shows that the West is willingly subjugating the Orient. The West desires to establish its empire and

sustain its legitimacy of hegemonic power. The West's imperialism is reflecting either domination or expansion. The process of imperialism 'dominates, classifies, and universally commodifies all space under the aegis of the metropolitan center' (Said 1993: 225). In addition, imperialism is unquestioningly accepted by the oppressed. The West's hegemonic imperial power is obtaining the Other's cultural sphere in a control of information. The Other absorbs the West's ideas in order to reach the West's legitimacy. Hegemony is 'a system of pressures and constraints by which the White cultural corpus retains its essentially imperial identity and its directions' (Said 1993: 323). The myth of the white superiority divides the world of the West ("ours") and the world of the Other ("theirs") to differentiate both patterns of civilization.

To say indeed, these binarism frames are always referring to singularity, Eurocentrism. Acceptance in the Western world requires living up by the struggle of assimilation. The non-White has to absorb the Western ideas in their mind, so that they can fit in with the White. The White plays as the dictator. Nevertheless, the new emerging force in *Japanese by Spring* interrupts the images of Western domination. For a moment, the Orient is above the American.

"We're going to closed down the Department of Humanity and move it into Ethnic Studies. You have African Studies, Chicano Studies, Asian-American Studies, Native-American Studies and African-American Studies. We will have a new department, European Studies, with the same size budget and faculty as the rest. My backers would like to eliminate all of these courses which

allow for so much foolishness, but they also want to show the faculty and students how conciliatory we are ...” (90)

In this sense, the binarism frames are reversed. It is the continual effort to dispute the classical concepts of harmony.

In relation to Ishamel Reed’s postmodernism, the binarism frames in *Japanese by Spring* are deconstructed. The conventional ideas of form are contested, as well as the canonical genre. It is useful to trace back to Derrida’s deconstruction. He refuted Lévi-Strauss’ binary opposition that shaped the value of hierarchical truth, but on the contrary, it oppressed the lower value and erased it (Rusbiantoro 15-16). Derrida challenged the truth hierarchy under the pattern of binary structuration because it is ‘the root of the ceaseless pattern of conquest and domination that has formed the fabric of human history’ (Ashcroft 49).

The hierarchy truth, then, is no longer viewed as the absolute truth. People attempt to contest the binarism. They figure out the same or partly the same notion on both sides.

The English department and the African-American department were similar. They had a habit of weeding out dissidents ... They were both paralyzed by theory, too ... But nobody complained about these attitudes for fear of playing into the hands of the enemy (white people) ... (82)

Therefore, the Japanese takeover in *Japanese by Spring* is marked as a rupture in which there is no center, no central site or fixed locus dealing with the knowledge together with social practices and power relations in Western world.

Notwithstanding the disruptive binarism, Reed's revolutionary writing has given a way to contest the origin. In *Japanese by Spring*, Reed gives a liberal reading through the new emerging force, the Japanese elites, in Jack London College. There are only interpretation and perspective (Sunardi 141). It means that people's understanding is not divided by the existence of the final meaning, otherwise by their own perspective. By interpreting a thing with his own perspective, he has elaborated his will to power. It emerges as a plural symptom in relation to the power differences (Sunardi 42). There are many interpretations because as Nietzsche said that there is no absolut truth, but there is truth according to who the speaker is (Rusbiantoro 13). When someone is able to surface its own interpretation outside the author's intended meaning, it notes the dynamism of his self-government.

Furthermore, *Japanese by Spring* disrupts the terms, the figures, or the images of the West's colonialism. The multicultural atmosphere in Jack London College made the students demand the variety shows performing the minority.

The American Cultures program at Berkeley was inaugurated after student demands that the university becomes more multicultural. With the American Cultures program, the university was requiring that each student take at least one course in ethnic culture before graduating ... (109)

The students disregarded the notion of the typical white university. They rejected the castigation of being provincial by studying American things only, too locally western-minded. To learn about other cultures is to learn something in order not to be as corporate cliches of a particular culture. Indeed, it is knowing and learning

about individual meaning, not generalized conventions that limit the recognition of cultural identity.

The Japanese power over Jack London College ensured that as the Other, Japan was able to rule the Western authority holder's game. The Japanese could take over it and became their master. The glorification of the Japanese is to show that the superiority of western civilization can not be the basic vision of the centre of the cultural measurement.

