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The Materiality of Waka and Ikebana: Locating Ecological Relationships Between Delivery and Arrangement

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Thesis of Bianca Oliveira

Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Arts Composition, Rhetoric, and Digital Media

Nova Southeastern University
Halmos College of Arts and Sciences

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The Materiality of *Waka* and *Ikebana*: Locating Ecological Relationships between Delivery and
Arrangement

A Thesis

Submitted in Partial Fulfillment of the

Requirements for the Degree

Master of Arts in Composition, Rhetoric, and Digital Media

Bianca Oliveira

Halmos College of Arts and Sciences

Department of Communication, Media, and the Arts

Nova Southeastern University

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ABSTRACT

Rhetorical applications of delivery and arrangement have grown to reflect the global interconnectedness of cultures, bodies, and material objects. Informed by rhetorical and ecological approaches to delivery and arrangement (Edbauer Rice; Lambke), this project performs a rhetorical and ecological analysis of ikebana (Japanese flower arrangements) and waka (classical Japanese poetry) by Meishu-Sama and Saigyō Hōshi. Waka and ikebana, as compositional modes, reveal an interpolation of delivery and arrangement that invites both composer and audience to embody nature. As such, this project examines the visual-material and sonic rhetorics of waka and ikebana in order to discover how delivery and arrangement affect the composition, composer, and audience of the artforms. Rhetoricians who are invested in ecological, material, cross-cultural, and artful applications of canons might benefit from a study of this project with the goal of contributing to discourses on materiality and rhetorical ecological relationships.

Key words: Delivery, Arrangement, Ecology, Visual Rhetorics, Material Rhetorics, Sonic Rhetorics, Waka, Ikebana

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Introduction

Since their genesis, rhetorical applications of delivery and arrangement have grown to reflect the global interconnectedness of cultures, bodies, and material objects. Making sense of such a global interdependency, this project takes stock of a local application of delivery and arrangement's relationship. Informed by rhetorical and ecological approaches to delivery and arrangement (Edbauer Rice; Lambke), this project performs a rhetorical and ecological analysis of *ikebana* (Japanese flower arrangements) and *waka* (classical Japanese poetry) by Meishu-Sama and Saigyō Hōshi, widely known as Saiyō. Waka and ikebana, as compositional modes, reveal an interpolation of delivery and arrangement that invites both composer and audience to embody nature. As such, this project examines the visual-material and sonic rhetorics of waka and ikebana in order to survey how delivery and arrangement affect the composition, composer, and audience of the artforms. Such an examination aims to elucidate the ecological nature of the canons in non-Western contexts, allowing us to globalize our understandings and applications of rhetorical tenets. I argue that *delivery and arrangement are, indeed, present in Japanese artforms, as represented by the visual, material, and sonic rhetorics imbued in waka and ikebana, products of the Japanese's intimate relationship with nature. Waka and ikebana reveal an ecology of delivery and arrangement that invites both composer and audience to experience nature, revealing the uniquely close relationship the two canons have in non-Western contexts.* Rhetoricians who are invested in ecological, material, cross-cultural, and artful applications of canons might benefit from a study of this project with the goal of contributing to discourses on materiality and rhetorical ecological relationships.

On a global scale, as long as East and West have been defined, a meeting point between the two has been awkward and, quite unfortunately, outwardly contentious in recent history (Said

4). There is no doubt that the gaze of the Other is in full effect in such events, but the conversation need not stop there. In fact, both literature and unpublished discourses—that is, the underlying nuances of conversation that affect our perspectives of the world—have shown a growing shift toward what some might term decolonialism, a movement towards an awareness of world systems that “affect all aspects of society” (García and Baca 2). Romeo García and Damián Baca acknowledge the role Eurocentric views of the world play in local and global interactions, advocating for a return to “border thinking” as a mode of moving beyond Western conceptualizations of epistemologies (2). Considering border thinking as a decolonial move, questions about the human condition arise, and the answers to these questions often connect the local human experience to a global one. Nature is one example of this globalizing entity, a force that literary criticism, for instance, has so conceptualized for a length of time that escapes the seasoned theorist (Glottfelty xvi; Meeker 6; Rueckert 106). Furthermore, although portrayals of the human experience within nature vary, they uncover how boundaries between delivery and arrangement “can be fluid and choices within one can influence, predict, or correlate with choices within another” (Lambke). In this way, East and West are no longer disparate entities, coming together through their unique rhetorical affordances, as defined by Western scholarship.

The study of human communication and its relationships extend into Greek antiquity, during which the likes of Aristotle and Cicero defined the rhetorical elements of oratory, an event that called upon the orator to establish a relationship with his or her audience through slight variations of invention, arrangement, style, memory, and delivery. Delivery and arrangement grew to be canons concerned with the goodness of the orator, as reflected in structure and presentation, as per Aristotle, “it is not enough to know what we ought to say; we must also say it as we ought.” Thus, the orator’s cognizance and application of delivery (and

arrangement) ought to be reflected in the moment of oration, which translated into a “good” speech. Over time, through global applications of these rhetorical tenets, “good” delivery and arrangement have extended beyond speech, further extending into the human condition beyond oratory. Moreover, acknowledging two major lines of ecological thought—that is, composition and natural environment—Jenny Edbauer Rice’s statement comes into view: “the elements of rhetorical situation simply bleed” (9). Abigail Lambke also contributes to such a line of thought in “Arranging Delivery, Delivering Arrangement,” a webtext and podcast that embodies the intersectionality of delivery and arrangement, further stating that it can be “helpful to think of the canons as discrete steps in a process.” Lambke reminds readers and listeners how and why delivery and arrangement are interconnected through the podcast medium, a concept that touches on modal differences and similarities. Contemporary rhetoricians continue to apply these longstanding rhetorical conventions to diverse spaces, including natural contexts.

In *Tracing Rhetoric and Material Life*, Justine Wells et al. uncover the reality of our place on Earth:

A material fact about human experience on Earth is that we are, mostly, confined to a terrestrial experience. Unless we make a living at sea as merchants, fishers, or voyagers, our experiences with aquatic territories tend to be far more limited than those on land. Yet, with water covering three quarters of the Earth’s surface and with our own bodies mostly composed of this material, our very existence is much more fluid than we might, at first, perceive. (2)

It seems that, inherently, humans turn away from the fluidity of water, instead embracing the hard boundaries that define land. The materiality that defines our current way of living warrants an examination, particularly *how* we exist materially. Visible and audible components of human

life and surrounding objects permit an introductory glance into how we can adopt an increasingly more fluid understanding of what it means to exist within our environments. Thus, visual, material, and sonic rhetorics enable an investigation of the daily experiences that call upon the senses, illuminating and demystifying differences among people and cultures.

Decolonial rhetorics have helped a great deal in the demystification of the Other (Said; Anzaldúa; Dougherty), but there is more to be desired of practical attempts to blend rhetorical traditions and maneuvers across cultures. As a guiding principle, then, I consider Edbauer Rice's statement on the ecological situation: "To say that we are connected is another way of saying that we are never outside the networked connection of forces, energies, rhetorics, moods, and experiences" (10), further employing Sidney Dobrin and Christian Weisser's networked conceptualization of ecological compositions: "Ecomposition is the study of relationships between environments (and by that we mean natural, constructed, and even imagined places) and discourse (speaking, writing, and thinking)" (572). In this way, then, waka and ikebana are prime candidates for an ecological examination of delivery and arrangement.

The two artforms offer perspectives of materiality that extend beyond the immediately visible and tangible. Waka, a Japanese poetic artform composed of 31 syllables and five lines, offers a unique depiction of nature when coupled with an analysis of ikebana, Japanese flower arrangements that seek to harmonize and balance the composition's surrounding environment's elements (Kelly S1096). The visual-materiality of the artforms reveal how the composition evokes the composer and audience through its structure, technique, and presence, something that Amy Propen advocates for through a "more inclusive mode of knowing that opens up rather than loses off interpretive possibilities—that accounts more readily for the movement between these modes [visual and material] and their interplay," thus adopting the term, "visual-materiality"

(23). Adjacently, the sonic qualities of waka and ikebana are also more than what Steph Ceraso coins as merely “more content to be interpreted” (102), producing sound and silence in ways that reflect Japanese rhetorics and customs. Furthermore, as compositions that depend on interactions between composer and nature, the components of their rhetorical presences come together in a way that embodies Edbauer Rice’s statement; the artforms are constantly connected to their own faculties and those who make possible their compositions, further vivifying the relationship between environments and discourse. Looking, then, to waka and ikebana in the scope of Lambke’s aforementioned ecological exploration of delivery and arrangement, this project is informed by the following question: how do waka and ikebana deliver and arrange nature, and what is the ecology that arises from such a relationship?

Project Breakdown

Within the literature review, I synthesize the rhetorical and cultural scholarship that help to conceptualize the Japanese aesthetic-rhetorical situation. This scholarship begins with the origins of rhetorical thought, referring to Aristotle and Cicero as a foundation for contemporary understandings of delivery and arrangement seen in the works of scholars like George Kennedy and Jeanne Ezell, who delineate what the canons mean in today’s world. Establishing the foundations of Western rhetorical thought, I contextualize early and developing understandings of rhetoric within the voices of Japanology scholars in order to begin the ecological process of relationship-building. Donald Keene, a key figure in Japanology, traces Japanese aesthetics over the course of 237 years, enabling writers like Ariel Stilerman and Olivia Nakaema to delineate the social-rhetorical value of waka poetry. I further contextualize waka’s value and affordances within the scope of ikebana’s affordances in order to reveal waka and ikebana’s visual, material, and sonic presence. Sonja Foss and Propen especially help to locate the materiality of waka and

ikebana within symbols, applicable to Japan's famous Mt. Fuji. Moreover, I adopt Proppen's centripetal visual-material characterization in order to locate the interconnected rhetorics of waka and ikebana. I further situate Sally Jones, Ceraso, and Lambke's discussions on sonic rhetorics within the visual-materiality of waka and ikebana in order to illuminate how the intertwined relationship between delivery and arrangement is reflected in waka and ikebana.

