

An Adolescent's Dilemma between Fantasy and Reality: A Study of the Absurd World in *The Member of the Wedding* by Carson McCullers

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Introduction: Carson McCullers and her works

Carson McCullers (1917–1967) is a representative American woman writer of Romanticism in the South. A critic noted “the atmosphere and the wind in Georgia where she was born and grew up are portrayed in her novels”,¹ and the fact that she was always close to music since she was a child may have affected such characteristics of her writing. McCullers wrote *The Heart Is a Lonely Hunter* (1940), *Reflection in a Golden Eye* (1941), and *The Ballad of the Sad Cafe* (1943). She had written in these novels about something grotesque: violence, abnormal individuals, and freaks. *The Member of the Wedding*, published in 1946, however, is not about the grotesque. McCullers described complex feelings of a girl's adolescence in *Member*, and it was highly praised. Many readers enjoyed this story because “in *Member* both physical and mental freaks were not written as a primary theme”.² This story includes both romantic and realistic elements and is one of the greatest stories of adolescence in the twentieth century.

When Tennessee Williams read it for the first time, “He read it up, staying up all night not to stop except wiping away his tears.”³ He proposed changing this story into a play, and it was performed in Broadway. It can be said that *The Member of the Wedding* contains many elements of her adolescent life, and its characters came from her other novels. For example, Berenice resembles Amelia in *The Ballad of the Sad Cafe*. Jone Henry resembles Limon in *The Ballad of the Sad Cafe* and Sucker in her early story, “Sucker”.

The basics of Frankie seem like McCullers herself and Mick Kelly in *The Heart Is a Lonely Hunter*. With McCullers' height “5.7 feet at the age of thirteen”⁴ and with her costume like a boy, she looked like Frankie. McCullers wanted to leave Columbus for “contradiction in the South”,⁵ just as Frankie did. Frankie's desire of getting out of the hometown was portrayed through McCullers experience: “the desire of getting out of Columbus”.⁶ Mick has the same desire too and depends on her little brother Bubber, as Frankie does on John Henry. Besides that, Frankie is the same age as Mick.

The story of *The Member of the Wedding* takes place in the kitchen during three days in August of one hot summer. The protagonist, Frankie Addams is only a twelve year old girl. She is not a member of anything and thinks that she is

separated from the world. So she tries to escape from her life which seems to be confined in the kitchen by changing her name to F. Jasmine and joining her brother's wedding. However, Berenice Sadie Brown, a black cook, tries to make Frankie accept the realities of life: people can't ever be anything else, everyone is caught by something.

One aspect of this paper is about "the absurd world" which McCullers describes in *The Member of the Wedding*. What the absurd world is, and how it affects Frankie are the issues to be discussed. The paper also treats the process (rejecting, escaping from reality, and accepting it) in which Frankie accepts the absurd world. It is, in other words, a process of her getting an identity.

I. I wish I was somebody else except me: Fear of Isolation and Freaks

The story begins with the phrase. "Green and crazy summer."⁷

There are a lot of the Southerners' summer expressions in *The Member of the Wedding*. The whole story is covered with expressions about Southern climate. The days McCullers spent in the south strongly affect her works. One critic writes "McCullers described things that can be felt rather than seen."⁸ The phrase "Green and crazy summer" which is a motif of the work, symbolizes "loneliness", "the trapped place", and "the absurd world".

For Frankie, reality is an absurd world because she is a person who belongs to a member of nothing in the world. This is her isolation. There are two reasons for her feelings of isolation. One is an outside factor, and the other is her inside feeling. When the two are mixed, her feeling of loneliness becomes apparent. Frankie couldn't keep up with the rapid changes, including the growth of her body, that happens from that spring to the summer. The rapid change affects her isolation. The outside factors are that her mother died long ago, and that her father is too busy with his job to take care of her. In addition, she is separated from a member of the club and from her best friend, Evelyn Owen, who had moved to Florida. Besides, Frankie has few opportunities to meet school friends as there is no school during the summer.

