

プログラム Program

AAALA 35周年記念国際フォーラム

AAALA 35th Anniversary International Forum

「アジア系トランスボーダー文学と（ポスト・）コロニアリズム」

——“Transborder Asian Literature and (Post-)Colonialism”——

日時(Dates) : 2024年9月21日(土)～22日(日) <Sep.21-22, 2024>

会場(Venue) : 神戸大学六甲台第2キャンパス 人文学研究科 B棟 3階B331教室

Room B331, Humanities Building in Kobe University 2nd Rokkodai Campus

◇1日目総合司会(The 1st Day Coordinator) : 古木圭子 Keiko Furuki (奈良大学 Nara University)

第1日目 9月21日(土) Day One: September 21 (Saturday)

※13:00～ 受付 (Registration)

◇14:00～14:15 開会の辞 (Opening Speech) :

山本秀行 Hideyuki Yamamoto (AAALA 会長 AALA President, 神戸大学 Kobe University)

◇14:15～17:30 基調講演 (Keynote Lecture) :

“Good Enough?: Shrugs, Indifference, and Disaffection in Minoritarian Elliptical Lives”

講師(Lecturer) : Prof. Martin F. Manalansan IV (Rutgers University, USA)

特別ゲストコメンテーター(Special Guest Commentator) :

Prof. Allan Issac (Rutgers University, USA)

ディスカッサント(Discussant) : Lyle De Souza (Kyoto Notre Dame University)

司会(Chair) : 牧野理英 Rie Makino (日本大学 Nihon University)

◇18:00～20:00 懇親会 (Reception Dinner)

神戸大学生協 LANS BOX 1階食堂

(Kobe U Coop LANS BOX 1st Floor Cafeteria)

司会(MC) : 渡邊真理香 Marika Watanabe (北九州市立大学 The University of Kitakyushu)

第2日目 9月22日(日) Day Two: September 22 (Sunday)

◇2日目総合司会 (The 2nd Day Coordinator) : 渡邊真理香 Marika Watanabe

[9:00～10:00 総会 (会員のみ) General Meeting of AALA (only for members)]

司会(MC): Michiko Fukai

◇10:00～12:00 個人発表 (Individual Presentations) :

・ “Tracing and Retracing: Exploring Identity and Memory in *Summer of the Big Bachi*”

Sophia H. Dickey (Ph.D. Student, Fukuoka Women's University)

・ “A Cross-cultural Reading of Kazuo Ishiguro:

Perspectives on “World Literature” in Chinese Literary Criticism”

XU Yiran (Peking University)

- “Heroines at School in the Works of J. Kogawa, J. W. Houston, and Y. K. Watkins”

Maiko Kato (Aoyama Gakuin University)

司会(Chair): 麻生享志 Takashi Aso (早稲田大学 Waseda University)

◇ 12 : 00 ~ 13 : 00 ランチョン (Luncheon) :

人文学研究科 A 棟 1 階学生ホール (Students' Hall on the 1st Floor of Humanities Building A)

◇ 13 : 00 ~ 17 : 30 国際シンポジウム (International Symposium) :

- “Performing the Floating Self in Bharati Mukherjee’s “A Wife’s Story””

Nathaniel H. Preston (Ritsumeikan University)

- “Ghosts and Palimpsests: War and Translation in Gina Apostol’s Novels”

藤井光 氏 Prof. Hikaru Fujii (東京大学 The University of Tokyo)

- “Post/Cold War Sentimentalism: On Taiwanese American Films about Return”

Prof. Chih-Ming Wang (Academia Sinica, Taiwan)

- “*Hibakusha* in Harlem: Anticolonialism, Antiracism, and Anti-Nuclearism”

松永京子 Kyoko Matsunaga (広島大学 Hiroshima University)

- “Murakami’s Kafkas: Postmodern, Psychoanalytic, Postcolonial”

Gayle K. Sato (Meiji University)

司会(Chair) : Nathaniel H. Preston

特別コメンテーター (Special Commentators) :

Prof. Martin F. Manalansan IV & Prof. Allan Issac

◇ 17 : 30 ~ 17 : 40 閉会の辞(Closing Speech):

植木照代 Teruyo Ueki (AALA 初代代表 AALA Founding President)

主催 : アジア系アメリカ文学会 [Hosted by AALA—Asian American Literature Association in Japan]