Ishmael Reed has trespassed the author-actor notion. The presence of Ishmael Reed in *Japanese by Spring* as a supporting actor has contributed an improvisatory literary convention. Reed aims at the recognition of changes that are over and over repressed by the ruling culture. Reed highlights Black and minority contributions in American patchwork. He lists the historical, mythical, and literary sources in the text itself. He puts parallelization to describe his own versions of history, politics, and culture. He attempts to parallelize his fictional scene with the various factual circumstances.

The Glossos wanted the United States to emerge from the American Tokugawa period, a period of repression and censorship in the arts. (The Tokugawa censored woodblocks deemed offensive and were satirized by Noh theatre). The Glossos felt that American civilization should be more cosmopolitan. More Meiji. Since the death of the Kennedy Era (Kennedy rescued Robert Lowell, Hamp Hawes, and listened to Bird) the country had been undergoing one of its periodic puritan interregnums. (193)

In addition, Chappie also brought his own vision of life. He was banishing black public figure. He did not hang up the framed photo of Malcolm X, a black nationalist, when he pursued his tenure. Instead, he praised the myth of white superiority and was against the so-called Pan-African.

Indeed, multiculturalism is when each cultural ethnic perpetuates their identity in a manner of respect and tolerance among others. Therefore, it is related to re-ethnicity. In this re-ethnicity process, the contrasting binarism frame is increasingly contesting. The anti imperial sections spur the blur distinction between Western (white, European, advanced) and non-Western (colored, native, underdeveloped) cultures and peoples. Both are separate entities, but each of them still depicts its own visions of civilization. They reflect the idea of multicultural harmony in which each culture does not extremely bring up their cultural vision. Consequently, it disappears the idea of civilization versus barbarism since one culture is never beyond the other cultures. There are no fixed standards that subjectively direct to the one ultimate culture.

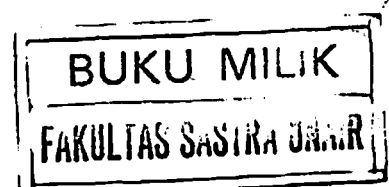
B. 3. The Prominence of Multiculturalism

Backdating to the past, the Eastern was undergoing the Western's false superiority. The Western frequently defined the Eastern communities. The East, or also known as the Orient, became the West's obsession. The Western's treatment toward the Orient is what Abdel Malek had noted as 'the hegemonism of possessing minorities' (Said 1978: 98). The West as a social group of supremacy dominates the East as the Other by ruling them. For Gramsci, a society in which a fundamental class emerges as dominant and directive in a moral and intellectual

aspect is meant to be a hegemonic society (Faruk 69). Every act is under the consent of the ruling class. Furthermore, the Orient as the colonized frequently reproduced Western discourse and characterized themselves as constituted by 'Oriental cultures' in order to be admitted as 'a team player' (18) not as an outsider. To be possessed by the West.

This Western hegemony over the Orient has led to make some strong statements concerning the Western domination as a discourse. Spivak's 'Can the Subaltern Speak?' has argued that colonial discourses make it impossible for members of subordinated groups to resist since they do so on the behalf of the dominant society (Gandhi i-3). This argument also suggests that powerful discourses like Orientalism are irresistible. In this regard, it is useful to return to Foucault's discourse and power, which is Said's basic fundamental notion. Foucault's power 'is that which annexes, determines, and verifies truth' (Ashcroft 167). Thus Western powerful discourse is 'a controlled derivation'. The Orient's character is found as character-as-designation in which their characters belong to a system, a network of related generalizations (Said 1978: 119). Specifically, the Oriental male is resembled with contempt and fear. They tend to be static.

However, the Other never simply takes the Western imperialistic biases for granted. They discover some forceful self-defense. Re-interpretation, reconstruction, and re-evaluation are some of their resistance against the West's approach. They practice a multicultural syncretism. Although they live within a hegemonic society, they figure out a new form that is intended to reject the Eurocentrism, yet to reflect their own cultural identity openly. The Other reaffirms itself within the Western land.



Thus, Japan as part of the Other group does not simply ignore its own qualifications. Japan has become the essential inferiority since 'Asia was forming a yellow market and the Japanese were asking to be the leaders' (49). And also since the Japanese defeat of the Russian in 1905 was seen by some African-American intellectuals as a victory of a colored nation over a white one (62). Japan's technology is also its strength to be a sophisticated nation. Japan has challenged the rest of the world, particularly America, with its ability to invent some remarkable products. Consequently, the other nations have particularly been amazed by Japan's enormous development. That is why Japan is more and more regarded as an economic rival to the United State. Then, Japan is attributed as a reputable Other. Japan determines itself to where Japan will flow its notable resources.