The inside feeling of the isolation is a fear of becoming a freak. She seems to regard herself as a freak because her height has increased abruptly. She figures from her growth rate that she will be over nine feet tall by the age of eighteen. Frankie says to herself: "What would be a lady who is over nine feet high? She would be a freak."⁹ She has seen freaks at the fair: The Giant, The Fat Lady, The Midget, The Wild Nigger, The Pin Head, The Alligator Boy, and The Half-Man Half-Woman.¹⁰ She fears becoming a freak. To be a freak is to be increasingly separated from the world and friends. For instance, when people see someone who is weird or eerie, they fear them and don't get near. In a way, Frankie was treated as a kind of freak because of her height: "Is it cold up there?"¹¹ Also,

though her father refused to sleep with Frankie because she was thirteen, Frankie mistook that he refused her for her being too tall. The feeling of being separated from her father is her biggest feeling of isolation.

Furthermore, she fears prison because she has committed what she would call "sins" in spring so that she felt she would be separated from the world. There is a jail near her house, and she knows what the prisoners look like. She has defined them as freaks. If she was put into a jail, it would mean that she is a freak, so she fears to be taken there. As I noted earlier, for Frankie to be a freak is to be separated from the world, so she feels isolated. Sins Frankie committed are such as shooting her father's gun, stealing a knife, and "a queer sin" she did with a black boy, Barney Mackean.

She can not find a place she belongs to, being between a child and an adult. For instance, in spite of her cool calculation of her physical growth, she does not notice the childishness in the way she calculates. She still remains a child for regarding herself to be a freak. Frankie is still a child because she takes her "sins" much more seriously than adults do. I conclude Frankie is in the psychological gap between an adult and a child because her growing body means she is approaching adulthood, and yet her idea that she might become a prisoner declares her as a child. Fear of becoming a freak and her psychological gap are her inside feelings of isolation.

McCullers portrays symbolically the trapped place for Frankie who is about to escape from reality. The trapped place is Addams's kitchen. The kitchen has two meanings. One is that Frankie is trapped by herself and her troubles. The other is that people are caught by something. Frankie spends her time in the kitchen all during the summer with the same members: the black cook, Berenice Sadie Brown, and her six year old cousin, John Henry. In the kitchen, the walls are covered with queer drawings John Henry painted and no one can decipher, and there is music, commercial messages and news of the war from the radio which is always turned on. Nothing happens in the kitchen, and the same conditions make her feel trapped. It is described as "the trapped place". Frankie can't stand being in such a place. The critic, Barbara A. White, notes "Certainly to Frankie it seems a kind of prison".¹²

Heat expressions in the South pervade in McCullers novels. They are used to show stifled feelings in *The Member of the Wedding*. Such a tendency in McCullers' writing is based on her being born in the South and suffering from childhood sickness, "McCullers uses heat to suggest boredom and restriction and cold to suggest liberation."¹³ For instance, McCullers writes: "The world seemed to die each afternoon and nothing moved any longer. At last the summer was like a green sick dream, or like a silent crazy jungle under glass."¹⁴ The atmosphere in the scene is motionless. The heat seems to create suffocation. These expressions symbolize that

Frankie is trapped in the kitchen so that Frankie can not get away from the kitchen and the whole place. She can not be free from restriction either, if she lives there.

As I have noted, the isolation and fear of being a freak (another form of isolation) are the problems of Frankie. The world she lives in with these problems is "the absurd world" for her. It makes her refuse her identity: "she is not she". Because of this, she says "I wish somebody else except me".¹⁵ The isolation leads to the image of freaks, and the fear of becoming a freak causes her further isolation. The absurd world is probably the reality for Frankie. Frankie wants to refuse her identity, "She is She", because she is a person who is isolated and in danger of being a freak. Consequently, the absurd world equals "She is She". If she accepts reality including her problems, she must accept all the troubles as Frankie.

Then the news her brother Jarvis will get married comes. Why is she so engrossed in the wedding? She seems to treat it as a means to escape from reality. I will discuss it in the next part in detail. This topic may be related to an incident written in McCullers' autobiography. Just like Frankie who can not accompany Jarvis and Janice for honeymoon, McCullers was disappointed with the broken plan of her trip to Vienna with her friends.¹⁶ The author's feeling of being abandoned overlaps with Frankie's.