共催 : 日本学術振興会・科学研究費・基盤研究 (B) 「「アジア系トランスボーダー文学」の包括的研究枠組創成と世界的研究ネットワーク構築」(研究課題番号 23K25310, 研究代表者 : 山本秀行, 2023~2025 年度) の助成を受けています。

[Co-sponsored by JSPS Grant-in-aid for Science Research (B), 2023-2025 (23K25310, principal investigator: Hideyuki Yamamoto)]

<基調講演者紹介 A Brief Introduction to Keynote Lecturer>

Dr. Martin F. Manalansan IV is Professor of Women's, Gender, and Sexuality Studies at Rutgers University, New Brunswick. He previously taught at the University of Minnesota, Twin Cities, University of Illinois, Urbana-Champaign, University of the Philippines, New York University, New School University, and the City University of New York. Manalansan is the author of *Global Divas: Filipino Gay Men in the Diaspora* (Duke University Press, 2003; Ateneo de Manila University Press, 2006). His forthcoming book is entitled *Queer Dwellings: Mess, Mesh, Measure*. He is also the editor/co-editor of five anthologies and six journal special issues. His research topics include sexuality and gender, Queer Studies, migration, embodiment, affect, Asian American Studies, and Filipino Studies. He is President of the Association for Asian American Studies

<基調講演・特別ゲストコメンテーター紹介 A Brief Introduction to Special Guest Commentator for Keynote Lecture>

Dr. Allan Punzalan Isaac is Professor of American Studies and English at Rutgers University-New Brunswick, NJ. He specializes in Asian American and comparative race studies and examines issues around migration, postcoloniality, gender and sexuality, and the Philippines and its diaspora. His first book *American Tropics: Articulating Filipino America* was the recipient of the Association for Asian American Studies Cultural Studies Book Award. His second book is entitled, *Filipino Time: Affective Worlds and Contracted Labor*. He has taught at DeLaSalle University-Taft in Manila, Philippines as a Senior Fulbright Scholar. His current research focuses on death and the otherworldly in Filipino diasporic visual culture.

<個人発表要旨 Abstracts for Individual Presentations>

- "Tracing and Retracing: Exploring Identity and Memory in *Summer of the Big Bachi*"

Sophia H. Dickey (Ph.D. Student, Fukuoka Women's University)

This paper focuses on the characterization of Mas Arai, the protagonist of *Summer of the Big Bachi* (2004) by Naomi Hirahara (1962-). Drawing on intersectional analyses, this paper explores the themes of memory and identity in the novel. Mas is a Kibei Nisei, or second-generation Japanese American who was born in the U.S. and raised in Japan. He returns to the U.S. after surviving the atomic bombing of Hiroshima. *Summer of the Big Bachi* follows Mas in transnational landscapes as he works towards solving the mystery of the supposed reappearance of his friend of the past. Although he is reluctant to look back to his past, there is a certain drive within him that compels him to face it. While the novel is often regarded as a mystery novel, it also handles Japanese American identities and histories in a manner that does not overpower the story. By examining the ways in which Mas articulates his inner conflict regarding his cultural ties to both the United States and Japan through his engagements with WWII memories, this paper delves into the complexity of the protagonist's sense of self and sense of place.

- “A Cross-cultural Reading of Kazuo Ishiguro:

Perspectives on “World Literature” in Chinese Literary Criticism”

XU Yiran (Peking University)

I examine Chinese literary criticism of Kazuo Ishiguro’s works, comparing it with its non-Chinese counterpart. First, I explore key themes that Chinese scholars engage with by drawing upon data from CNKI. I note a convergence in theoretical frameworks, particularly evident in a wide application of postcolonialism and post-human theory. Additionally, shared thematic concerns such as identity formation, trauma narrative, and unreliable narrator, reflect trends in both Chinese and non-Chinese scholarly discourse.

Secondly, I highlight two distinctive features of Chinese criticism of Ishiguro’s fiction. Firstly, scholars demonstrate a heightened inclination towards exploring the interplay between literary texts and socio-cultural contexts. Secondly, there is a pronounced thematic focus on war memory, responsibility, and post-conflict repercussions.

Finally, I discuss the cautious stance held by Chinese scholars towards the concept of “world literature.” This caution stems from the perceived conflict between the universality emphasized by the idea of world literature and the specificity emphasized in Chinese scholarly interpretations of Ishiguro’s writings. Notably, more overt resistance against the Western centric perspective can be observed in literary criticisms in China. Instead, the idea of the “multi-origin genealogy”[多源点谱系] of world literature is raised as an alternative approach.

