

## English-Language Works by JAAS Members 2002

The following citations and abstracts introduce recent publications and dissertations, written in English by the members of the Japanese Association for American Studies, on topics related to American Studies. The works are listed in the order of articles in journals, articles in books, books, and dissertations.

### ARTICLES IN JOURNALS

Fujita, Hideki. "The Initiatory Journey in *Stand by Me*," *Journal of the Faculties of Humanities* (Toyama University) 37 (2002): 121–29.

In *Stand by Me*, an American film which portrays an adventurous journey made by four boys, the design of incidents that the boys encounter bears obvious parallels to the pattern of initiation rites. This article seeks to show that *Stand by Me* revolves around the theme of initiation.

Fujita, Hideki. "The Encounter with the Nocturnal Side of the Psyche: Truman Capote's 'A Tree of Night'," *Journal of the Faculties of Humanities* (Toyama University) 36 (2002): 141–47.

Truman Capote's "A Tree of Night" describes the gradual disintegration of the heroine through the encounter with a strangely familiar "other," which is personified by the freakish couple she meets on the night train. This story revolves around her oscillation between the horror of dissolution by the "other" and the pleasure of incorporation in the "other."

Hashikawa, Kenryu. "A Grist Mill and Its Two Markets: Wheat and City-Country Relationship in the New York-Philadelphia Area during the 1780s," *Pacific and American Studies* (University of Tokyo) 2 (Mar. 2002): 163–181.

Through an intensive analysis of letters and account books of a grist mill owner in central New Jersey in the 1780s, this article identifies pattern of wheat purchase and flour delivery, and shows that flour milling was fast becoming an interregional industry even before the onset of the market revolution.

Hashikawa, Kenryu. "Cordwood, Steamboats, and the Men in between: A Portrait of Early Rural Entrepreneurship in Central New Jersey, 1813–1816," *New Jersey History* 120: 1–2 (Spring/Summer 2002): 3–31.

This article portrays a short-lived venture in New Jersey in providing cordwood for early steamboats. Characterized by the ease with which it was commenced and the lack of full commitment by almost everyone involved, this enterprise emblemizes the flexibility and limits of the rural economic world during the early republic.

Ishihara, Tsuyoshi. "American Reactions to September 11th: A Japanese Point of View," *Yale-China Journal of American Studies* (Yale-China Association) 3 (2002): 30–32.

This essay critically examines the cultural and nationalistic effects of September 11th on America as perceived by a foreign student in the United States. In particular, it shows the ways in which American capitalism utilized the nationwide nationalistic fervor to its advantage for its gain after the attacks.

Ishii, Noriko. "Crossing Boundaries of Womanhood: Professionalization and American Women Missionaries' Quest for Higher Education in Meiji Japan," *Journal of American and Canadian Studies* (Institute of American and Canadian Studies, Sophia University) 19 (2001): 85–122.

Drawing on missionary correspondence, the article argues that the chief impetus that made the expansion of Kobe College possible in 1894 amid heightening xenophobia and increasing state control of girls' education in Meiji Japan was the "professionalization" of women missionaries who sought for ways to utilize their college education and expertise in response to Japanese demand for girls' advanced education.

Katagiri, Yasuhiro. "'But the People Aren't Going to Know It, Are They?': The Clyde Kennard Incident in Mississippi and the Redemption of a Southern University," *Humanities in the South* (Southern Humanities Council) 89 (2002): 84–95.

This article deals with a black veteran's endeavors to enroll at the all-white Mississippi Southern College in the late 1950s. Although the Clyde Kennard story has been overshadowed by the well-publicized 1962 desegregation crisis involving James H. Meredith at the University of Mississippi, it nevertheless is too important, and too tragic, to be left out of the history of Mississippi's civil rights movement.

Kobayashi, Fukuko. "Producing Asian American Spaces: From Cultural Nation to the Space of Hybridity as Represented in Texts by Asian American Writers," *Japanese Journal of American Studies* (Japanese Association for American Studies) 13 (2002): 63–81.