II. The We of Me: Escape from Reality

Frankie thinks becoming a member of something is a means to get out of isolation. She wants to feel connected with people who travel all over the world and see things and have relations with many people. For Frankie, soldiers can fill these two requirements. She admires their mobility. They can travel and see the world. Besides, she regards them as people widely admired for their activities. Thus Frankie makes up a fictional image about soldiers. According to Frankie, instead of being isolated, soldiers have a strong sense of solidarity. Being a girl and child, she can not join the war, so Frankie attempts to donate her blood in order to feel connected with them. This is the way her life would flow in the veins of people living in all over the world. However, The Red Cross does not take her blood because she is too young. The reality: her age, which she cannot change, is a factor to prevent her from escaping from her life, so her feeling of isolation increases. Consequently, Frankie considers herself to be separated from the world.

"I wish I was somebody else except me. Frankie's remarks can be interpreted as a kind of resistance against the absurd world. Frankie tries to be somebody else by changing her name. Changing her name is for Frankie to part with her identity. She declares she is not "She" but she is other "She". If she is not Frankie, she will be released from reality including problems of isolation and being a freak, because "she would think that changing a person's name can change the person's nature."¹⁷

Frankie changes her name into F. Jasmine. She adopts F. Jasmine to make it match the initial "Ja" with the "Ja" of Javis and Janice. Javis is a soldier stationed in Alaska, and Janice comes from Winter Hill. As I have noted, Frankie has defined soldiers as "joined people." The fact her brother is a soldier must give her a great hope. Besides, Javis is in Alaska. Frankie fancies that there is much snow and many Eskimos in Alaska, a place she has never seen. It is the opposite of her hometown, a very warm place. Winter Hill, the name of the town where Janice was born and where she will marry Javis, sounds also very attractive and hopeful. The cold elements of Alaska and Winter Hill create certain releasing effects on Frankie. Frankie tries to join the "Ja" trinity to be released from her current boring life.

Though Javis and Janice do not permit her to go with them yet, she confidently tells Berenice and John Henry about the wedding plan. She says she does not intend to return home after the wedding. She goes on the honeymoon and lives with them. She utters that if they do not take her, she will shoot herself. Her plan is neither realistic nor workable. It is nothing but a fantasy from childish recklessness. Besides, because the plan occurred to her suddenly, there is no logic in it. Frankie says that it is difficult for her to make Berenice understand things. She is impatient with Berenice because she can not logically explain her plan to Berenice. But she has gone too far with her plan to back out, having grandly told Berenice and John Henry about the plan. She needs a logical excuse so that every one can understand her plan. The excuse is "the We of Me". Frankie thinks "the We of Me" idea is logical because there is a reasonable relationship with Javis and Janice. "And as she sickened with this feeling a thought explanation . . . the hull of the old Frankie left there in the town alone."¹⁸ She is satisfied with the idea, even if adults hardly understand it. She is confident of "the We of Me". "The We of Me" idea serves her so she can explain her plan to people.

Readers may wonder why "the We of Me" for Frankie are not Berenice and John Henry, though she is already a member of some things in reality. It is because the three always spend time together during the summer, and "a black woman and a child do not raise her status."¹⁹

Thus Frankie becomes a "joined person"²⁰ from a "separated person" because of this fantasy. Besides, "As Ja she is no longer a freak or prisoner."²¹ Reality itself is freakish for Frankie. As we regard F. Jasmine and "the We of Me" as her escape, Frankie is no longer a freak at all, once escaped from reality.

"Because of the wedding, F. Jasmine felt connected with all she saw."²² In chapter 2, when the day before wedding comes, Frankie goes into her fantasy world from reality and tries to find a big hope. Frankie's sudden act of going to town and speaking to strangers about her plan is done by the "connection" she felt suddenly.