The methods section situates the selected artifacts of waka and ikebana within the scope of ecology/ecomposition, visual-material, and sonic rhetorics. Within this section, I take stock of existing contributions to ecological studies, such as those of Edbauer Rice, in order to understand how visual, material, and sonic rhetorics exist symbiotically during the composition of waka and ikebana. For the sake of a systematic study, I define waka as the delivery of nature and ikebana as the arrangement of nature, looking to the waka poetry of Meishu-Sama and Saigyō and my own ikebana composition.

The analysis section begins with a visual-material and sonic study of waka poetry, looking to its physical and audible presence. Waka selections by Meishu-Sama and Saigyō are used to reveal nature's delivery vis-à-vis visual-material and sonic rhetorics. The audio chanting of Meishu-Sama's waka is analyzed for its sonic delivery of the text, further uncovering a distinctive relationship between the poetry's form and content. Turning to ikebana, the visual-material and sonic components of the arrangement process are analyzed through its step-by-step photographed documentation. Each step of the ikebana composition process reveals a peculiar facet of arrangement's visual-materiality and sonic qualities, allowing me to trace ecological relationships between the visual-material and sonic rhetorics of delivery and arrangement as canons. Waka's syllabic, line-bound structure works in consonance with its sonic, chanted rhythm to deliver nature, just as ikebana employs silence and rhythm of its own to arrange

nature—both calling upon composition, composer, and audience through their rhetorical affordances.

Acknowledging that it is impossible to cover the entire breadth of scholarship that relates to ecological, rhetorical relationships in non-Western contexts, this project aims to contribute to a growing body of literature and, more importantly, everyday conversations that bridge cross-cultural gaps. Although the focus of this research is not a *cultural* investigation of Western and Japanese rhetorics, it is a byproduct of the project's scope that can help us to see others as part of our own networks and even part of ourselves as rhetoricians, ultimately revealing that humans are always engaged in deliveries and arrangements of ourselves and their environments.

Literature Review

The literature concerning the interdependency and polarization of our world is vast, particularly relating to rhetorical relationships between the self and environment. Evolving from a sophist hunger for competition and victory, delivery and arrangement, in contemporary contexts, have been treated and employed as entities that are closely intertwined, thus creating a system of relationships that reflect the situation of the world (Dobrin and Weisser 567; Glotfelty xvii; Rawlinson 5; James and Morel 356). In order to uncover the connections among canons, scholars have turned to ecological rhetorics that seek the interpolation of elements rather than a specialized focus on the individual parts that comprise the whole (Propen 23; Foss 143; James and Morel 356). Moreover, the ecologies of different global spheres are unique and share commonalities that inform a global perspective of the natural and non-natural. To establish an ecology of natural elements in Japanese aesthetic and rhetorical contexts, predominantly three factors arise: material, visual (or material-visual), and sonic rhetorics. Through a study of these fields, an ecology of scholarship is born, and the Japanese aesthetic-rhetorical situation illuminates artful manifestations of nature that create an experience of oneness with nature.

Delivery and Arrangement

The Beginnings of Delivery and Arrangement in Western Thought

Canons born of a very similar impetus, delivery and arrangement have had their place in rhetorical studies since the genesis of the field. Although it is impossible to cover the whole body of delivery and arrangement's applications, it is entirely possible to trace patterns that have shaped their understandings in both ancient and contemporary discussions. The foundation upon which classical rhetoric studies were built is oratory speech; as such, the applications of the rhetorical canons were catered to a society largely limited to the spoken word, much different

than what is seen in today's communication channels. Aristotle's *Rhetoric* establishes the foundation for a contemporary understanding of delivery, reminding readers in book three, once again, that we ought to know both what we ought to say and how we ought to say it. Millennia later, theories of communication contemplate emerging technologies as ones that harbor different affordances than those found in oratory speech, creating discourses that made possible expanded definitions of the canons. For example, in 1990, Jeanne Ezell pointed to the resurgence of an interest in classical rhetoric as a response to the polarization of rhetorical and literary studies, focusing largely on the canons of invention, arrangement, and style (4-5). An evolution of arrangement, particularly, helps to frame Aristotelian conceptualizations of the canon within contemporary social contexts, creating a malleable arrangement that nods to Aristotle's ethical concern with knowing what we ought to do and say, something that calls upon an awareness of the rhetorical situation.

Nodding to the pre-Aristotelian conceptualizations of persuasion in *A New History of Classical Rhetoric*, Kennedy reminds readers that what informed an Aristotelian line of discourse responds to rising Greek democracy, one that overthrew tyranny and called upon the speaker to deliver "an Art" during such a time of sociocultural upheaval (11). Thus, the twentieth-century shift Ezell defines is not one born out of an arbitrary impetus; rhetoric is founded upon the art of reaction, taking into account the relationship the speaker, writer, composer, rhetorician establishes with his or her audience. Herrick further illuminates this triadic relationship in an introduction to Cicero's conceptualization of arrangement, one, per Cicero, that calls upon an orator that orders his or her material in order to effectively deliver a speech. To illustrate Cicero's definition of delivery, Herrick reminds readers that Roman orators notoriously slapped their thighs, stomped their feet, and ripped their togas as methods of engaging the

audience in a multisensory, impactful performance (184). Evoking the audience, then, Kennedy and Herrick frame Cicero's concern with a composer-audience relationship for contemporary rhetoricians. The orators of Cicero's time engaged in theatrical performances because their audiences created an exigence for such a situation (delivery and arrangement), a concept that went on to inform Western thought and rhetoric in the following millennia.

Aristotle's perspective of the canons assumes particular descriptions and examples. His concern with the moral goodness of the orator is alive through a framework of artistic proofs (ethos, pathos, logos) in order to compose a skilled illustration of delivery and arrangement. For Aristotle, delivery's focus is not so much the performance of a speech as it is the character of the speaker, as perceived in his or her rational structure of the speech's content (Herrick 161). On arrangement, Aristotle adds that such arrangement of ideas and words is as important for the rhetorician as it is for the poet, for "fanciful" language is apt to create ambiguities, which serves no purpose in quotidian vernacular and, thus, disrupts the message delivery process. As such, the ethically charged (i.e., concerned with the process of a message, not simply its product) ideas upon which delivery and arrangement are founded are, simply put, ancient and firmly rooted in Western thought. But, despite the human attachment to the old and comfortable, voices have spoken for the remainder of the world that did not hear mention of Greek and Roman thinkers until future communication technologies.

Waka and Ikebana in the Delivery and Arrangement of Nature

Poetry's roots, as the history of an artform, are deep, spanning diverse cultures in its different manifestations. Waka, a short poetic form composed of 31 syllables and five lines, offers a unique perspective of the human situation, serving as a "vessel for conveying the various poetic sentiments of the Japanese people" (Tashiro 69). To begin understanding the purpose and

objectives of Japanese art from a Western perspective, Donald Keene introduces the Western world to Japanology through his seminal work, *World Within Walls*. Keene demystifies Japanese aesthetics through a chronology of literary and artistic movements of the pre-modern era. Although he centers his work on literature composed between 1600 and 1867, the *Edo* period—a defining mark of growing prosperity and peace in Japan’s early modern history—Keene builds on the likes of Said’s *Orientalism* and pioneers Western discussions about the Japanese aesthetic. In the same vein of merging Western and Eastern studies, Said argues that “Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient than it is as a veridic discourse about the Orient” (6); indeed, as Said coins it and Keene puts into practice, *veridic* studies on the rhetorical maneuvers of Japanese aesthetics offer a rewarding ecology of global discourses. The fluidity of Said and Keene’s works sow a seed of ecology, the driving force of much of Keene’s efforts to make Japanese aesthetics digestible for Western readers and Said’s deconstruction of the Other through explications of existent discourses on the Orient’s place in the Occident.

As a Brazilian writer, Olivia Nakaema further globalizes Japan through an exploration of the rhetorical techniques that comprise the waka form, centralizing part of her work on *kakekotoba*, a context-driven technique used in the composition of waka; throughout her thesis, Nakaema provides readers with examples of *waka* that are accompanied by Portuguese translations and the linguistic context needed to understand the multiplicity of the Japanese language system. John Holt further explicates that Japanese is a high-context language, and every detail, no matter how minimal, contains more meaning than the non-Japanese speaking reader believes (289), showcasing how much of the meaning-making process of the waka poem

lies in the unsaid and unwritten. Moreover, Nakaema's research embodies the contextual complexity she so examines, a move in line with Western theorizations of text.

Further looking to aesthetic manifestations of Japanese social knowledge and tradition, Stilerman analyzes the purpose of waka, concluding that the poetry form is a rhetorical “emotional language shared by those on top and those below [in a society]: poems can span diverse social spaces and domains of existence” (155). Thus, waka is not a text whose worth lies only in its existence on a page; the rhetorical affordances of the artform extend much beyond its textual, compositional limitations and influencing surrounding spaces. Complementarily to the socio-economic value of waka, Tashiro reminds readers that waka is, traditionally, replete with natural images that connect the human with nature; he brings forth examples of waka that depict Mt. Fuji, Japan's tallest mountain, and gleans three characteristics of the poetry pieces: veneration, description, and analogy of nature (69). The veneration of a natural element, however, is not circumscribed to a representation of nature in a written text; rather, it thrives equally in other manifestations, including ikebana. As Stephen Mansfield notes in *Japan's Master Gardens*, “once we have understood one form [of Japanese culture], we may more readily appreciate another” (6), rendering both waka and ikebana compositions that are not entirely dissimilar from each other, as they both extend beyond their modal limitations and, in turn, their outreach and interpersonal implications.