I have traced the following three kinds of Asian American spaces represented in Asian American literary texts: 1) spaces of cultural nationalism, 2) spaces of mothers and daughters, 3) spaces of hybridity. Of these three I have paid special attention to the last, which I designate as a "Third Space."

Kotani, Mari. "Across the Multiverse: How Do Aliens Travel from 'Divisional' Space to 'Network' Space?" *Japanese Journal of American Studies* (Japanese Association for American Studies) 13 (2002): 157–170.

Postmodern aliens today have all transferred from divisional space to network space, pioneering the potentiality of the multiverse. From this perspective, this paper starts by analyzing Myrick and Sanchez's cult movie, and reappraises a number of feminist science fiction writers such as James Tiptree, Jr., Eleanor Arnason, Melissa Scott, Jewelle Gomez, and Pat Cadigan.

Kotani, Mari. "Space, Body, and Aliens in Japanese Women's Science Fiction." *Science-Fiction Studies* (Depauw University) 29,3 (November 2002, special "Japanese Science Fiction" issue co-edited by Takayuki Tatsumi, Christopher Bolton and Istvan Csicsery-Ronay): 397–417.

Women's SF in Japan contains many depictions and expressions of the body. This paper focuses on three themes recurrent in a number of works in order to examine the history of Japanese women's SF: 1) The Utopia of Women; 2) The Transformation of Women into Monsters; 3) The Alteration of Masculinity.

Leyda, Julia. "Black-Audience Westerns and the Politics of Cultural Identification in the 1930s," *Cinema Journal* (Society for Cinema Studies, University of Texas Press) 42,1 (2002): 46–70.

This essay argues that the black-audience musical westerns of the late 1930s attempted to reconfigure African American national identity in their casting but also by strategically using anachronism and geographical juxtaposition. These westerns created a dual present by using the trope of contemporary Harlem alongside the nineteenth-century setting, thereby ironically echoing the western expansionist movement in a cinematic African American West.

Leyda, Julia. "Home on the Range: Space, Nation, and Mobility in John Ford's *The Searchers*," *Japanese Journal of American Studies* (Japanese Association for American Studies) 13 (2002): 83–106.

This article proposes a spatial understanding of John Ford's *The Searchers* (1956), taking into account the dual resonances of the term "domestic" as public-meaning national as opposed to international—and private—referring to the home rather than the public sphere. As the movie visually represents the raced and gendered oppositions between inside and outside, it constructs the family as a metonym for the nation: embattled but resolute, protected by the warrior figure of John Wayne's character Ethan.

Maekawa, Reiko. "Against the Stream: Japanese Women's Transpacific Journeys," *Human and Environmental Studies* (Graduate School of Human and Environmental Studies, Kyoto University) 11 (2002): 1–15.

This paper traces the transpacific journeys of three Japanese women, namely, Yamada Waka, Miyamoto Yuriko, and Ishigaki Ayako. It explores the manifold implications of their literal and symbolic journeys and the new possibilities and contradictions they faced at each stage.

Matsuda, Hikaru. "Representation of Class Distinctions in George Stevens's *A Place in the Sun* (1951)," *Bulletin of Tokyo Junshin Women's College* 6 (2002): 13–26.

This article analyzes the representation of class distinctions in George Stevens's *A Place in the Sun* in terms of naturalism, illusionism and realism, which he employed in order to express the anxiety and frustration of working-class Americans of the early 1950s.

Matsumura, Masayoshi. "Japan Calling: The Origins and Early Days of the Ministry of Foreign Affairs Information Department in the Early 1920s." *Transactions of the Asiatic Society of Japan* (Asiatic Society of Japan) Fourth Series 16 (December 2002), 51–70.

In the early twentieth century, following lukewarm Western press reactions to the Japanese military intervention in the Boxer Rising and a strong propaganda offensive by the Chinese delegation at Versailles, Japan needed to make some kind of organized response. This paper examines the process with which the Ministry of Foreign Affairs Information Department and the Cabinet Information Bureau were formed in 1921 and 1940, respectively.

Miyao, Daisuke. "Before *Anime*: Animation and The Pure Film Movement in Prewar Japan," *Japan Forum* (Routledge) 14,2 (2002): 191–209.