The connection makes her feel strongly joined, not isolated. The connection Frankie felt at first is the "Ja" trio. In her fantasy world, she is free from isolation, but her fantasy is beyond people's understanding. Frankie built up a fantasy that she is connected with all the people living in the world. I conclude that her refreshed heart comes from the joy that she is no longer isolated and from her imaginative character, as Bereice points out: "This is a serious fault with you. . . . You cozen and change things too much in your mind. And that is a serious fault."²³

Frankie appears in a pink organdie, lipsticked and with Sweet Serenade. "F. Jasmine sounds older",²⁴ and her usual costume, crew cut, costume of shorts and cowboy hat make her a little like a freak. She wants to alter her boyish everyday costume to fit the adult sounding name—F, Jasmine. Frankie attempts to show by the transformation that F. Jasmine is different from Frankie, who was dirty and freakish. When Frankie sees her father, who refused to sleep with her, she speaks to her father in a different mood, kind and soft. Now she feels connected with everyone. For instance, Frankie is not jealous of a soldier whom she meets at the bar called Blue Moon because she fancies that she is connected with Javis, who is a soldier, and she can travel all the world like a warrior. She had not thought that she could go in the Blue Moon. There had been trouble there and the criminal had been taken to a prison, and Frankie saw herself as a prisoner as well as a criminal. But that morning, Frankie can enter the Blue Moon as "Ja", because the power of "Ja" takes away her fear of being a criminal. Thus Frankie feels increasingly the worth of "Ja" trinity and does not feel isolated at all.

I interpret her action in the morning as her escape from reality. She is "a person who tries to relate selfishly with the unreal image that she has described".²⁵ It occurs as a "gap" between Frankie in the world of fantasy and people living in reality. The gap is caused by Frankie, who is living in her fantasy world selfishly. For example, her father enjoys some moments of stillness every morning, drinking a cup of coffee. Though Frankie knows his habit, she says "Papa, I ought to tell you now. I'm not coming back here after the wedding."²⁶ The remark declares her childish selfishness caused by her fantasy. But her father does not listen to her talk: "Will you tell me what has become of the monkey-wrench and screw-driver that were in my tool chest on the back porch?"²⁷ It is a realistic question because he is a person living in reality unlike Frankie. Frankie talks about her plan and her father asks her where the tools are. There is no communication here. When she asks her father if she can buy a wedding dress, he answers her question. "He heard, and after a consideration, gave her a permission."²⁸ It is the only realistic question that he can understand. The gap between Frankie staying in her fictional world and her father living in reality occurs in this conversation.

Moreover, Frankie speaks to strangers in town about her plan. Her oneway-talking to strangers shows the power of her wish to escape from reality. But the strangers

Frankie speaks to leave her like her father. A clerk in the Blue Moon does not respond and a woman cleaning at the porch only says "Well, I declare."²⁹ Frankie feels good because she believes that the strangers understand her plan. Frankie assumes a person who says something about her plan to be a person who would likely to interfere with the plan, and a person who says nothing to be a person who understands her plan. Even when the strangers do not agree with her plan, Frankie believes that they understand it because Berenice is not with Frankie there. Frankie knows that if she talks about her plan in the kitchen, Berenice must object to it. "It is far easier to convince strangers of the coming to pass of dearest wants than those in your own home kitchen."³⁰ However, in spite of being obvious that no one understands her plan, Frankie keeps talking to the strangers about her desire, and regards them as people who understand her plan. Her behavior in the town is beyond people's understanding.

Thus we know the process of discovering "the We of Me" and regard her act of the morning as escaping from reality: "A person who comes into the subjective world, so to speak the fictional world."³¹ If Frankie lives in the fictional world during the morning, she gets away from "I" person to be "other" person Frankie hopes to be. Of course, Frankie's individual identity does not exist in the fictional world at all. Frankie is in the fictional world only for a few hours, and eventually, she must return to the kitchen. I conclude that Frankie is a person who belongs to "the trapped place". That declares there is reality in the kitchen for Frankie.

