

プログラム (Program)

ALA25 周年記念国際フォーラム

ALA 25th Anniversary International Forum
—“Asian American Literature and Global Issues”—

主催：アジア系アメリカ文学研究会
Organized by AALA (Asian American Literature Association, Japan)
後援：アメリカ研究振興会
Supported by The American Studies Foundation

日時 (Date) : 2014 年 9 月 27 日 (土) ~ 28 日 (日) September 27-28, 2014
会場 (Venue) : 京都外国語大学 (Kyoto University of Foreign Studies)
9 号館 941 会議室 [懇親会のみ 9 号館 961 教室]
(Conference Room 941 [Reception Dinner and Luncheon : Room 961])
総合司会 (Forum Moderator) : 山本秀行 Hideyuki Yamamoto
(神戸大学教授 Professor, Kobe University)

第一日 Day One 9 月 27 日 (土) September 27 (Sat.)

◇受付 (Registration) : 12 : 40 ~ 13 : 20

◇開会の辞 (Opening Speech) : 13 : 20 ~ 13 : 30

小林富久子 Fukuko Kobayashi

(アジア系アメリカ文学研究会代表 President of AALA 城西国際大学教授 Professor, Josai International University)

◇基調講演 (Keynote Lecture) : 13 : 30 ~ 17 : 00

題目 (Title) : “Acts of War, Arts of Peace”

講師 (Keynote Lecturer) : Stephen H. Sumida

(ワシントン大学教授 Professor, University of Washington)

司会 (Moderator) : 古木圭子 Keiko Furuki

(京都学園大学教授 Professor, Kyoto Gakuen University)

ディスカッサント (Discussants) : 牧野理英 Rie Makino

(日本大学准教授 Associate Professor, Nihon University)

加瀬保子 Yasuko Kase

(琉球大学准教授 Associate Professor, University of the Ryukyus)

◇懇親会 (Reception Dinner) : 17 : 30 ~ 19 : 00

司会 (MC) : 荘中孝之 Takayuki Shonaka

(京都外国語短期大学准教授 Associate Professor, Kyoto Junior College of Foreign Studies)

◇イヴニング・セッション(Evening Session) : 19 : 10 ~ 20 : 40

“International Workshop for Young Scholars”

発表(Presentations) :

松本ユキ Yuki Matsumoto

(羽衣国際大学講師 Lecturer, Haboromo University of International Studies)

“Rethinking Early Asian American Literature”

小坂恵理子 Eliko Kosaka

(法政大学講師 Lecturer, Hosei University)

“What it Means to Write Japanese American War Narratives: An Examination of Toyoko Yamazaki’s *futatsu no sokoku* (1980) / *Two Homelands* (2008) ”

司会(Chair) : 中地幸 Sachi Nakachi

(都留文科大学教授 Professor, Tsuru University)

第二日 Day Two 9月28日(日) September 28(Sun.)

◇国際シンポジウム(International Symposium) : 9 : 00 ~ 12 : 00

—“Asian American Literature and Global Issues”—

講師(Panelists) :

Cheng Lok Chua

(カリフォルニア大学フレズノ校名誉教授 Professor Emeritus, California State University, Fresno)

“Witnessing American Colonialism Abroad and At Home : Carlos Bulosan and Lawson Inada”

Nathaniel Preston

(立命館大学准教授 Associate Professor, Ritsumeikan University)

“*Pir* Networks : Borders and Transcendence in the Fiction of Jhumpa Lahiri”

新田啓子 Keiko Nitta

(立教大学教授 Professor, Rikkyo University)

“Ethical Globality : Tracing the Theme of Reconciliation in the Age of the“Transnational Turn””

松永京子 Kyoko Matsunaga

(神戸市外国語大学准教授 Associate Professor, Kobe City University of Foreign Studies)

“Before and After the Quake : Ruth L. Ozeki’s Global Narrative in the Nuclear Age”

司会(Chair) : 小林富久子 Fukuko Kobayashi

コメンテーター (Commentator) : Stephen H Sumida

◇閉会の辞(Closing Remarks) : 12 : 00 ~ 12 : 10

元山千歳 Chitoshi Motoyama

(京都外国語大学教授 Professor, Kyoto University of Foreign Studies)

◇総会(General Meeting) : 12 : 10 ~ 12 : 30

司会(Chair) : 山口知子 Tomoko Yamaguchi

(関西学院大学講師 Lecturer, Kwansei Gakuin University)

◇ランチョン(Luncheon) : 12 : 30 ~ 13 : 30

司会(MC) : 深井美智子 Michiko Fukai

(神戸女子大学講師 Lecturer, Kobe Women’s University)

梗概 (Abstracts)

〈基調講演 Keynote Lecture〉

・ Stephen H. Sumida, “Acts of War, Arts of Peace”

The theme of “global issues” for this twenty-fifth anniversary forum of AALA parallels the rise of three major works by Hawai'i's Asian American writers. Each is based on a war far from the Hawai'i settings common to most literature of Hawai'i until now. The first is *Comfort Woman* (1997) by Nora Okja Keller. The second is Juliet S. Kono's *Anshū* (2010). The third is *The Nanjing Massacre: Poems* (2012) by Wing Tek Lum. In these works the writers take bold steps beyond the genre of the first-person, naïve narrator that though fictive has been based on personal experience. Wing Tek Lum observed recently that a move away from “personal experience” and “identity” may be motivated by the writers' “growing too old” to be anxious still about who they are, personally. From the personal, into the global, the writers enter the wars that scar and kill their characters and question the possibilities of peace coming out of any wars. In trying to speak of the three works as “arts of peace,” I will cite other sources for thoughts and meditations on this subject, though my sources are eclectic, even random, in the face of the global scale of the AALA theme.