This article looks at animation in conjunction with *jun'eigageki undo*, the Pure Film Movement, that tried to follow American/European ways of filmmaking and challenged the popular mainstream commercial film industry to advocate the birth of 'Japanese cinema' in Taisho Japan. At that time, animation was not defined as distinct from cinema in terms of social regulations or production concerns.

Miyao, Daisuke. "Triple Consciousness: Sessue Hayakawa at the Haworth Pictures Corporation," *Pacific and American Studies* (University of Tokyo) 2 (March 2002): 129–45.

Japanese actor Sessue Hayakawa established Haworth Pictures Corporation, his own production company, in 1918. This article focuses on the conflicting images in Hayakawa's stardom. Following W.E.B. DuBois's concept of "double consciousness," it discusses Hayakawa's activity from the perspective of his "triple consciousness": Hayakawa himself as a star, American (including Japanese-American) audiences, and Japanese spectators.

Nagashima, Keiichi. "The Legacy of Patriotic Reporting in the U.S. after 9.11: Where American Values are Going," *NHK Monthly Report on Broadcast Research* (NHK Broadcasting Research Institute) 9 (2002): 82–101.

The assessment of the paths and arguments adopted by patriotic reporting in the U.S. media following the September 11 terrorist attacks reveals close connections with a basic awareness of American values. This paper considers the relationships among the media, public opinion and American values that help to define the principles of the American nation.

Ogata, Fusako. "Does Elizabeth Cady Stanton Translate into Japanese Terms?: Fusae Ichikawa and American Feminism," *Tezukayama University Bulletin of Humanities* 10 (October 2002): 1–17.

In this paper, I compare Fusae Ichikawa, the leader of the Japanese women's suffrage movement, with Elizabeth Cady Stanton, one of the most renowned women suffragists in the United States. I also examine how Ichikawa interacted with and was influenced by the suffragist Alice Paul during her stay in the U.S. in the early 1920s.

Oikawa, Masahiro. "All My Sons as Precursor in Arthur Miller's Dramatic World," *Ritsumeikan Annual Review of International Studies* (International Studies Association of Ritsumeikan University) 1 (2002): 99–120.

Arthur Miller's play *All My Sons* (1947) encompasses such themes as father-son conflict and the pursuit of success, using various techniques such as the Ibsenite method of dramatization and the invocation of the Oedipus drama. Taking these themes and techniques into account, this paper explains why Miller's message in *All My Sons* is significant for Japanese audiences.

Orishima, Masashi. "Immersed in Palpable Darkness: Republican Virtue and the Spatial Topography of Charles Brockden Brown's *Arthur Mervyn*." *Japanese Journal of American Studies*, (Japanese Association for American Studies) 13 (2002): 7–23.

This article takes up one of Charles Brockden Brown's major works, *Arthur Mervyn*, paying close attention to Mervyn its protagonist. Based on close textual analysis of Brown's works, it points out that Mervyn is often trapped in totally dark spaces, and smell and that from his shielded space devoid of tactile sensation, it is quite difficult to reach out for what Benedict Anderson calls "imagined community," a nationally co-imagined space of commerce, politics, and Republican virtue.

Tatsumi, Takayuki. "The Japanoid Manifesto: Toward a New Poetics of Invisible Culture." *Review of Contemporary Fiction* (Dalkey Archive Press, IL) 22,2 (July 2002, the special "New Japanese Fiction" issue co-edited by Takayuki Tatsumi, Larry McCaffery and Sinda Gregory): 12–18.

In considering the contemporary Japan-US intersection, it is necessary to begin with an understanding of the unique construction of chimeric, heterogenous, post-imperial Japanese identity, what I would like to designate "Japanoid." This article was written as a preface to the special "New Japanese Fiction" issue of the journal co-edited by the author.

Tatsumi, Takayuki. "Editorial Afterword. A Slow Time Machine; From Translation to Transfiguration." *Science-Fiction Studies* (SF-TH Inc. at DePauw University) 29,3 (November 2002, the special "Japanese Science Fiction issue co-edited by Takayuki Tatsumi, Christopher Bolton and Istvan Csicsery-Ronay): 475–484.