III. I am I, and you are you: Power of Reality

When Frankie, who feels hopeful about the future and connected with all in town, gets home, she is pulled back to reality. "The afternoon was like the centre of the cake that Berenice had baked last Monday, a cake which failed."³² The cake seems to symbolize the summer climate that binds Frankie because of its damp and gummy richness. Furthermore, it makes readers visualize the walled place and the ground which is too muddy to jump on, because of "the edge risen light and high and the middle moist and altogether fallen"³³ When Frankie returns from the town, the climate and kitchen are the elements which make Frankie feel reality, even though she felt good in the morning in town.

There seems to be the absurd world not only for Frankie but also Berenice and young John Henry. McCullers describes the world as absurd not only for Frankie but for Berenice and John Henry: "Tune of the piano which only one decimal scale is missing. A deck of cards which can not be used to play a game because several cards are missing."³⁴ It is unreasonable to John Henry that a biscuit man does not turn well. Making a biscuit man, he decorates it with a nose, a little grinning raisin mouth, and a walking stick. But all the work of John Henry is spoilt when the biscuit man was baked in the oven. The biscuit John Henry made is nothing

but an ordinary biscuit so that the biscuit, which John Henry imagined to be pretty and fantastic, does not exist.

We know the principle and behavior of the character from their attitude toward the absurd world. I define John Henry as a perceptive person who is only interested in the present. Being six years old and an idiot, he can not think logically, so that he can not help depending on his senses. We notice John Henry mostly depends on his senses judging from the strange drawings he painted in the kitchen. Though he is too young, he resists the unreasonable word. For instance, he refuses ever to be left out. And he questions Frankie and Berenice about everything and wants answers he can understand. These actions of John Henry can be interpreted as resistance to the absurd world.

Berenice Sadie Brown is a person of realistic principle. She faces reality, having accepted the absurd world. It is contrary to Frankie. The death of her first husband, Ludie Freeman, is absurd for Berenice. She loved him best among her four husbands. She says "Now I am here to tell you I was happy. There was no human woman in all the world more happy than I was in them days."³⁵ But Berenice knows the severity of reality through her husband's death because unhappy life descended on her after his death. Berenice's action was like Frankie's. Berenice, like Frankie, searched for impossible things. When she saw a man who resembled Ludie a little, she was under an illusion that Ludie was alive, and got married to the man and became unhappy.

Her artificial left eye symbolizes her unhappy life after the death of Ludie. The artificial eye has two meanings. One is the absurdity of her unhappy life which resulted from the absurd death of Ludie. The other is social absurdity. It is discrimination against blacks. The color of her artificial eye is "blue". The fact that black Berenice wanted white men's blue eyes makes us imagine the difficult lives of blacks in those day. The artificial eye can be interpreted as a modest resistance to the absurd world.

The death of Ludie and racial intolerance are the absurd world for Berenice. Berenice accepts the absurd world through these troubles and knows her personal and black identity that make it impossible for her to choose by herself: "Black is a black", "I am I". The death of Ludie and the blue artificial eye which resists against white society are the elements that lead Berenice to realistic principle. In *The Member of the Wedding*, Berenice is the only person who can make Frankie, who says "She is not she, she can be other person", accept personal identity of "You are you", so Berenice leads Frankie to reality.

Berenice knows if you search for things unrealistically, you will be unhappy, because she has experienced an unhappy life after the death of Ludie. The unrealistic action for Berenice is that she kept looking for men like Ludie; for Frankie, it is the attempt to join the wedding. Berenice, unlike Frankie, knows that people cannot

ever be anything else because Ludie was Ludie and her other husbands could not be Ludie.

We all of us somehow caught. We born this way or that way and we don't know why. But we caught anyhow. I born Berenice. You born Frankie. John Henry born John Henry. And maybe we want to widen and bust free. But no matter what we do we still caught. Me is me and you are you and he is he. We each one of us somehow caught all by onself. Is that what you was trying to say?³⁶

Because I am black. Because I am colored. Everybody is caught one way or another. But they done drawn complete-ly extra bounds around all colored people. They done squeezed us off in one corner by onself. So we caught that firstway I was telling you, as all human beings is caught. And we caught colored people also.³⁷

Berenice's personal life and black people's lives obviously appear in her with such emphasis. Ludie Freeman's surname symbolizes "freedom". Freedom and "being caught" means the opposite. She felt caught after his death, because she recalls "When I was with Ludie, I did not feel so caught."³⁸ If she did not feel caught, she must have been free. However, after Ludie's death, she does not feel free. Ludie Freeman is a metaphor for freedom.