As such, in its own fashion, ikebana also spans diverse social spaces and domains of existence through its direct employment of natural elements. In his book, Mansfield delves into a history of natural depictions in Japan, tracing a transition from “divine nature to art” (6). As an element of nature, then, ikebana's “divinity” is one that is captured through the arrangement of flowers, an act that embodies the “way of flowers” (Kopytin and Yu Zhou 33). In their article,

“From Ikebana to Botanical Arranging,” Alexander Kopytin and Tony Yu Zhou explain that ikebana also goes by the term, *kado*, which translates to the aforementioned “way of flowers.” Embarking on a spiritual journey with flowers during the arrangement of ikebana is, per Ida Trozig in 1937, “unfamiliar to the Western mind. To be able to appreciate [ikebana], we must from the very beginning dismiss our thoughts all previous ideas and notions about flowers and the Western methods of arranging them” (213). An artform that comes into direct contact with nature, *ikebana* calls upon training and technique to compose arrangements that employ “line, asymmetry, space, contrast, and harmony” (Kopytin and Yu Zhou 34), the latter of which is seen through a dynamic of height; the flowers and branches are arranged in such a way to represent Heaven, earth, and man (*ten-chi-jin*) (Singer 45). Through such a dynamic relationship in the structure of the flower arrangement’s individual components, ikebana’s relationship with environmental studies stands clear for a Western audience when considering Hugh Dunkerley’s statement on ecocriticism: “Ecocriticism can be seen historically as growing out of a neo-transcendental...faith in human nature, and therefore, by extension, nature” (71). Blurring the lines between human and nature, then, a clear distinction between the natural (i.e., ikebana) and non-natural (i.e., waka) becomes at least foggy without a sharp sense for ecological relationships.

Ecology

Further pondering ecological applications of delivery and arrangement, it is important to acknowledge the existence of a global rhetorical body, one that fosters connections among seemingly different bodies. Within composition studies, Sidney Dobrin and Christian Weisser examine composition through a lens of networks, employing the notion of ecocriticism that acknowledges the importance of environments during the composition process (588). Uniquely, then, Cheryl Glotfelty defines ecocriticism as “the study of the relationship between literature

and the physical environment” (xviii), further elaborating what literature’s place is in the natural environment and vice-versa. Dobrin, Weisser, and Glotfelty conceptualize ecology a bit differently, applying the concept to either networked rhetorical situations or nature proper; Edbauer Rice helps to reconcile any intellectual gaps with her analysis of the rhetorical situation by advocating for an understanding of rhetoric sees it as a “public(s) creation,” further asserting that “*the elements of rhetorical situation simply bleed*” (9). Acknowledging the exigence of the human-nature situation, Rawlinson delves into approaches that might help humans to exercise restraint in order to counter “anthropocentrism and its damaging consequences,” one of which is the “state of being approach”: “the cultivation of a sense of self that extends beyond the individual understood in terms of its corporeal identity. The expanded self encourages wider identification with all life forms as a way of blurring the conceptual boundaries separating the human from the non-human” (4). Encouraging the embodiment of an ecological state of being, Rawlinson speaks in a line of thought that nurtures cross-disciplinary discussions that, in and of themselves, create an ecology of humans and nature. As such, the lines among academic discourses blur and invite the likes of embodiment rhetorics that examine the material, visual facets of the environment that shape human lives, including those that traditionally escape the Western eye.

Within the scope of Japanology, Karatani Kōjin discusses the relationship between self and landscape in *Origins of Modern Japanese Literature*, arguing that “landscape...is not simply what is outside” (24), drawing upon ideologies of the likes of Sōseki, Kant, and Freud and claiming that a “discovery of landscape” is not merely an “internal event;” rather, it is “accompanied by the discovery of a landscape that [is] new...and not enveloped in any way by ancient texts” (40). Thus, the relationship the self shares with landscape reaches beyond the

physical presence of natural elements, reminiscent of the fluidity of Edbauer Rice's rhetorical situation even in non-Western contexts. Tangentially, such a relationship between self and non-self builds speaks to what Susan Sontag characterizes as interpretation: "In most modern instances, interpretation amounts to the philistine refusal to leave the work of art alone" (5). As such, the role of interpretation in waka and ikebana is not to alter the meaning or state of being of the art; rather, it is to be transformative in the act of delivering and receiving the composition, something that simultaneously evokes composition, composer, and audience. In Trozig's terms, this might not be familiar to the Western mind, but the acquiescence to a phenomenon greater than self is one that allows one to "grasp [a] territory as sublime" for the awe invoked in human beings when in a natural landscape (Kōjin 41).

The Visual and Material

The visual, material, or visual-material, elements in an environment are replete with the potential to be more than observed objects, holding an agency that affects how humans interact with their surroundings. William P. Banks begins such a conversation in his preface to *Bodies of Knowledge*, in which he reminds readers that writing is an embodied act of composition, further illustrating the image that "words and bodies can exist together on the page...inextricable from each other when we write through our lived experiences" (x). Through such a perspective, Banks opens the floor to what, in fact, can occupy the material. Bodies are not the only existences in space, as a space is comprised of nearly infinite elements, some of which escape the perception of the human eye.

Occupying space within the realm of materiality, non-discursive rhetorics help to envision the agency of compositions that exist beyond the written text. In a detailed study of non-discursive rhetoric, Joddy Murray takes a turn toward a non-alphacentric understanding of

non-discursive rhetorics. Here, he takes stock of a growing digital shift in new media, arguing that the non-discursive symbol is largely eclipsed by word-based discursive systems and, finally, that the “image is central to all symbol systems no matter what its medium or mode” (3). Murray is careful not to discredit the discursivity of the written word, however, building on conceptualizations of rhetoric and media that have long looked at the moves and relationships within written text. Tashiro does something similar in his own study of waka; through an analysis of waka poems containing images of Mt. Fuji, he examines the visual body of a mountain through a Japanese lens—one whose spiritual veneration for the Japanese landmark serves as a familiar “figure of speech to which the poet’s feelings were likened” (74). Moreover, nondiscursive means of communication hold worth in multiplicitous contexts, both cultural and textual, rendering the embodiment of the composition act one that evokes the composer and audience in a moment not unlike that in Edbauer Rice’s strangers metaphor; the two parties interact and leave the meeting site somehow transformed.

Rhetoric and composition is not the only field to bear witness to a traditional study of text. In fact, one glance at a text of literary criticism reveals a poignant interest in text, or literature, looking beyond the written word and toward the metaphors created through the composition, not so dissimilar from Kenneth Burke’s almost aesthetic concern with “what people are doing and why they are doing it” (xv). Why make such a comparison? In the struggle between old and new, discursive and non-discursive, the material and embodied hover in an ecology of thought that aims to connect the seemingly dissonant elements of human life. In the same vein of extending beyond traditional theorizations of text, in her “Theory of Visual Rhetoric,” Foss asserts that visual rhetoric has two meanings in our field: “It is used to mean both a visual object or artifact and a perspective on the study of visual data” (143). As such, Foss

universalizes a discussion like that of Banks, expanding upon the rhetorical affordances of the visual.

In a world where the visual is considered subordinate to the textual for its untrustworthy reputation (e.g., television media covering the mistakes of celebrities and politicians), Charles A. Hill and Marguerite Helmers wrote in 2004 that “visual elements are used to influence people’s attitudes, opinions, and beliefs” (2), building on symbols that surfaced after the World Trade Center collapse of 2001 to conclude that “symbols resist individualistic interpretation because they are overdetermined by customary usage, embedded so frequently in conventional discourse that they rarely take on a reflective, individual meaning” (4). With such a framework of the visual, then, visual rhetorics are significantly more nuanced than often initially perceived, and still so today. Murray’s text, published shortly after Hill and Helmers’s text in 2009, works within a line of non-discursivity to illuminate the importance of an encompassing approach to the world and its situation; those who exist in the world engage with elements of various modes, many of which live outside the written word. Taking these modes into account within the human experience allows us to further explore the non-discursive modes of communication that await their discovery and study.

Sonic Rhetoric

Literature shows that sound is more than observable content, particularly in the classroom; in the scope of writing, however, sound has a peculiar place as a communication mode seemingly opposite to the written word. How does sound work within the framework of composition? To begin grappling with such a question that dates back to the origins of humanity when humans produced sound before written language systems, we turn to Steph Ceraso, who contextualizes sound in contemporary contexts. In her “(Re)Educating the Senses,” Ceraso

advocates for a richer, more complex understanding of sound as a “multisensory act” beyond “more content to be interpreted” (102), illuminating the affordances of sonic events for the student composer. Lambke builds on such a conceptualization of sound in her webtext materially embodies her topic of discussion. In her webtext, Lambke discusses the intersectionality of delivery and arrangement in the podcast form, arguing that the canons exist in an ecology in order to inform the recursive, multistep composition process of a podcast. Here, Lambke exemplifies the capabilities of sound with her own composition, interweaving sound in the fabric of its environment—in this case, a podcast, not too unlike Nakaema’s aforementioned embodiment of Japanese contextual complexity with the structure of her own study of waka.