- “Heroines at School in the Works of J. Kogawa, J. W. Houston, and Y. K. Watkins”

Maiko Kato (Aoyama Gakuin University)

During the Internment, Nikkei children at school experienced sufferings derived from racial discrimination in their communities. For this presentation, I chose Naomi’s Road by Joy Kogawa, Farewell to Manzanar by Jeanne Wakatsuki Houston, and So Far from the Bamboo Grove by Yoko Kawashima Watkins to analyze the styles how they proved themselves to be good citizens. Naomi in Naomi’s Road forgave the bullying of Mitzi, a white girl, and they became good friends. Jeanne in Farewell to Manzanar left school because of her father’s alcoholism, after she was selected as an outstanding student. Likewise, Yoko in So Far from the Bamboo Grove came back to Japan from Korea, was called “a stranger” and bullied by her classmates in high school in Sagano, Kyoto. As their parents, these heroines Naomi, Jeanne, and Yoko were forced to show obedience and loyalty at school, their family, and at the same time, to their home countries. They were taught “*shikata ga nai*,” enduring all the ill treatments and trying to efface any “Japanese elements” from the eyes of white people. I would like to compare how the heroines of these Nikkei novels attempted to be “good” students through their “Japanese” ways that were inherited from their parents.

<国際シンポジウム発表要旨 Abstracts for Presentations at the International Symposium >

- “Performing the Floating Self in Bharati Mukherjee’s “A Wife’s Story””

Nathaniel H. Preston (Ritsumeikan University)

How are Indian people positioned in an economically and culturally globalized world? Bharati Mukherjee’s 1988 short story “A Wife Story” explores this question through the eyes of Panna Bhatt, a housewife who has left India to become a graduate student in New York City. The text uses the trope of “floating” to characterize Panna’s position between acceptance and othering, and it places her in several scenes of performance to emphasize the relativity of these modes of belonging, neither perfectly defining the immigrant experience. At the same time, Mukherjee refers to historical examples that subvert the colonial dynamic between South Asia and the West in some way. One is Indian economic imperialism in Uganda; another is Rajneeshpuram, an intentional community forming an Indian cultural space on US soil. These small but significant assertions of Indian economic and cultural power complicate Panna’s position within the global microcosm of New York and prevent her from indulging the luxury of unthinking partisanship. While Panna thus dangles precariously between the poles of “perpetrator” and “victim,” Mukherjee ultimately suggests that power-wielding can be replaced with an alternative ethic of charity, in which individual “floaters” can provide moments of consolation to each other without abandoning their subjectivity.

- “Ghosts and Palimpsests: War and Translation in Gina Apostol’s Novels”

藤井光 氏 Prof. Hirkaru Fujii (東京大学 The University of Tokyo)

The work of Gina Apostol (1963-) has been accompanied by the notion of translation, which, in the Filipino woman writer’s view, touches on the essence of her national identity. In particular, her 2018 novel, *Insurrecto*, uses many metafictional devices to interrogate the multi-layered nature of the Filipino identity, which has been inseparable from the military, as well as cultural, presence of the U.S. The central plot of an American filmmaker and her translator’s journey to Samar, where a large-scale massacre took place during the Philippine-American War, is constructed as a “palimpsest” that traces decades of wars and conflicts in the Asian region. At the same time, that the writer situates herself in the tradition of Filipino English writing, with references to such writers as Nick Joaquin and Wilfrido D. Nollado, calls for a reading of her work as a sort of palimpsest through which the act of writing appears as inseparable from what Vicente L. Rafael calls “the war of translation.” In the context of Anglophone writing by Asian (and Asian American) writers of this century, Apostol’s writing is part of in the shared question of how the contemporary writer, using the language of domination, can deal with memories of war and displacement over the gap of generations and regions.

- “Post/Cold War Sentimentalism: On Taiwanese American Films about Return”

Prof. Chih-Ming Wang (Academia Sinica, Taiwan)

The question of national literature in Asia is contiguous with the question of border and the aspiration for a postcolonial state. However, the decolonization movement of the 1940s and 1960s, at least in Asia, did not fully unshackle Asian countries from the grips of Western colonialism and imperialism, as the Cold War in some ways hijacked the decolonization aspiration and made economic promises and immigrant passages to the West to sustain Western hegemony.