Berenice, who lost freedom, is caught by various factors. She is caught as a black person. She is caught as a person, because she is a widow, a divorcee, a poor person, a middle-aged person and a woman.³⁹ These factors make Berenice's power of resistance against reality become lost so that she becomes only an observer of reality. Berenice is about to get married to T. T without feeling passion and enthusiasm. Berenice resigns herself. Berenice faces reality by marrying T. T. Berenice recongnizes her position and accepts the state. In the marriage with T. T, there is no perfection Berenice had hoped for before. Though T. T. is not like Ludie, Berenice settles for him. To recongnize the absurd world is to understand that I am I, you are you, and Ludie is Ludie.

On the other hand, Frankie rejects forcefully the identity of "I am I" and goes to the wedding. The fact that Frankie's plan is broken makes readers anticipate the dramatic ending.

IV. I know: Frankie's acceptance of her identity.

The wedding Frankie waits for so impatiently is over. The wedding itself is expressed only in a few sentences. "From the beginning to end the wedding was unmanaged as a nightmare."⁴⁰ Frankie's attitude toward Jarvis and Janice is of "a

figure with too much expectation, confidence and good faith to try to relate to a fictional image made up in fantasy in spite of fruitless and onesided actions,"⁴¹ because Frankie does not tell them about the most important information, her plan. Frankie makes up the fictional image for Jarvis and Janice and mistakes that they understand her plan.

Most critics comment that Frankie forgets her plan by finding a new hope with a new friend, Mary, and it is making a compromise with the new plan. If the critics' opinions are right, it merely means Frankie changes an old plan into a new plan. "Other I", the biggest problem for her, is not explained.

I disagree with the critics' opinions. My opinion is that Frankie has accepted reality when her plan was broken at the wedding. "The earth was enormous and still and flat. Between herself and all the places there was a space like an enormous canyon she could not hope to bridge or cross."⁴² This phrase means that Frankie does not feel separated from the world, but she parts from her fantasy, knowing the gap between the fictional world and reality. Retrieving Frances instead of F. Jasmine means that she accepts reality, and that she parts from her desire for the "other I". I conclude that she parts from the wedding plan and her desire in this action.

The new plan with Mary, too, declares that Frankie has accepted reality. The new dreams are writing a poem, becoming a foremost authority on radar, and traveling around the world with Mary. "Her new dreams are socially acceptable and easily within her reach"⁴³ compared to her unrealistic hope to be another person. I conclude that their new plans are making a compromise, but she knows plans which she can fulfill by accepting reality.

At the end of the story, the absurd death of John Henry suddenly occurs. His death is absurd because he is very young, and it is hard to imagine death and suffering from his character. Frankie also thinks "the word suffer was one she could not associate with John Henry."⁴⁴ When McCullers describes absurd deaths of people, she uses expressions which have nothing to do with the heat of summer: the days of Ludie and Frankie's mother's deaths are in November. The day of his death had "a golden morning of the most butterflies, the clearest sky."⁴⁵ Such "cold" expressions seems to mean liberation according to McCullers' writing manner. Death may be liberation in her idea.

McCullers might have described John Henry through her experience because she was confronted by the death of two neighbor boys. One of them, Robbin Mullin, like John Henry, often came to her house and they had meals together. The fact may have affected her description of John Henry's death.

The critics noted that fall gives Frankie a happy mood, and that Frankie is full of new plans with Mary and not bothered by John Henry's death. My argument, however, is that she can face his absurd death calmly and does not have to show

rejection of it, now that Frankie has accepted reality. If Frankie still lived in the world of fantasy like she did before the wedding, she must resist his absurd death because Frankie has resisted what she could not understand. On the contrary, when she sees the coffin, she only says to herself "she knows". This is the evidence that she already knows absurdity so that she is not overwhelmed by his death but accepts it.