Looking to embodied sonic expressions, the Japanese culture offers a unique perspective of sound, working within its environment. The literature covered so far, not just the texts on sonic rhetoric, have examined outward, “loud” manifestations of rhetorical maneuvers, a poignantly different understanding of sound than in Japanese culture. Sally Jones introduces readers and listeners to this phenomenon in her “Speech is Silver, Silence is Golden,” illustrating how silence, a lack of sound for Western audiences, is a rich dichotomous phenomenon for the Japanese. Through an exploration of the simultaneous existences of silence and a cacophony of city sounds in Japan (17), Jones writes that, in Japan, “silence (like speech) conveys emotions, shows respect, creates personal distance, avoids conflict, and even negates the meaning of verbal messages,” further explaining that silence is a “communicative act” for the Japanese culture (17). To Western audiences who are not invested in the affordances of sound, however, this might register as a shock, for although English studies have taken a sharp turn toward alternative (i.e., non-written) sources since the development of the Internet, as Salomé Voeglein asserts in *Listening to Noise and Silence*, “sound’s ephemeral invisibility obstructs critical engagement”

(xi), although this might not be true of Japanese artful manifestations, particularly waka and ikebana, which are audibly silent yet widely prevalent in their native culture, a silence that is truly “golden,” as Jones terms it, replete with the potential to be something beyond physically perceptible.

Conclusion

The working body of discourse on the intersectionality of the world, both published and otherwise, is extensive, most accurately represented through the quiet spaces of discussion—implications, connotations, things left unsaid. The texts heretofore mentioned share a common characteristic: relationships. The world is founded on relationships, the entirety of which is quite difficult to emulate in writing but possible to conjecture through a study of the delivery and arrangement of the elements that surround, and, in some cases, define us. In Western contexts, the visual elements of a space have long been treated as the central element of focus, rendering the unseen invaluable and unimportant. Fortunately, the globalizing trend of recent history has revealed pathways to intercultural understandings that prove that a seeming *lack* in one part of the world is, in fact, a transcendent manifestation of man’s deeply intertwined relationship with nature in another.

The ecologies put forth by Dobrin, Weisser, Glotfelty, Rawlinson, Lambke and more help to build a foundation for the interconnectedness of visual-material and sonic rhetorics, in turn creating an ecology of delivery and arrangement. Through the real relationships between the human senses of sight and sound, an interdependency between the two illuminates the links that fortify the world and its rhetorical relationships. As such, as no culture belongs to any one person, there is merit in an honest analysis of global bodies through the system a writer is most familiar with—in this case, the Western rhetorical body. The likes of Keene, Shirane, Jones, and

countless others whose examinations of the Far East are heavily informed by Western thought have shown that the delivery and arrangement of the world—both natural and non-natural—are multifaceted and awaiting discovery by all communities. Ikebana and waka help to bolster such a movement, as their close relationships with nature uncover facets of the human experience that might otherwise fall silent to Western ears. An ecological study of the Japanese human-nature situation, as depicted through waka and ikebana, invites Japan and the West to one meeting site, a place where connections are unveiled and reinforced.

Methods

Methodology

Throughout the project, I borrow from ecological perspectives of nature, taking stock of text-environment and text-nature relationships in waka and ikebana in order to best understand how the delivery and arrangement of nature are ecologically related. Edbauer Rice helps to articulate an “ecological shift” in rhetoric studies with the statement, “the elements of rhetorical situation simply bleed” (9). Since making her statement in the mid-2000s, several voices have stepped forth to apply the ecological to their own corners of English studies. Some apply the ecological to composition while others take a turn toward the natural, speaking on the environment, climate, and place of humans within such a “green” context (Dobrin and Weisser; Edbauer Rice; Glotfelty; Rawlinson). Edbauer Rice, who, in a simple phrase, illustrates an ecology of rhetoric, “[r]hetoric and discourse thus become conceptualized as a collection of elements” (8), builds on the likes of Glotfelty, who applies the ecological to literary criticism, further tracing the history of ecocriticism in literature and asking, “[w]hat cross-fertilization is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art, history, and ethics?” (xix). Although I do not rely extensively on literature-nature relationships, interdisciplinary lines of ecology help me to turn to Dobrin and Weisser’s ecological networks, applying ecology to composition and arguing that “our only access to...mountains, rivers, oceans, and the like...is through discourse” (573). Such a characterization of our perception and knowledge of nature helps to inform the connections I draw among artifacts and rhetorical maneuvers.

This project draws connections between waka and ikebana by looking at the interconnectedness of the ecological with the material. It is crucial to address the layered history

of the ecological, acknowledging the interconnectedness of the world through the lenses at our disposal; without this, it is nearly impossible to draw connections between waka poetry and ikebana. Poetry, a literary artform, is replete with rhetorical maneuvers that inform text-audience and author-audience relationships regardless of the composer's intentions. Ikebana is no different. The onlooker's experience with the composed ikebana may be entirely different than the arranger's experience because the site in which the ikebana is located is a meeting place, a "space of contacts, which are always changing and never discreet" (Edbauer Rice 10). Edbauer Rice goes on to give an example of two strangers that meet on a street. In this interaction, two bodies become more than just that; "the two bodies carry with them the traces of effects from whole fields of culture and social histories" (10). In this way, then, the bodies that interact with ikebana and waka are fluid, changing, far from stagnant. Because of this fluidity, when these bodies interact beyond the individual spaces of the ikebana and waka, they come together to trace more 'effects from whole fields of culture and social histories.' The cyclical nature of this relationship system is endless, escaping the eye yet inviting and musing the innermost part of the self. As a microcosm, then, a simple meeting between two strangers can serve as a guiding metaphor for the varied voices, disciplines, and experiences that shape a literary-rhetorical ecology.

In order to discover how delivery and arrangement exist ecologically in non-Western contexts, I examine the visual-material and sonic rhetorics present in waka and ikebana, defining waka as a delivery of nature and ikebana as an arrangement of nature. I make these definitions for the sake of an organized, systematic analysis, not to imply that waka and ikebana are immovably distinct from each other. I study poems by Meishu-Sama and Saigyō because of two factors: time and goodness. Meishu-Sama and Saigyō composed their waka centuries apart from

each other, allowing me to trace any evolutionary differences that might be indicative of an aesthetic and rhetorical change in waka. Goodness refers to, once again, Aristotle's concern with the speaker, or composer's, character: "it is not enough to know what we ought to say; we must also say it as we ought." For Aristotle, delivery's focus is not so much the performance of a speech as it is the character of the speaker, as perceived in the structure of the speech's content. I measure this goodness through the composers' intimate relationship with nature, as seen in their pieces' depictions of a persona in direct contact with nature. I then discuss the findings of my research, drawing connections among the visual-material and sonic affordances of my artifacts of choice. The goal of this study is to grapple with the question, *does an ecology of delivery and arrangement hold true in Japanese cultural contexts, and, if so, how similarly to or differently than Lambke's Western characterization of the canons?* Through an ecological and investigative lens, I aim to contribute to the conversation that evidences it is, indeed, possible to study and, eventually, understand Japanese cultural and rhetorical maneuvers through Western rhetorical conventions.

This project most clearly most reflects such a meeting point of spaces and bodies through its study of ikebana. In order to study the material, sonic, and visual qualities of ikebana, I arranged an ikebana and photographed the composition process from start to finish. Of course, my documented process is only a summary of the details involved in the arrangement of an ikebana, but for the purposes of this project, my analysis includes photos of the major steps of the composition. Through the arrangement process, I existed within the meeting site of composition, composer, and audience, further becoming the audience of the ikebana while co-composing the arrangement with nature. Similarly, with waka, although I did not compose the analyzed poems, I engaged in a meeting point between composition and audience through visual

and sonic means, which are the foundations of my study of waka as delivery. Furthermore, an ecological turn in rhetoric is summarized by Dan Ehrenfeld as one that understands the turn not as the property of any individual, but, instead, emerging from complex relationships between humans and nonhumans (307). This is a significant conclusion for the scope of my research, as the dynamic among ikebana, waka, and the (human) onlooker grows all the more nuanced.

The human's relationship with nature (ikebana) and nature-through-text (waka) exists in a fluid state, one that, per Edbauer Rice's conceptualization of the rhetorical-ecological situation, fosters a feedback loop of experiences. Building on her example of two strangers meeting, there is no telling what or where the other stranger is coming from. Similarly, there is no telling what or where the ikebana and waka come from, particularly from the perspective of the onlooker. Each composition mode is influenced by the choices made by the individual composer, rendering it replete with quiet, yet lively, connections. Upon reading the experience of a person in awe of nature in a waka poem, the ikebana arranger can feel inspired to arrange flowers in such a way that reflects the human condition within nature's vastness—consciously or subconsciously. By the same token, a waka composer can observe and interact with an ikebana in such a way that evokes the feeling of awe for nature, thus informing his or her waka composition process. Acknowledging the unknown factors of a meeting experience, then, I took stock of what happens when the harmonizing elements of the visual-material and sonic come together in artifacts that either represent or directly employ nature. The results of my findings then allowed me to uncover the multilayered interconnectedness of delivery, arrangement, and the rhetorical affordances of my artifacts.

