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**


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.


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.”

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.


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 emblematizes the flexibility and limits of the rural economic world during the early republic.


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.


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.

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.”


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.


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.


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.
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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.


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.


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.


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.


This article looks at animation in conjunction with *jun’eigekiko 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.

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.


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.


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.


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.

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.


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.


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.


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.

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.


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.


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.


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.

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?


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**


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.


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.

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.


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**


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.

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.


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.


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.