'Japan-bashers' (Said 1993: 17) has frightened as well as threatened the West's superiority. The above qualifications of Japan have proven that Japan's existence can not simply be put aside whether as a nation or a culture. Either as a nation or a culture, Japan is free to publicly inform its surpluses in a manner of competitiveness. Japan's off-center is in effect an obstacle for the West to 'interrupt' the Japaneses' live. 'In Japan, being fluent in English was not seen as an asset but as an aberration' (Reed 68). In addition, the Japanese feeling of being the civilizing bussiness longer than the rest of the world has encouraged them to be aware of their superiority sense as well as the White's (107).

As Reed elaborates in his *Japanese by Spring*, the mythical Jack London College is representing the idea of Oakland's syndrome when a new group of population is establishing some power over white population in a multicultural

setting. Jack London College was a multicultural university. Every minority group was having its own participation in a given department. The campus politics had managed them in such way that would supposedly be seen as an equal division. Nevertheless, these divided departments were more indicating that the Eurocentric supporters were doing their preventive measure toward the Other who was seeking for some power. The superior as the well-established group did not want to relinquish any power.

The millions of dollars that were going to multiculturalism were being exploited by some whites in another way ... some departments were taking the funds earmarked for multicultural courses and transferring these funds to the traditional-courses budget. This is the irony ... (110)

In addition, Benjamin 'Chappie' Puttbutt, Reed's black opportunistic character, was describing about Jack London's notion on the Yellow. Jack London -- a man whose name was honored to be the school's name and who admired Friederich Nietzsche -- was intensely aware of the Yellow Peril. He told that the Yellow, the Chinese -- as in his sense, was a threat to the white world. They were never in one way road with the White. His white-minded pushed him to believe that 'there was no way to communicate Western ideas to the Chinese mind. China remained asleep' (9).

London thought that the yellows, blacks, and reds were laughing at him. Laughing at Jack London ... China laugh at the West and, by implication, Jack London ... Jack London thought that "third world people" were laughing at him. (9)

Jack London's admiration of Nietzsche was marked on the sustainability of power. Nietzsche was a philosopher who intensely proposed the idea of being the power holder. Owning a power means that someone has the authority to command on, to be a master, and to subjugate others in his hegemonic domination. So that, Jack London, 'the Nietzschean übermensch' (7), indicated the notion of the highest level of humankind. He represents the aristocratic class, or ruling class, became leaders through their naturally superior abilities and stronger aggressive instincts. Such a man does not see a right and wrong, only a superior and inferior combatant.

Moreover, Ishamel Reed, himself, is a multicultural writer. He provides an idea of liberating the Other's culture to be the next power holder by emerging the minority's significant existence. He shares the traditional or folk culture in his works and expose its great extent.

He liked the etiquette that the Yoruba had established between older and young people because he'd had modern children call him by his first name (the United States could use some of the polite levels that existed in both Yoruba and Japanese). A youngster whom Ishmael Reed told not to pick up his peaches without asking permission, said: Fuck you. The highest insult that a child in Yoruba culture could receive would be to be told to "go home."

Which meant that one had not been properly trained. (120)

In doing so, he attempts to emphasize the cultural democracy in which each culture can have their own proportion of rights to be expressed. Thus Reed's point of 'off center' is characterized by diversity, multi-ethnic, and artistic freedom.

In effect, Reed's multicultural appetite arises his intention to glorify the minority's existence that he pours out in his witty novel, *Japanese by Spring*. In Reed's *Japanese by Spring*, a Japanese man took over a politically correct campus in Oakland, Jack London College. And in this white university, Japan had expanded its wing to start the new era of supremacy. Dr. Yamato – the Japanese man who presided the key position in Jack London College – reflects the Other's power in actualizing its presence as a reputable nation in the world. His imperialistic regulations were meant to criticize the White who always tries to dictate the rest of the world.

Regardless of how the Japanese power takes over the university, what the Japs have done is purposely to provoke that the Other has an opportunity to reach the top. This opportunity is not merely a lottery-ticket, but it raise one's bet in an attempt to advance the chance through the will to power, and in the sense to move to the more bigger chance.

... Reed believed that racism was learned. That racism was a result of white leaders of Western nations placing little value on nonwhite life, or indeed, projecting violent impulses upon those who lived under constant fear of white terror ... (209)

Reed criticizes racism as a way to upgrade the oppressed, rather than as a way to be pitied. By viewing so, the non-whites will yearn for their relief. When the Other has achieved the West's acceptance without losing the Other's cultural identity, the Other will be able to be free from colonial encroachment.