Visual and Material Rhetorics

In order to explore ikebana and waka as composition modes, this project performs a case study of the visual, material, and sonic affordances of the two artforms. Material and visual rhetorics are grouped into one category and sonic into another; this is because of the similarities material and visual rhetorics share in what they can glean from ikebana and waka. Ikebana, particularly, is a composition that intricately blends the lines of the visual and material through its embodiment of the human experience in nature (Kopytin and Yu Zhou 34). Thus, ikebana evokes images of the *visual-material* seen in Proppen's *Locating Visual-Material Rhetorics*: "[t]o understand visual artifacts (like photographs and maps) or physical sites (like green spaces and public monuments) as able to shape our understanding of the world around us means understanding these artifacts as rhetorical" (xvi). My research is, thus, significantly informed by Proppen's inclusion of visual and green spaces in the study of rhetorical agents. My own aforementioned inclusion of the photographed process of an ikebana's composition documents ikebana's visual-material qualities throughout the various stages of its composition, illuminating how, in practice, it arranges nature. Similarly, the inclusion of waka poems allows me to dissect them for their unique visual-materiality, showcasing how they deliver nature. Delivery and arrangement are treated as active agents in the composition of ikebana and waka, as entities that are at the disposal of an artifact even before its composition. As such, the canons inform my artifacts and make possible the byproducts of visual-material and sonic rhetorics.

Sonic Rhetorics

Another byproduct of delivery and arrangement, sonic rhetoric plays a fundamental part in the discovery of unsung rhetorical maneuvers, particularly in artifacts that do not produce sound immediately audible to the ears. Ceraso creates a multifaceted discussion about sonic rhetoric, and, although she caters her findings to the writing classroom, she opens the floor by

reminding us that listening is a multisensory act that ought to be taught and practiced as such (103). Lambke's webtext and podcast embody this understanding uniquely, using two modalities in order to embody the relationship between podcast host and guest. Here, Lambke addresses the intersectionality of the roles of both podcast participants, emphasizing how the choices made by one affect those made by the other. In this way, both host and guest interact in a way where one does not exist without the other, making the podcast possible. In such a light, the podcast *is* the ecology, or at least the space in which host and guest, delivery and arrangement, exist in an interconnected space.

This thesis builds upon this interdependency of rhetorical maneuvers and agents through an examination of that which ikebana and waka afford through material and sound, not only through Edbauer Rice's ecology but also through a modeling of Lambke's webtext. Lambke's work to connect delivery and arrangement among the sonic elements of a podcast is fundamental for multimodal understandings of ecological relationships. Lambke looks at the relationship between podcast host and guest, revealing how each plays a fluid role in the delivery and arrangement of the podcast. The host delivers information to the audience through an edited recording of a conversation, but the intricacies of the editing process are informed by the guest's contributions to the podcast. In this way, the guest also helps to deliver the podcast to listeners. Lambke applies this unique relationship between the canons to her own work; her podcast is also available in the form of a webtext, delivering and arranging the podcast's content differently than in a purely sonic medium. Both modes of composition, however, embody the ecology that exists between delivery and arrangement, revealing a fascinating composition process that calls upon the composer and his or her environment simultaneously. Analyzing waka's chanted form, I examine its sonic presence and its invitation to audience to compose and be composed through

sonic means, as the listener engages in the meaning-making process of the waka. I also acknowledge ikebana's sonic presence, which is different than that of waka, for it does not produce immediate sound. Rather, its quietness is the embodiment of a Japanese cultural phenomenon that alludes to a greater meaning than a lack of substance, as we might perceive it in the West.

A limitation of my research is my cultural knowledge; i.e., I am not Japanese, and I do not claim to be Japanese. Rather, this study is a fruit of my multicultural upbringing, which involved exposure to and training in Japanese traditions and arts. Another limitation, alluded to earlier, is the small sample size of waka and ikebana; the purposes of this thesis call for a narrow selection of artifacts, but a future pursuit of this project can cover more examples of each artifact. Additionally, most waka poems outside anthologized collections have not yet been translated to English, which limits my access to waka. In future studies, with more time, a study like this might behoove from interview data with ikebana masters that addresses how they perceive the composition process of ikebana as arrangement. Similarly, more time would allow me to consult sources who can provide me with line-by-line translations of waka, broadening the depth of my samples. Additionally, my dichotomic references to nature and non-nature, human and non-human, are characteristic of a very Western perspective of the relationship between human and nature, but I employ these terms in order to identify Western techniques in Japanese artifacts with the hope of drawing cross-cultural connections.

Analysis

Ecological connections between delivery and arrangement are best understood through their practical applications. Waka and ikebana help to reveal how we can globalize understandings of rhetoric, communication, and relationship through cross-cultural lenses. The Japanese people's relationship with nature is one of the most unique. Ikebana, as arrangements of nature that "give life back" to

flowery and greenery, make art of the nature they come from, as, "in Japan, nature has always been the highest manifestation of truth and beauty" and, significant for this study, "a poetic attitude to nature remains a strong feature of Japanese culture"

(Kopytin and Yu Zhou 33-34). Thus, the lines among artful manifestations

of truth and beauty are blurred, particularly those relating to nature. It is, then, difficult to examine ikebana without consideration for artforms that achieve similar goals, depicting nature in unique ways.

Waka poetry embraces the natural in a different modality than ikebana but is, as a written composition, intertwined with ikebana. Pictured in figure 1 is Mokiti Okada, widely referred to as Meishu-Sama, twentieth-century Japanese spiritual leader and artist. In the photo, Meishu-Sama is seen composing a written text with an ikebana before him on the table. That is, the two composition modes, ikebana and written text, exist in the same space, and Meishu-Sama, as the

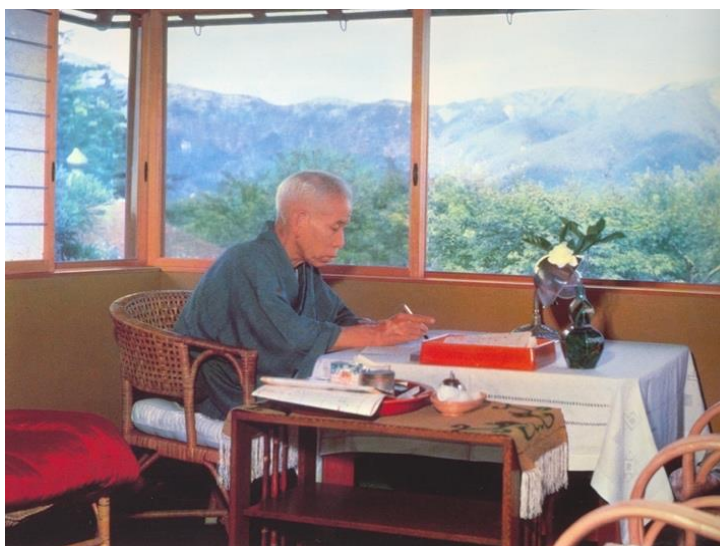


Fig. 1. "Ensinamentos." Jinsai.org, <http://www.jinsai.org/pt-BR/ensinamentos/>.

composer, exists within this space where nature surrounds. Looking beyond the immediate space of the composition site, the landscape outside the windows is lush, green, and mountainous. The moment of composition is one significantly infused with natural elements, blending the natural and non-natural, the human and non-human. Kopytin and Yu Zhou's characterization of ikebana as artful truth is vivified in the moment Meishu-Sama lives in figure 1; a "poetic attitude toward nature" is embodied during the composition process, existing simultaneously in nature and its *arrangement*.

Through its own composition mode, waka poetry also exhibits ties between the natural and non-natural, human and non-human:

秋の野に咲きたる花を指折りかき数ふれば七草の花

Approximate translation:

In the autumn fields
 Blooming are the flowers;
 On my fingers
 I do count them out, and
 Seven plants have blooms. (No Okura)

Here, the narrator of the waka is immersed in nature, observing the new life cycle of autumn's blooming flowers. Again, waka has long served as a medium of expressing the Japanese people's sentiments, and the *Manyoshu*, one of Japan's oldest poetry anthologies (Tashiro 69), permits a glimpse of the Japanese people's relationships with human, nature, and text. No entity in this triad is complete without the others in the waka experience, evidenced by Yamanoue no Okura's waka, pulled from the *Manyoshu* collection. In order to further uncover this ecological relationship between written text and environment, alongside ikebana and environment, a defined system of delivery and arrangement is needed. By delivering nature, waka pieces like that of Okura uncover the rhetorical relationships waka compositions share with

the environment and, ultimately, nature. Understanding delivery as “discrete steps in a process” (Lambke), waka becomes a composition that interacts with its environments through different mediums.

Waka as Delivery: Material-Visual Rhetorics

Cicero defines delivery as “a regulating of the voice and body in a manner suitable to the dignity of the subjects spoken of and of the language employed.” Cicero’s locus of concern is the accessibility of the communicated message for its audience; without concern for this, in Aristotelian fashion, we will not know what we ought to say, nor how we ought to say it. Worth emphasis here is the applicability of oratory rhetoric in contexts beyond speech. Poetry in the West is largely studied for its metaphorical value, and waka poetry is not wholly exclusive of this, either; applying Trozig’s statement, “to be able to appreciate [ikebana], we must from the very beginning dismiss our thoughts and all previous ideas and notions about flowers and the Western methods of arranging them” (213). To waka, we must deconstruct the belief that waka poetry is devoid of meaningful images and experiences because of its short form; waka employs metaphor in its own fashion.