〈イヴニング・セッション Evening Session〉

・ Yuki Matsumoto, “Rethinking Early Asian American Literature”

Early Asian American literatures have challenged and shifted the boundaries of Asian America through exposing the colonial context both domestically and transnationally. I would like to explore culturally and socially articulated literary formations projected on multiple borders through rethinking early Asian American texts from contemporary points of view.

・ Eliko Kosaka, “What it Means to Write Japanese American War Narratives: An Examination of Toyoko Yamazaki's *futatsu no sokoku* (1980)/*Two Homelands* (2008)”

In this paper, I examine Yamazaki Toyoko's posthumous novel, *Futatsu no sokoku* which was originally published in *Shukan Shincho* magazine from June 26, 1980 to August 11, 1983, the English translation, *Two Homelands*, appearing almost three decades later in 2008. In doing so, I hope to reveal a multi-layered Japanese representation of Japanese Americans that can be both resonant and dissonant with its North American counterparts. This allows us to reconsider the predominance of issues concerning “authenticity” and the significance of “memory” in Asian American literature. Dislodging the notion of internment narratives as being linked to something merely autobiographical may allow for alternative ways of understanding how war narratives may be mediated and manipulated within a different socio-political context.

〈国際シンポジウム International Symposium〉

・ Cheng Lok Chua, “Witnessing American Colonialism Abroad and At Home: Carlos Bulosan and Lawson Inada”

This paper purports to revisit selected writings by the Asian American authors Carlos Bulosan and Lawson Fusao Inada to examine them through a postcolonial lens. Carlos Bulosan, a Filipino, bears witness as a native of the only Asian country to have been a classic colony of the U.S. (“exceptionalism” notwithstanding). Of his *oeuvre*, his “personal history,” *America is in the Heart*, will be central to our discussion. Lawson Inada, a native-born American, bears witness to the World War II internment of Japanese Americans, one of the most egregious manifestations of “internal colonialism” exercised by the U.S. against Asian Americans. Inada's book of poems, *Legends from Camp*, will be central to our

discussion. The postcolonial matter of both central texts will be discussed in conjunction with their authors' common employment of the *bildungsroman* form in unfolding their dialectic of self-fashioning/individuation.

· **Nathaniel Preston, “Pir Networks: Borders and Transcendence in the Fiction of Jhumpa Lahiri”**

Lines of demarcation—particularly those signifying ownership of territory or resources—often become the locus of global conflict. In another sense, we frequently rely on ideological boundaries to categorize others or to determine how we will respond to them, and these schisms can translate into internal conflict for people whose ethnicity embraces multiple ideologies or nationalities. Scholars have noted how the novelist Jhumpa Lahiri depicts characters struggling to understand and live with this kind of hybrid identity as American people of Indian origin. Yet borders are not everything. Lahiri's fiction complements her recognition of inner and outer boundaries by evoking a mutuality that can dissolve barriers to human togetherness. In particular, her story “When Mr. Pirzada Came to Dine” does so by associating its characters with the cults of Sufi *pirs*, creating a transcendent space which integrates the suppositiously exclusive categories of Bangladeshi/Indian and Hindu/Muslim.

· **Keiko Nitta, “Ethical Globality: Tracing the Theme of Reconciliation in the Age of the ‘Transnational Turn’”**

“Global issues,” even ones seemingly particular to the present day, generally hide the complex processes of formation in their historical substrata. They are usually recurrent phenomena arising again and again in uncannily various guises from a certain unresolved or asymmetrically remembered injustice. Since they tend to accompany the ghostly return of traumatic events, their temporality cannot help but be spectral in which the past reasserts itself. In light of this assumption, the concept of the global deterritorializes the burden of history to open up a possibility to authenticate a non-provincial responsibility to the past. Contemplating on the global in terms of Asian American literature—to a greater extent since the so-called “transnational turn”—seems to embody a way to participate in this search for, so to speak, ethical globality. In this presentation, I will read several stories from *Zainichi* Korean as well as Korean literatures, which respectively shed original light on the theme of reconciliation. This is a vision indeed many Asian American authors have anticipated in an extension of their narratives of violence. By my comparativist attempt, I ultimately intend to illuminate a potential vein in the transnational approach to the body of literature.

· **Kyoko Matsunaga, “Before and After the Quake: Ruth L. Ozeki’s Global Narrative in the Nuclear Age”**

The Great Tohoku Earthquake and tsunami on March 11, 2011, followed by the Fukushima Daiichi Nuclear disaster, have had tremendous impact upon Japanese writers. But it is not only Japanese writers whose writing and words have been influenced by this incident. Across the Pacific, Ruth L. Ozeki (an American-born writer of Japanese and European decent with a dual US/Canadian citizenship) was completing her third novel when the disaster took place. These events in Japan changed Ozeki's vision for her novel. After 3.11 she decided to significantly revise what she had written, and she published *A Tale for the Time Being* on March 11, 2013--exactly two years after the quake. Ozeki explores global issues involving the environment, media, and technology in this narrative that spans space and time. In this paper, I would like to illustrate the global impact of 3.11, particularly how Ozeki has responded to it and woven it into other historical events such as Japanese kamikaze attacks during WWII and the September 11, 2001 terrorist attacks in the United States.