Dealing with the surfacing of the minority's existence, cultural and ethnic diversity is not a new phenomenon and, indeed, it always causes some

illustrations of situation and explanation for the presence or the absence of affair between different ethnic groups. That diversity creates the recognition of cultural practices by its members. Their recognitions present as the beginning of their appreciation. However, in a particular time, it disappears because they can not resist the ecstasy of everything in 'white'.

Today is the age of diversity. Human beings possess their own set of beliefs, values, and practices that define their identity. The number of different people consequently refers to the number of different culture. The idea of this variety is the state of being heterogenous. A wide diversity of culture addresses many issues, which surround the discussion of cultural identity of a race.

In time, the variety of culture as a source of certain identity comes to be associated with the nation that refers to the new history of society. '... By ignoring the history of the Cherokee, of African Americans, of Latinos, of Asian Americans and of European ethnics. American historians were contributing to the United States' racial nightmare ...' (126). Today's society has moved toward cultural pluralism that is now generally recognized as an organizing principle of this society. People now learn that variety is the spice of life. This transition has begun to dominate the cultural or even the political agenda of America as a country of immigrants. The United States of America has provided a haven for many different groups and has allowed them to maintain their cultural heritage. It explains how United States has put its foot on multicultural atmosphere.

The emergence of multiculturalism as a prominent term in Western discourse in general and American discourse in particular concerning cultural diversity has become initial stage for the lives of large numbers of people. The

feature of the United States is that its common culture has been formed by the interaction of its members of culture that has been influenced over time by immigrants. They frequently give contributions to the nation. In the way distributing their contributions, they promote their participation in as well as universally share values and norms.

In this sense, multiculturalism is a dialog between cultures that requires each of the participants' will to open itself up to the influence of and learn from others. 'Culture is not monolithic either, and is not the exclusive property of East or West. nor of small groups of men or women' (Said 1993: xxiv).

... any examination of American culture would show that they couldn't do without each other and that the blacks had become a sort of Schmoos of American culture, Al Capp's creature, who was an all-purpose thing. You could hate it, love it, exploit it, despise it, enjoy it, eat it, wear it, wash with it, kick it around, feel it up, pat it down, and it would be still be there for your use ... (83)

The full range of richness, complexity, and grandeur of human existence are the resources of society. Although the multicultural society has provided some distinctive cultural manners, each should have had in mind that it is not an obstacle to be committed each other in a shared community.

Reed uses Chappie to convey his idea about a social changeover when the minority acquires power; the majority is on their declination. Reed critically suspects it, as well as Chappie with his Japanese man's support. It seemingly sees that White may not be the better, if they do not have the Other as their comparison.

Indeed, the opening chance in multicultural society has attracted some professionals' interest – essayist, novelist, critics, and the like – to perform it on the stage.

The views of artists were not solicited by the media, who were creating sensational tabloid TV, featuring mostly right-wing opponents of antidiversity on panels and talk shows, members of Jack Only's think tank and the Washington-based Woodwork Foundation ... (126-127)

They are no longer limiting their vision based on the White's benefits. They begin to stand for their own tastes in revealing the idea of minorities' existences.

The multicultural movement is also portrayed in *Japanese by Spring* through the feature of Glosso United. This fictional union is created to promote how multi cultures are not a frightening phenomenon. Glosso United was an organization of artists who stand on the diversity movement on the behalf of multicultural recognition. They believed that 'if artists had paid attention to the central anti diversity arguments, the tanka and the haiku would never had been introduced into American poetry, and so on' (127). The American patchwork is multilingualism and multiculturalism. The diversity is the fuel of American global trends. It explains how America becomes the colorful country.

As a prolific writer, Reed views American literature as an ocean. '... it's large enough for all the currents that run through it, a body of literature reflecting all facets of what America is – a many-cultured society' (Reed 158). Reed's other fellows of writer are adventuring this ocean. They obtain their cultural heritage in order that they have a place to perpetuate the complexity rather than the fixed

sameness that refers to the stereotyping of cultural diversity within U.S. society. Their writing is a fight for cultural identity. Ishmael Reed and other American writers of many American races, colors, and cultures claim about their cultural identity in achieving a sense of self-fulfillment in a multicultural nationhood.