A look at the visual-materiality of waka’s form and its subsequent relationship with content reveals a metaphoric experience that works with the reader, inviting him or her in the experience created through the composition. A selection of Meishu-Sama’s waka poems reveals a curious connection between form and content:

Those who deeply love
And appreciate flowers,
Their grace, their beauty,
Have hearts which truly must be
Equally as beautiful. (Okada, *Sounds* 112)

The poem depicts a narrator who contemplates the human relationship with flowers, calling upon their beauty in order to illustrate the beauty of the human heart. Before having a heart equally as beautiful as flowers, one must 1) *see*, 2) appreciate, then 3) love flowers. The visual-materiality of such an endeavor is not explicitly detailed in the poem, but the value of eyesight is fundamental for the composition of this waka. Eyesight used to see the material is painted in a light that extends beyond the constraints of the physical, the immediate—much like the structure of the poem that informs how much content is presented to the reader. It is at this point that Helmer and Hill’s question grows poignant: “[h]ow do images act rhetorically upon viewers?” (1). The answer to such a question is complex and multifaceted, and Meishu-Sama’s waka helps to grapple with it. The materiality of the poem is short-lived, experienced in only 31 syllables, but what lies in the unseen is what allows nature to speak for itself in interconnected images. Connecting the human to the natural (flowers), Meishu-Sama plants the seeds of natural beauty in the human body (a form of embodiment); the germination of these seeds occur when the human self has reached a state of equilibrium with nature—one that shares equal amounts of beauty and further reflecting a symbiotic relationship where human and nature coexist beautifully, making each other beautiful. This process does not happen immediately during one reading of the text; rather, the germination happens as the beautiful human is *composed* by and with the surrounding flowers.

Through this example of human and nature embodiment within Meishu-Sama’s waka, we see Murray’s posit on the visual take form: “No matter how abstract and disassociated they may become from pictures or illustrations...symbol and image are virtually synonymous” (3). Symbols and images of nature are composed in a process—a process of composition that composes the human self with the environment. In order to further investigate the composition

processes that inform waka and its symbols, a turn toward early compositions helps to uncover visual-material rhetorics that might have underwent change over the course of generations. One such composer is Saigyō, a twelfth-century Japanese poet. A selection of his vast waka collection depicts a melancholic moment in nature:

Even one who claims
To no longer have a heart
Feels this sad beauty:
A snipe flying up from a marsh
On an evening in autumn. (8)

The juxtaposition of emotions in the poem is palpable: the happiness associated with beauty against sadness is seen in line three, “this sad beauty.” Autumn, a season that brings to a close the warmth, colors, and vivacity of the year, serves as the environment in which emotions happen. The human struggles to exist in synchronicity with the dynamics of nature—dynamics that rise and fall, live and die. This gap between the human and natural experiences, thus, nurtures an image of sadness. Explicit images in the waka help to create such fluctuations in evoked emotions: “Even one who claims / To no longer have a heart.” Such an image helps to create a symbol of emptiness, a shell of a human devoid of a feeling heart. This symbol, however, becomes anything but empty as the poem progresses, as the narrator turns away from the human body and towards a natural scene: “Feels this sad beauty: / A snipe flying up from a marsh / On an evening in autumn.” Emptiness is, thus, filled with the admiration of a ‘sad beauty’ and further informed by the natural environment.

Indeed, Meishu-Sama and Saigyō’s waka explore different moments of the human experience within nature, but they work to deliver complex images of nature. Waka’s diverse exploration of the human-natural experience through images exposes readers to a range of reactions to and within nature, delivering a representation of nature that embodies its change,

unruliness, and unpredictability. One or two waka poems are, of course, insufficient to cover the breadth of waka's visual-material potentiality, nor is it possible to uncover all the representations of nature in one or two selections; notwithstanding this limitation, however, a survey of the individual nuances of Meishu-Sama and Saigyō's waka reveal the unifying characteristic of nature, one that acts in consonance with Foss's conceptualization of visual images: "Human experiences that are spatially oriented, nonlinear, multidimensional, and dynamic often can be communicated only through visual imagery or other nondiscursive symbols" (143). Nature, a universalizing force, is not circumscribable—in fact, for the Japanese, nature "has not traditionally been an object of man's investigation or of exploitation, as it has been for Westerners" (Watanabe 279), further rendering its images all the more helpful in capturing ephemeral moments that happen in nature. The visual-materiality of nature bleeds into that of waka, making possible an ecology between the two entities—an ecology that invites differing voices into one space, thus propagating more images and symbols that open the floor for other rhetorics to speak on nature's behalf.

Waka as Delivery: Sonic Rhetorics

Waka's rhetorical affordances do not stop at the visual-material. Nature's sound, as experienced through the poetry form, is replete with quiet meaning. The waka poem, in an immediate sense, is not audible to the ears; the words in the text do not produce sound, although the metaphors woven within the piece might evoke memories and images of sounds. As Jones explicates, however, silence is a phenomenon that is anything but a void of content for the Japanese. An artform that is often recited by way of chant in social spaces, waka offers a sonic resonance that occurs after its written composition; the sounds of nature represented in a poem are given a life that the written text cannot offer. Lambke helps to establish a connection between

written text and its sonic qualities by calling upon rhetorical traditions: “[t]he origin of rhetoric was one of a vocal performance with orators declaiming and speech as predominant. In the present, we only have records of those oral performance through literate practices.” Thus, the dissemination of these oral performances is significant for the sonic potentiality of waka; an interdependency between text and oration is not something exclusive to Western thought. Waka’s relationship with the sonic differs in the order in which its composition modes happen. Its written composition occurs before its sonic composition—that is, its chanting. Without both compositions, however, the complete experience is lost, and waka would not have become such a ubiquitous literary force in Japan, one powerful enough to shape entire social hierarchies and customs (Stilerman 3). As such, it is invaluable to perform an examination of waka’s sonic affordances in both its written and chanted manifestation, uncovering more ecological relationships to be explored.

The following waka selection by Meishu-Sama¹ is not available in a translated format that demonstrates the five lines of the waka structure, but, regardless of this limitation, the locus of its analysis is the relationship between content and recitation of the 31 syllables, particularly the clear enunciation of the recitation.

Winter is over.
The joy of flowers already prevails.
Hundreds of birds sing.
It is spring.

Pronunciation

fuyu nō yō wa
haya sugi sarite hana warai
mōmō tōri utau haru wa kinumeri

¹ See 0:27-1:08 of YouTube video, <https://www.youtube.com/watch?v=4vbpl9kKoLo&list=PLONXLYUH-IUAMg2Uc6ABjIf-0NV7pX6wv&index=9>

Here, the narrator experiences another moment in nature, a moment that is observant of one's surroundings. The silence of the written text is a step towards a meaningful waka experience. The seeming finality of silence is similar to the finality of the first line, "Winter is over;" instead of signifying an irreversible *end*, winter makes possible the arrival of spring and its liveliness as portrayed by animals. Where the text is inaudible to the ears, sonic images are evoked in the poem, including those of lively birds: "Hundreds of birds sing." Thus, the quietness of winter, a season that hushes animal sounds in hibernation, sets the foundation for nature's new life cycle, represented by birds engaged in song. Spring's sound is unable to exist without the quiet antecedent of winter, making its arrival all the more poignant for the waka narrator. This is not to imply that winter does not have sound; rather, winter's sounds deliver different sonic experiences than spring, a season of renewal and change. Similarly, the quiet of the text is transformed into a greater sonic experience when it is chanted in the audio recording.

The first line of the waka presents listeners with the opportunity to hear it twice:

1. fuyu nō yō wa (five syllables)

Listening carefully to the audio recording, several voices join the lead chanter at the onset of the second time the first line is vocalized. These words and sounds are repeated twice, totaling ten syllables. In order to envision the five lines of the waka, the second section of the poem is broken into two lines:

2. haya sugi sarite (seven syllables)

3. hana warai (five syllables)

The break between the lines is easiest discernable when listening to its chanting; the rise and fall of the third line make it clear that a new line of text is about to begin in the fourth and fifth lines:

4. mōmō tori utau (seven syllables)

5. haru wa kinumeri (seven syllables)

Much like many Western literary forms and stories of antiquity shared through voice and song, the waka's syllabic and rhythmic nature makes possible a wide divulgation of the artform.

Although, in its genesis, waka was circumscribed to the aristocracy trained in the form, it adopted new meanings and functions over time: "As non-courtiers absorbed the knowledge about the practice of waka that radiated from the court, they transformed it, adapting it to their specific needs, anxieties, and inspirations" (Stilerman 6). The sonic affordances of the waka enable a wide dissemination of cultural experiences lived by the human composer, and this would not be possible without the written text that accompanies the oral recitation of the poem. Ceraso outlines the limitation of considering sound an event that is experienced only through the ears: "identifying the ear as the body part that enables listening does not capture all that is involved in experiencing a sonic event. Listening is a multisensory act" (104). This is where I shall turn to the interdependency of rhetoric(s).

As a multisensory act, listening invites all five senses, including those involved in a *visual*-material analysis of waka. The visual act of seeing words that evoke images of nature—e.g., "The joy of flowers already prevails. / Hundreds of birds sing."—call upon sounds associated with the waka's visual-materiality, whether by memory or immediately upon reading. Not only does an evocation of images happen as a result of the natural images, but the sequential chanting of the text adds a sonic layer of meaning-making that complements *and* informs the waka reading. The reader-chanter, is thus, engaged in a multifaceted act of composition that composes with the human self—the self grows intertwined with the melodic, dynamic rise and fall of sounds and images nature has to offer. And this relationship extends to audience, as well. The composer is in relationship with the audience during the chanting act, thus transforming the

audience and enabling a new dissemination of sonic experience, one that might be replicated by audience members outside the original meeting site.

Composed by human hands and voices, waka is inherently influenced by human conceptualizations of nature; this true, the waka heretofore presented serve as channels through which human and nature come together in a meeting site, both leaving the site somehow transformed. Such a mysterious phenomenon might be part of the Japanese quotidian and vernacular, but it is worth emphasis in a Western world that is still learning about its Eastern counterpart. Waka, as a composition mode is one that fosters an ecological system of interactions between the natural and non-natural, further nurturing interdependencies that extend beyond the microcosmic level.