Taiwan is a case in point in that it was successfully integrated into the US Cold War system of anti-communism and has sustained itself in the geopolitical limbo as an in/dependent nation whose postcolonial aspiration—in the form of independence movement—is carried on in its diasporic communities, particularly those in the US. This geopolitical condition makes Taiwanese American culture a unique transpacific formation that is on one hand deeply tied to the US Cold War design and especially sensitive to and sentimental about the precarity of Taiwan on the other. A study of Taiwanese American’s sentimental fabulation of transpacific migration therefore can help foreground a post/Cold War framework in Asian American literature to unsettle and complicate the post-1965 narrative, and underscore the work of the sentimental as a mode of transpacific engagement with precarity and loss.

• “*Hibakusha* in Harlem: Anticolonialism, Antiracism, and Anti-Nuclearism”

松永京子 Kyoko Matsunaga (広島大学 Hiroshima University)

As scholars such as Vincent Intondi and Abby J. Kinchy point out, not a few prominent African American writers and activists have voiced their anti-nuclear sentiments since the bombings of Hiroshima and Nagasaki. In their discourse, they often associated the violence of the a-bombs with those of racism and colonialism. Malcolm X was no exception. On June 6, 1964, when Malcolm X met *hibakusha* writers/journalists at the apartment of Yuri Kochiyama, a civil rights activist in Harlem, Malcolm X spoke about the “scars” of *hibakusha* in relation to “scars” of racism in America. On another occasion, Malcolm X emphasized the connection between domestic racism and American imperialism abroad. While *hibakusha* in Harlem could be understood as a historical moment where anticolonialism, antiracism, and anti-nuclearism intersect, it is not that simple. Later, Kochiyama recalls the event saying, “I don’t think Malcolm was aware of Japan’s similarity to America in its racism and chauvinism—especially Japan’s treatment of Koreans.” As Kochiyama suggests here the parallel between the violence of the atomic bomb and that of racism or colonialism involves a risk of overlooking the colonial history of East Asia. Using the (auto)biographies of Yuri Kochiyama, Malcolm X, and Barbara Reynolds (organizer of the Hiroshima-Nagasaki Peace Mission Study in 1964), this paper will examine the roles of *hibakusha* in the discourse of activists/writers in the contexts of antinuclear movements, Civil Rights Movements, and anti-colonialism during the 1960s.

• “Murakami’s Kafkas: Postmodern, Psychoanalytic, Postcolonial”

Gayle K. Sato (Meiji University)

Haruki Murakami's novel, *Kafka on the Shore* (2002; English translation 2005; hereafter abbreviated as *Kafka*), will be re-viewed through four interrelated questions: (1) What is Murakami doing in *Kafka* with references to Franz Kafka's life and writings? (2) What is Murakami doing with Freud's Oedipus complex? And specifically, are Deleuze and Guattari's *Anti-Oedipus* (1972; English translation 1977) and *Kafka: Toward A Minor Literature* (1975; English translation 1986) helpful to answering this question? (3) If the existence of a postcolonial element in *Kafka* is indisputable, since its plot involves the US postwar occupation of Japan (1945~1952; 1945~1972) and Okinawa's subaltern relationship to Japan (invasion of the Ryukyu Kingdom by the Satsuma Domain in 1609; annexation as a prefecture of Japan in 1879; the Battle of Okinawa in 1945; a 20-year delay in the end of America's postwar occupation), what, precisely, are the politics of *Kafka*'s postcolonial narrative? (4) Does *Kafka* suggest a fourth narrative that can be sufficiently distinguished as "transborder Kafka"? My hope is that these four interconnected questions will enable some conclusions about the continued relevance of *Kafka* in our time, presenting as it does multiple narratives about the normalization of warfare and brute power as legitimate, preferred tools of civic governance.

※フォーラムの詳細、参加（懇親会、ランチョンを含む）申込方法は別紙参照。詳しくは下記へお問い合わせください。なお、本フォーラムへの参加は無料ですが、懇親会、ランチョンはそれぞれ、5,000 円、1,000 円です（事前予約要）。

Please complete the registration form attached to this program and mail it to the AALA Office or e-mail the information listed in the form to the Office. Although participation is free, the reception dinner costs 5,000 yen and the luncheon 1,000 yen per person, respectively. For more information on the Forum, please feel free to contact the AALA office listed below.

<お問合せ先 **Contact Information**>

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