Japanese culture inspired English-speaking cyberpunk writers, but the translation was not a one-way street. I illustrate this point with the translation and stylization of Yoshio Aramaki's New Wave short story "Soft Clocks" (1968–72). Note that this article also serves as the editorial afterword to the special Japanese Science Fiction issue of the journal co-edited by the author himself.

Tsuchiya, Yuka. "Imagined America in Occupied Japan: (Re-)Education Films Shown by the U.S. Occupation Forces to the Japanese, 1948–1952," *Japanese Journal of American Studies* (Japanese Association for American Studies) 13 (2002): 193–213.

Based on the research in the Motion Pictures Division of the U.S. National Archives, this article explores how the occupation forces disseminated the state-sanctioned, idealized images of the U.S. through "educational films." It has also examined the Japanese reception of the films, and concluded that the audiences selectively accepted the encoded messages.

Tsuneyama, Nahoko. "Americanization of Shakespeare: A Cultural History through Three Posters" *Japanese Journal of American Studies* (Japanese Association for American Studies) 13 (2002): 171–92.

This paper discusses the turbulent history of Shakespeare in America exemplified by the episode of P.T. Barnum's attempted purchase of the Bard's birthplace in the 1840s and its account by Mark Twain in *Following the Equator* (1897). It analyzes the way in which the American 'popular' theatrical scene appropriated the Bard according to the changing socio-political and economical conditions of the time.

Wells, Keiko. "A Study of Shin Buddhist Song Lyrics Sung in the United States: Their History and Expressed Buddhist Images (1) 1898–1939, (2) 1939–2001," *Pacific and American Studies* (University of Tokyo) 2 (2002): 75–99, 3 (2003): 41–64.

The history of the creation of Shin (Jodoshinshu) Buddhist songs in the United States shows the way in which Japanese Buddhist culture has found a place in Japanese American Buddhist culture. This paper clarifies that songs sung by a large number of people tend to express traditional sentiment, but their implications may vary according to the ideas and experiences of song writers.

Yagasaki, Noritaka. "Spatial Organization of Japanese Immigrant Communities: Spontaneous Settlements and Planned Colonies in the Northern San Joaquin Valley, California," *Japanese Journal of American Studies* (Japanese Association for American Studies) 13 (2002): 45–62.

This article explores the way in which Japanese immigrants organized their space in the American host society by examining the settlement processes in the northern San Joaquin Valley, California. Spontaneous settlements and planned colonies had different forms of spatial organization, which were schematically represented with boundary, domain, and node.

Yokota, Kazunori. "Black Shadow of Manipulation: On *Benito Cereno*," *Sky-Hawk* (Melville Study Center in Japan) 18 (2002): 31–44.

This study inquires into the deceptiveness of appearances, one of the timeless Melvillian themes, beginning from the consideration of slavery in America Through an examination of four main characters, it analyzes the reversal of the order of master and servant, and argues that Babo's deceptive performances were related essentially to human evil.

Yoshida, Yoshinori. "Andrew Jackson and Native American Policy: The Removal of the Cherokees," *Sekai no mado* (Institute for World Affairs and Cultures, Kyoto Sangyou University) 17 (2002): 13–28.

In this article the author tries to answer the following questions. In what way were termination and relocation policies, originating from experience gained during the successful British colonization of Ireland, applied in the US Indian policy? Did the War of 1812 truly mark the beginning of the isolation policy? Were the lands on the reservation in the Indian Territory really considered suited to the settling Native Americans at the time?

Yoshida, Yoshinori. "Thomas Jefferson and the Agrarian Myth," *Acta Humanistica et Scientifica Universitatis Sangio Kyotiensis* (Faculty of Cultural Studies, Kyoto Sangyou University) 1 (2002): 52–85.

Did Jefferson, considered the protagonist of the American Agrarian myth, encourage Americans to engage only in farming? In this paper, the author analyzes the Jeffersonian theorization of the agrarian myth, in connection with manufactures, commerce and navigation, which, together with agriculture, constituted the four pillars of the United States in his time.