The death of John Henry reminds Berenice of the death of Ludie. Her brother Honey is in jail. Such absurd troubles happen to Berenice. The compromise those critics noted may apply to Berenice's action. Accepting absurdity is making a compromise for her. "Some of Berenice's dreams have died, as have Frankie's"⁶ The dead dreams of Berenice are Ludie and finding men like Ludie and living with them. But she settles for a life with T. T. and gets married, although he does not make her "shiver". This marriage must be a compromise. She who has accepted many absurd things knows about making a compromise.

I conclude that the new plan with Mary neither makes Frankie forget the wedding nor John Henry's death. Frankie becomes able to face reality after the wedding. When Berenice told her point to Frankie, it was not a quick remedy for Frankie, but because she accepted reality after the wedding, Berenice's emphasis was effective enough. The new plan, the compromise and finding new hope are the elements to relieve Frankie's mind. Though the death of John Henry is abruptly described in the last few pages, readers may feel the ending conveys a happy mood. The elements of the happy ending are that Frankie is accepting reality and responsibility, and fall is coming so that she is liberated from the heat of summer, and she is content and simply mad about the new plan; she is euphoric.

Notes

1. Barbara A. White, "Loss of self in *The Member of the Wedding*" In *Carson McCullers*, Ed. Harold Bloom (New York: Chelsea House Publisher, 1986) 126.
2. Kenichi Takada, et al, *Tanoshiku Yomeru America Bungaku*, (Tokyo: Mineruba Shobo, 1993) 139.
3. Virginia Spencer Carr, *The Lonely Hunter: A Biography of Carson McCullers* (New York: Carrol & Graf Publisher, Inc, 1976) 271.
4. Akemi Asai, "Carson McCullers and the South: The young protagonist in *Clock Without Hands*" (*Kwassui Review* 35, 1992) 85.
5. Asai, The young 84-85. McCullers had disliked racial injustice in Columbus. She refused to give her novels to the public library that blacks could not use.
6. Asai, The young 84.
7. Carson McCullers, *The Member of the Wedding* (London: Penguin Books, 1946) 7.
8. Akemi Asai, "Carson McCullers' Expressions on Landscapes in *The Ballad of the Sad Cafe*" (*Kwassui Review* 38, 1995) 117.
9. McCullers, *The Member* 25.

10. McCullers, *The Member* 26.
11. McCullers, *The Member* 25.
12. White, 132.
13. Whith, 132.
14. McCullers, *The Member* 7.
15. McCullers, *The Member* 12.
16. Spencer Carr, 186.
17. Lawrence Graver, "Carson McCullers" In *Seven American Women Writer of the Twentieth Century* Ed. Maureen Haward Trans. Kenji Kobayashi and Kitarou Okamoto (Tokyo: Hiyouonshiya, 1985) 277.
18. McCullers, *The Member* 52-53.
19. White, 138.
20. Joined person is a coined word. It means a person who belongs to something.
21. MacDowell B. Margaret, *Carson McCullers* (Boston: Twayne Publishers. 1986) 84.
22. McCullers, *The Member* 59.
23. McCullers, *The Member* 42-43.
24. White, 127.
25. Akemi Asai, "Boys and Girls Their fictions world in the works of Carson McCullers" (The Kwassui Review 32, 1989) 112.
26. McCullers, *The Member* 62.
27. McCullers, *The Member* 63.
28. McCullers, *The Member* 62.
29. McCullers, *The Member* 74.
30. McCullers, *The Member* 71.
31. Asai, Boys and Girls 111.
32. McCullers, *The Member* 90.
33. McCullers, *The Member* 90.
34. Margaret, 93.
35. McCullers, *The Member* 120.
36. McCullers, *The Member* 141.
37. McCullers, *The Member* 141.
38. McCullers, *The Member* 142.
39. Margaret, 92.
40. McCullers, *The Member* 168.
41. Asai, Boys and Girls 125.
42. McCullers, *The Member* 183.
43. White, 140.
44. McCullers, *The Member* 188.
45. McCullers, *The Member* 189.
46. Margaret, 85.

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