The images and sounds evoked in Meishu-Sama and Saigyō's waka, as pieces that capture the Japanese unity with nature, help to reveal how waka delivers nature: complexly and plainly. Nature's ubiquity is plain, observable, and immediate; despite this, its intricacies are anything but simply perceivable. Waka's structure and content work together to embody nature's simultaneously contained, organized, and unruly freedom, thus delivering to the attentive audience member an experience like no other. Referring to figure 1 again, in which Meishu-Sama composes a calligraphy with an ikebana before him, it is clear that waka does not stand alone in representing nature to an audience, particularly one that is unfamiliar with Japanese tradition. As a composition mode that works with multiples senses, waka is a prime candidate to share compositional and rhetorical relationships with ikebana, nature's arrangement.

Ikebana as Arrangement

To understand the place of ikebana in an arrangement of nature, I turn to Cicero's definition of the canon: "Arrangement...is the distribution of the topics which have been thus

conceived with regular order.” A concern with structure, effective order now applied in diverse rhetorical spaces, an awareness of arrangement can reveal the components that comprise, or assemble, an ikebana. Just like the metaphor Edbauer Rice illustrates between two strangers, ikebana’s components come together to comprise a new whole, a whole whose elements are nuanced and shaped by the elements around them. In a summarizing statement, ikebana is a conglomerate



Fig. 2. Bianca Oliveira. Photograph of Ikebana against White Posterboard. 27 January 2023. Author’s personal collection.

of natural and human elements that meet in a space that fosters construction, creation, arrangement. A relationship among Heaven, earth, and man (ten-chi-jin) is possible only because of the individual entities that come together to arrange a new experience, one that harmonizes the self within the observable (earth) and supernatural (Heaven). Figure 2 illustrates this in an immediate sense; the natural elements of ikebana meet the manmade elements of a white posterboard, green mat, glass vase, etc.—all coming together in a harmonizing act that arranges the manmade within the natural and the natural within the manmade.

Various studies have been performed on the effects of ikebana, including those that conclude “viewing beautiful things or photos may provide relaxation, especially for people with high anxiety” (Sasaki et al. 64-65). Other studies explore the psychological effects of ikebana, including one performed by Ikenobo et al., the results of which showed that elderly nursing home patients sustained positive mental conditions upon being exposed to ikebana arrangements longer than when exposed to recreational activities like karaoke and DVD video showings.

Literature available in English on the effects of ikebana on the composer and audience is still scarce, but there is much to be gleaned from the results of the aforementioned studies; if physiological and psychological responses to mere exposure to ikebana are positive, what (else) can be learned from an ecological assessment of ikebana's arrangement process?

The composition, or arrangement, process of ikebana differs among the thousands of schools of ikebana that exist today, but one facet of the art holds true for all styles: nature “is not comprehended as being either symmetrical or having a fundamental geometrical order, [and] Ikebana reproduces this asymmetry” (Moriyama and Moriyama 357). Thus, a mindset that strives to be one with the state of nature is one that informs the arrangement process. Meishu-Sama, as an ikebana master, sheds light on his conceptualization of the ideal ikebana process: “Since the flowers have their own life, from within them springs a peculiar force that makes them harmonize with the environment...if they are manipulated too much, they will never be able to manifest their own vital energy” (Okada, *Kototama* 6). With the preservation of nature's essence, or ‘vital energy,’ at the forefront of ikebana, material-visual and sonic rhetorics allow us to discover material, accessible manifestations of this ethereal essence and how it interacts with its surroundings, helping to make the essence of ikebana tangible for viewers and participants.

Ikebana in Steps

In order to perform an analysis of ikebana's rhetorical affordances, an overview of ikebana arrangement helps to visualize the compositional process. Worth emphasis here is the limitation of the following steps; there is much consideration put into all facets of an ikebana's arrangement, and it is impossible to comprehensively represent them all in the scope of this project. What follows is an introductory summary of ikebana's process, ideal for the untrained and curious eye—or for those who are trained in ikebana and find interest in cross-cultural

examinations of traditional artforms. A multilayered analysis of the arrangement’s material-visual and sonic rhetorics later dissects the photographed steps, as these rhetorical maneuvers are especially interdependent in the ikebana artform.

When arranging ikebana, one of the first steps is selection: the selection of a container and materials. Preferably, to respect the natural state of the flowers, ikebana masters like Meishu-Sama advocate for minimal and quick cuts: “I get the best results when I’m able to accomplish my art in a short time, something that allows the flowers to remain more vivid” (Okada, *Kototama* 5). Depending on the arrangement, needed materials include, but are not limited to, flowers, branches, water, scissors, pin frogs (*kenzan*), and more depending on the needs of the arrangement. Figure 3 shows a selection of chrysanthemum flowers, cherry blossom branches, filler flowers, ruscus greenery, kenzan, hand towel, and water-filled vase.



Fig. 3. Bianca Oliveira. Photograph of Ikebana Materials against White Posterboard. 17 February 2023. Author’s personal collection.

The next step of ikebana arranging involves *mizukiri*, or “to cut the stem underwater” (Kubo 16). Figure 4 shows the chrysanthemum stem being cut in a bowl of water, as to ensure that the first substance it absorbs is water, as opposed to air. This helps to preserve the flower longer than when exposed to air first, acknowledging the life source the plant needed when it was in the soil. Now without soil, the ikebana materials need immediate nourishment and life, and *mizukiri* facilitates this process.



Fig. 4. Bianca Oliveira. Photograph of *Mizukiri* against White Posterboard. 17 February 2023. Author's personal collection.

The three main branches, as depicted in figure 5, are cut in heights that reflect the traditional tenchi-jin triad, representing dynamics like Heaven-earth-man, sun-moon-earth, and father-mother-child. The longest branch represents the first element, Heaven, for example; the second longest, earth; and the shortest, man.



Fig. 5. Bianca Oliveira. Photograph of Affixed Cherry Blossoms against White Posterboard. 17 February 2023. Author's personal collection.

In figures 6 and 7, the flowers and branches are set firmly in the kenzan, angled in positions that naturally create asymmetrical lines and rhythm while incorporating the human self in the composition: "Ikebana masters usually integrate the breath, spatial intent, and different body movement quality when creating Ikebana...During this ritual, which requires strong personal presence, the rhythm and pattern of breathing is adjusted and aligned with flowers and nature" (Kopytin and Yu Zhou 97). The composer is inextricably involved in the composition process, imbuing his or her own rhythm and materiality in the arrangement while also being transformed. As such, a meaningful connection between self and nature is imperative during the arrangement

process, one that varies among ikebana styles but seen keenly in that of Meishu-Sama: “[a]n identical phenomenon occurs with all living beings: they all possess an extraordinary power” (Okada 7 personal translation), further illuminating the embodiment of nature within the self and vice versa.



Fig. 6. Bianca Oliveira. Photograph of Cherry Blossoms in the Process of Arrangement. 17 February 2023. Author's personal collection.



Fig. 7. Bianca Oliveira. Photograph Ikebana in Progress against White Posterboard. 17 February 2023. Author's personal collection.

The final step, seen in figure 8, is to station the completed ikebana in a defined space. Ideally, this is part of the material selection process, as the surroundings of the ikebana are integral to its arrangement process; the surrounding environment informs the materials used in the ikebana, itself an element of the arrangement. As such, upon completion of the ikebana, adjusting the position of the vase and branches to best harmonize with the environment helps to showcase the maximum potential of the flowers' beauty, showcasing their best to the surrounding world.



Fig. 8. Bianca Oliveira. Photograph of Complete Ikebana. 17 February 2023. Author's Personal Collection.



Fig. 9. Bianca Oliveira. Photograph of Ikebana After Three Days. 20 February 2023. Author's personal collection.

Intersectionality: Visual-Material and Sonic Rhetorics

The visual-material and sonic qualities of ikebana are closely intertwined, a byproduct of the relationship ikebana has with its environment, which includes its arranger. In step one (figure 3), the components of the arrangement are still separate, yet not disparate because of the potentiality they share: the prospect of coming together in one arrangement. Materials of different origins, natural and manmade, come together in one meeting space and await the touch of the human to compose something new. That is, the natural elements of flowers, branches, and greens meet with elements that are several steps removed from the natural (e.g., metals and minerals are removed from their natural origins, manufactured into tools, utensils, containers,

etc.), such as the scissors and vase. In this way, the ecological process of arrangement begins. Different materials coexist with the goal of composing, or arranging, something greater.

The visual presence of the separate components is clear, but the sonic rhetoric imbued in this moment contributes to the arrangement's materiality. Once again, Proppen advocates for a nuanced, encompassing understanding of visual and embodied rhetorics, allowing for a "more inclusive mode of knowing that opens up rather than closes off interpretive possibilities—that accounts more readily for the movement between these modes [visual and material] and their interplay" (23). Thus, the sound of the early stages of composition contributes to the arrangement experience, one that seeks an embodied harmony between arrangement and arranger. Through such a lens, then, the cultural silence Jones details in her essay is not one that is limited to visual potentialities only; rather, the silence of the to-be-arranged ikebana invites the participation of the human, initiating contact and a multilayered composition process that evokes all the senses. The materials in figure 3 are visible, audible (for their lack of sound), textured, aromatic, and (presumably—I did not taste them) flavorful.