## ARTICLES IN BOOKS

Hones, Sheila. "What We Can Say About Nature: Familiar Geographies, Science Fiction and Popular Physics." In *'Lost in Space': Geographies of Science Fiction*, edited by Rob Kitchin and James Kneale, 156–66. London: Athlone Press, 2002.

This is a discussion of the use of conventional geographical imagery in descriptions of abstract space-time. It compares the effectiveness of science fiction and of popular science in rendering accessible, through conventional text forms and narratives, unconventional ways of conceptualizing time and space.

Hones, Sheila and Leyda, Julia. "Critical Geography and Critical Reading." In *3rd International Conference of Critical Geography*, edited by Judit Timár and Gábor Nagy, 95–100. Békéscsaba, Hungary: Centre for Regional Studies of the Hungarian Academy of Sciences, 2002.

This co-authored paper engages with the ways in which common-sense non-specialist understandings of the nature and significance of 'geography' become incorporated into and reproduced through engagements with narrative fiction. Working with the example of F. Scott Fitzgerald's novel *The Great Gatsby*, the paper directs critical attention towards the mutually influential relationship between geographical assumptions and particular practices in the reading, criticism, and teaching of literary text.

Iino, Masako. "Licenced Agencies for Relief in Asia: Relief Materials and Nikkei Populations in the United States and Canada. In *New Worlds, New Lives: Globalization and People of Japanese Descent in the Americas and from Latin America in Japan*, eds. Lane Ryo Hirabayashi, Akemi Kikumura-Yano & James Hirabayashi, 59–75. Stanford: Stanford University Press, 2002.

While many scholars agree that immediately after WWII many people of Japanese origin tried to distance themselves from things Japanese, considering their ties to Japan as a stigma, some people of Japanese origin in the Americas contributed to the LARA Relief Program which sent relief supplies to devastated Japan. This shows that they considered their ties to Japan important.

Takezawa, Yasuko. "Nikkeijin and "Multicultural Coexistence" in Japan: Kobe after the Great Earthquake," *New Worlds, New Lives: Globalization and people of Japanese Descent in the Americas and from Latin America in Japan*, ed. Lane Ryo Hirabayashi, et.al, 310–330. Stanford: Stanford University Press, 2002.

This paper focuses on the lives of the Nikkeijin from Brazil and other Latin American countries working in Kobe and its vicinity. It examines various NGO activities targeting the Nikkeijin, and reveals the new ethnic relationships with Japanese that emerged right after the Great Hanshin Awaji Earthquake that took place in 1995.

## BOOKS

Uno, Hiroko. *Emily Dickinson's Marble Disc: A Poetics of Renunciation and Science*. Tokyo: Eiho-sha, Dec. 2002.

In order to reconcile the seemingly contradictory facts that Emily Dickinson produced a bulk of poems at the same time when she led a secluded life, this book takes two different approaches: it examines the concepts of silence and nothingness in her poems and by examining the influence of then up-to-date sciences upon them.

## DISSERTATIONS

Hashikawa, Kenryu. "Rural Entrepreneurship in New Jersey during the Early Republic." Ph.D. diss., Columbia University, 2002.

This dissertation argues that certain kinds of linkage existed between the city and the countryside before the market revolution in the form of preindustrial manufactures and obscure enterprises. Rural New Jersey multiplied and thickened its links with New York and Philadelphia until mid-nineteenth-century industrialization superseded them or made them invisible.

Tanaka, Kei. "Japanese Picture Marriage in 1900–1924 California: Construction of Japanese Race and Gender." Ph.D. diss., Rutgers University, 2002.

This dissertation focuses on the Japanese picture-marriage practice as a window through which to explore the development of Japanese race and gender, the construction of whiteness in California, United States immigration policies, and international diplomacy during the first two decades of the twentieth century.

Uno, Hiroko. "Life in Marble Disc: Emily Dickinson's Poetry." Ph.D. diss., Kobe College (Kobe Jogakuin Daigaku), 2002.

In order to solve the riddle that Emily Dickinson produced a bulk of poems at the same time when she began secluded life, this book takes two different approaches: It examines the concepts of silence and nothingness in her poems and the influence of then up-to-date sciences upon them.