Multiculturalism is an undeniable reality. Human beings are culturally embedded in the sense that they grow up and live within a culturally derived system of meaning and significance. Thus far, the different cultures represent different systems of meaning and visions of life. Each culture has its own definition and understanding upon one's own life. Moreover, the United States of America as the multicultural nation often faces those kind of different traditions and strands of thought from each of American people. It has already been in Americans' day-to-day life.

Since this wider interaction of culture shapes in every corner of life has emphasized the state's political awareness, the multiculturalism movement is increasingly purveyed. *Japanese by Spring* successfully brought up the derived symptom of multiculturalism; that is culture wars. Ishmael Reed through his novel's hero – Chappie – proposes another feature of culture wars – Afrocentric school curricula, politically correct language, affirmative action, the racial distribution of intelligence, and the Great Books – that have been misfigured. Reed's trilingualism in *Japanese by Spring* is to depict how the Other's language can compete with the Master's Conquest's language.

The use of untranslated words as interface signs seems a successful way to foreground cultural distinctions, so it would appear even

more profitable to attempt to generate an 'interculture' by the fusion of the linguistic structures of two languages. (Ashcroft 66)

Indeed, Chappie's course of language study titled *Japanese by Spring* is going to be another multiculturalism's surfboard. Promoting another language beside English is to open up the worldwide's framework to the other nations's cultural existence, to shape up the heterogeneous world.

You white people ... who are into some kind of narrow-arsed homogeneity. The Japanese language includes thirty-five hundred characters of Chinese language. Kanji. They have Korean components in their culture. They absorbed English during the occupation. They have a special Katakana set aside for English. They read books by Western writers. They trade with the world ... You're the ones who are homogeneous. No matter how high a white may rise in this society's intellectual circle, with few exceptions they're still monolingual and culturally restricted crackers. You are the ones who want everybody to be like you, through your enforced assimilation ... (108)

It seems that White is mainly Eurocentric and blatantly racist. Western textuality is rejecting the multilingualism. Even 'the concept of bilingualism ... is considered threatening' (Reed 80). Therefore, the call for the Japanese and Yoruba language is to seek the cultural widespread movement.

By that reason in which multiculturalism opens the possibility of exposing one's cultural identity universally, *Japanese by Spring* promotes this idea as the new trend within the American multicultural society. The essence of

multiculturalism in this novel is describing how the Other appears contrasted as what the Western have determined. The feminization of Asians male is denied. Otherwise, Dr. Yamato was characterizing the masculinity of empire. This characterization stimulates the reader to do their farther expansion to the Asians male's horizon in which the feminine and weak characters of the Asians male are not completely true. The emergence of Asians as a visible large minority is persuading the other minorities to become more fully aware of their own history, although in *Japanese by Spring* it is unfortunate that the ending is ridiculed.

In the epilog of *Japanese by Spring*, Reed fully appears as another character in relation to the idea of multiculturalism that promotes the opening chance of experiencing every one's culture. Ishmael Reed was attending a ceremony that invited various guesses from different backgrounds. It was a multicultural party. People were not representing their own culture but instead the other's culture. 'Some of the teenagers are dressing hip hop clothes. While some Americans are dressed in traditional Yoruba outfits, some of the Nigerians wear Western clothes' (218). Every one was mixed in with one another in ways to know other's tradition and uniqueness, despite their differences. As an African American postmodernist writer, Reed is not merely rejecting the arrogance of Western forms and conventions. He intends to rediscover and reaffirm the power and wisdom of his own vernacular expressive traditions. He wants to universally market the Other's ways of seeing, knowing, and expressing reality.

Finally, the goal of the multiculturalism in *Japanese by Spring* is that a human future is free from toil and domination, instead of supporting the context for mutually beneficial human relationship and improvement. *Japanese by Spring*

pinpoints the recognition that every one belongs to a cultural group, therefore the other people must accept and appreciate cultural diversity as a positive feature of American society. Multiculturalism stresses the promotion of understanding, respect, and acceptance of cultural diversity because 'how did we come to appraise works of cultural criticism in terms appropriate to combat' (128). It demands the transformation of American's educational and political institutions in response to the new demographic reality. Specifically, it attempts to stop thinking of Western and American civilization as superior to other civilizations. The West's long-standing dominance in the world is no longer glorified because there are no objective standards originating outside of any particular culture by which to be evaluate the morality, goodness, or superiority of all societies. At last, multiculturalism is not in itself problematic, what is problematic is the politicisation of cultural differences in which make multiculturalism fall to be the enemy (224).

BAB IV

CONCLUSION