Step two further (see figure 4) evokes the senses through the invitation of water, the first element to connect flowers and vase. The water is collected by a human (me), further inviting the inclusion of the human, or non-natural, in the arrangement process. Such involvement in the composition of the ikebana falls in line with the notion that to understand rhetoric as embodied is "to follow the expressive ebb and flow of expressive energy through human bodily activities: through gesture, through contact with and manipulation of objects, through movement and space" (Marback 62). Furthermore, an immutable condition of the human experience on this planet is the vastness of water that surrounds human territories (Wells et al. 2); yet, we struggle to acknowledge this, particularly in the West, embracing the terrestrial boundaries that separate

land from water. The materiality of ikebana helps to deconstruct such a polarizing view of the world. Mizukiri calls upon water to fuel the flowers and branches before air has a chance to, establishing an arranged fluidity that subtly, quietly invites the arranger to *be fluid* with the materiality of the water. In fact, the sound of poured and sloshing water is one of the few sounds audible during the arrangement process, aside from rustling leaves and petals and scissors cutting into stems; this is far from insignificant. Water is an immersive experience, an element of the ikebana that, to the human body, is audible, visible, and tactile. In this way, the composer is arranged *with* the ikebana, making a separation from the composition impossible. The self and ikebana are arranged, embodied within each other.

Step three (see figures 6 and 7) depicts the placement of flowers and branches in the *kenzan*, which is stationed at the base of the vase. Flowers and branches are arranged asymmetrically in a fashion that emulates the rhythms and patterns of nature that also exist within the human self. During this step, priority of technique varies among the styles of ikebana. Meishu-Sama's ecological characterization of placement, however, is one that keenly emphasizes the importance of nature's agency, connecting the 'extraordinary power' of nature to all living beings, including humans. In this sense, the materiality of branch placement and organization extends far beyond what is immediately visible, creating an experience whose essence lives in the unheard and unspoken; the silence of the moment serves as a vehicle that allows the ikebana to speak for itself. During this step, the asymmetry of the arrangement creates quiet spaces that might be full in Western symmetrical vases. Once again, these quiet spaces are anything but devoid of noise and meaning for the Japanese artform, reminding the ikebana's audiences and participants what Kopytin and Yu Zhou bring forth about silence: "[s]ilence is recognized as a fundamental element of *ikebana*, an element termed *ma*, or "the [Zen] concept of

interval or void in both time and space...full of energy and feeling instead of ‘negative space’” (Kopytin and Yu Zhou 35). Silence, for ikebana, is neither solely visual-material or sonic. It is an element of the artform that brings together all the elements of the arrangement process, arranging nature in a way that harmonizes the natural and non-natural in the ten-chi-jin dynamic, something that is, as Trozig puts it, unfamiliar to the Western mind.

Finally, step four (see figure 8) involves the adjustment of the completed ikebana—the adjustment of the flowers, branches, greenery, vase, and self within the surrounding space. To best showcase the natural beauty of the flowers and branches, the environment is arranged to complement the inclusion of the newly composed ikebana. The “front” of the blooms and branches in the ikebana are made visible to onlookers, as is the most beautiful side of the vase. Although this step might seem insignificant, it is precisely where visual-material and sonic rhetorics are most harmonized. Again, at the core of Ceraso’s work on sonic rhetorics is the notion that listening is a multisensory experience. This is especially true for ikebana as an artform that arranges nature in a quiet, lively moment. This quiet moment, an event that produces no immediate sound, heightens the senses of the participant, whether onlooker or composer, inviting the self to make sense of the arrangement *with* the ikebana, thus *arranging the self within the ikebana*. As such, nature and human become entangled in a transcendent fashion, one that reflects the passing connection Edbauer Rice’s two strangers share—neither superimposing the other, simply coexisting symbiotically. Of course, these meetings points might be parts of the ikebana master and Japanese people’s vernacular, but from a Western standpoint, the visual-materialities and embodied sonics of ikebana help to reveal relationships that might go unnoticed and unsung—relationships that help to reconcile human and nature, further rectifying long-held, colonial understandings of what it means to (co)exist with nature.

Such a coexistence allows the eyes and ears enable humans to partake in an unexpectedly powerful, subtle, beautiful experience of embodied arrangement. A microcosmic representation of nature's asymmetries and spontaneities, ikebana invites the non-natural, particularly humans, to return to a state that was once natural to us, a state that, once again, resonates with Wells et al.'s statement: "our very existence is much more fluid than we might, at first, perceive" (2). Division, accepting immutable boundaries as truths about self and others, is a misconception that disintegrates in the face of a study of nature's delivery and arrangement.

Although it is easy to "leave it to the pros," in this case, Japanese waka poets and ikebana masters, what is easy is no longer sustainable. Waka and ikebana, as artforms that, respectively, deliver and arrange nature, blur the lines of canonical boundaries. Each artform has its modal limitations, but the objective is the same across both compositions: to bring the human into the natural and vice versa, creating microcosmic spaces that depict the human within nature, and this relationship is one that evokes composer, composition, and audience. A meeting site of bodies and experiences allows each participant to leave the site somehow altered, the composer, composition, and audience all informed by one another through visual-material and sonic means. If it is true that our existence is more fluid than initially perceived, there is a second chance, a chance of reconciliation between seemingly disparate entities. The delivery and arrangement waka and ikebana bring forth might, at first, seem entirely unlike and unworthy of being discussed in the same space, but what does this mean for humans? It means to neglect the intersectionality at the forefront of compositional process.

Conclusion

In a summarizing statement, the findings of my analysis suggest that our world is more interconnected than imaginable. Nature, as represented through waka and ikebana, is a driving force of delivery and arrangement in the Japanese artforms. Almost all facets of waka work ecologically to deliver nature, including form and content. The syllabic, line-bound structure of waka poetry enables a sui generis, almost juxtaposing liberation of nature. The rhythm established through such a structure makes possible the chanted recitation of waka, adding a sonic layer of meaning-making that further delivers nature's complexities. Waka's visual-materiality reflects Cicero's characterization of delivery, embodying the art of representation in a 'suitable manner' for audiences, providing readers and listeners with different forms of access to poetic moments in nature. The chanting of the poetry contributes even further to a multilayered delivery system; the rise and dip of intonation in the chanting of Meishu-Sama's waka exemplifies how waka's syllabic form can be vivified through voice, and voice represented through written structure. The relationship, then, that waka's visual-materiality shares with its sonic counterpart is two-fold; they complement and inform each other in a constant process, one that composes new experiences and further affirming Edbauer Rice's strangers allegory.

As seen in the analysis of ikebana, however, waka is not the only medium to employ rhythm as a rhetorical agent. Ikebana's rhythm works alongside that of waka's; as an arrangement of nature, ikebana plays with the tactile elements of nature, creating asymmetry through height and angle differences. This "imbalance," per Western notions of arrangement, however, is a truthful and, thus, beautiful representation of nature in ikebana. Tangentially, the rhythms fostered by waka and ikebana are not entirely dissimilar; the dynamic elements that comprise each composition work together to create an increasingly more holistic representation

of nature's rhythm, both delivering and arranging nature in a fashion that invites the human senses to engage in the compositional act in order to *know* and *feel* rhythm through experience. This evocation of the self is poignantly seen in the waka by Meishu-Sama that equates the beauty of flowers to those who appreciate the "grace and beauty" of flowers, including humans, non-natural entities, in a relationship with nature. The rhythm of this poem, created through varying line and syllabic structure, fosters what Edbauer Rice terms as "thinking/doing," a process by which rhetorically-grounded education engages processes and encounters (22-23). By thinking about experience curated by the waka poem, the audience is actively *doing* learning.

Thinking/doing is particularly significant for Western rhetorics and aesthetics, expanding Lambke's ecological applications of delivery and arrangement and allowing us to perceive the benefits of seeing the self as embodied in the composition process. Embodying the self in composition can especially help us to nurture nuanced, genuine relationships with our environments—relationships that see its components as symbiotic agents, as opposed to superimposing entities that further create toxic relationships with our surroundings. With the recent publications of Banks's edited collection *Bodies of Knowledge* (2022), a growing trend comes into view, and such a trend acknowledges the embodied nature of composition. With a renewed shift toward materiality, it grows difficult to divorce the self from composition—not only the self, but the entities that come into contact with the composer and composition, which includes the audience. Edbauer Rice's metaphor takes on new meaning here; seemingly inanimate, stationary objects such as a poem and flower arrangement evoke the senses in a way that calls upon character, something Aristotle is concerned with, to become a participant in the composition process. The composition process, then, is not only the steps that lead to the product of a waka poem or ikebana; rather, composition *continues* happening through the visual-material

and sonic affordances of the artforms that foster future meetings between composition and audience. Through visual-material and sonic rhetorics, delivery and arrangement and their manifestations happen simultaneously in a fashion that connects the rhetorical presence of waka and ikebana in one body that both delivers and arranges nature.

Thus the simultaneity of delivery and arrangement can help us to reinvent the way we see the composition process of spheres outside the Western world. For the Japanese, as Kojin remind us, the relationship the self shares with landscape extends beyond the physical presence of natural elements. That is, materiality as we know it is only one step of many in a process of composition, meaning making, and knowing. Waka and ikebana take this a step further; the self and nature come together in compositional processes that inform each other. Adopting an awareness of the environment's role in our compositions, it is possible to globalize the self and its relationships with the goal of approaching others with the spirit of learning and connection. A continual globalization of the self might seem a lofty goal to the reader, but waka and ikebana's return to the environment, to nature, a source of organization and stability, evidence that reconciliation is entirely possible. Not only is this possible for rhetorical studies but for colloquial applications of rhetoric, as well. Growing conversations and introspections that bridge seemingly different elements can help to rectify toxic understandings of what it means to exist within spaces. With such a mindset, we can see the self, ourselves, in others and diverse spaces through an ecological model that reflects the human condition: we simply bleed, or flow, into each other just as we flow into nature and nature flows into us.

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