

Editor's Introduction

“Race” and “ethnicity” are two concepts whose definitions are constantly contested, by academics as well as the public at large, and often fraught with confusion. This is in part because they are not clearly delineated concepts even though they play an integral role in defining our individual and collective identities. Another reason for contention and misunderstanding is that categorizing people in these terms is often considered a way of exercising power and control, and as such it is always political. Moreover, even among academics, there are varied ways of understanding the relationship between these two terms. Some see them as totally different categories, while others deem them practically the same thing. Still others consider race merely a subset of ethnicity.

The unstable nature of these terms poses a challenge to any interdisciplinary attempt to compile a group of articles on related subjects, and yet it does provide an arena for fruitful discussion. The present volume of the *Japanese Journal of American Studies* takes up “race and ethnicity” as its special theme and invites its readers to explore the broad, ever-changing topography of the subject’s political, social, economic, and cultural implications. Although “race and ethnicity” is a familiar topic in the area of studies of the United States, one of the most race-conscious countries in the world, new understandings of race and ethnicity are continually developing in the wake of postcolonialism and the rapid changes accompanying globalization. New approaches based on these understandings often push us beyond the scope limited by geographical and national boundaries. I hope that dedicating this volume to such a familiar and yet controversial topic will prove worthwhile to the journal’s readers.

The first article, Akiko Ochiai’s “Continuing Skirmishes in Harpers Ferry: Entangled Memories of Heyward Shepherd and John Brown” focuses on a memorial dedicated to Hayward Shepherd, a free black who was the first victim of John Brown’s raid, as a site of contestation over the historical interpretations of his death. The memorial was erected in 1931 in downtown Harpers Ferry, West Virginia, by the United Daughters of the Confederacy. The organization claimed that Shepherd’s death epitomized condemnation of Brown’s violent raid and African Americans’ loyalty to the Confederacy. This has outraged the

NAACP and African American activists from the 1930s until today. Ochiai traces the history of the struggle over the interpretation of Shepherd's and Brown's memories and sheds light on the difficulties involved in presenting the history of the raid to the public, especially in the post-9/11 sociopolitical atmosphere.

The second article, "Excludable Aliens vs. One National People: The U.S. Chinese Exclusion Policy and the Racialization of Chinese in the United States and China" by Motoe Sasaki, takes up the first few decades of the Chinese exclusion era, a period in which the U.S. Chinese exclusion policy increased in severity, culminating in a massive anti-American boycott movement in China in 1905. By tracing the intensification process of the Chinese exclusion policy, Sasaki demonstrates the ways in which the Chinese, seen as an unassimilable alien race, became a reference point for assessing eligibility for membership in the U.S. nation. She also explores how the emerging notion of the Chinese as one race and one people, which was promoted by Chinese reformers and revolutionaries, mobilized thousands of Chinese to protest U.S. immigration policy. In so doing, Sasaki elucidates how the two notions of the Chinese—as an unassimilable alien race in the United States and as one national people in China—were transnationally linked by means of the notion of "race" in conjunction with that of "survival," both of which were informed by social Darwinist thought.

Brian Masaru Hayashi's "From Race to Nation: The Institute of Pacific Relations, Asian Americans, and George Blakeslee, from 1908 to 1929" focuses on the role of nongovernmental organizations in contributing to the rapid changes in American racial and ethnic relations that took place during the two decades after the end of World War II. Hayashi closely examines a founder of the Institute of Pacific Relations, George H. Blakeslee, professor of History and International Relations at Clark University. As co-editor of the *Journal of Race Development* Blakeslee lobbied for the revision of the 1924 Immigration Act that discriminated against Asians and Asian Americans and supported studies by Roderick D. McKenzie, Eliot G. Mears, and Carey McWilliams, all of whom advocated widening the civil and social rights of Asian Americans prior to World War II. Blakeslee's convictions both challenge and uphold the status quo on issues of race and ethnicity. Hayashi argues that during the interwar years Blakeslee's view of the Chinese and Japanese, seen through the lens of social Darwinist thought, coupled with his post-World War I acceptance of the nation-state, reflected how the professor and his colleagues in the influential institute shifted increasingly away from "race" toward a concept of "nation" that emphasized political rather than physical commonalities.

In "From 'Vanishing Race' to Friendly Ally: Japanese American Perceptions of Native Hawaiians during the Interwar Years" Hiromi Monobe examines how the perceptions of Native Hawaiians by Japanese Americans in Hawai'i shifted from the late 1910s to the early 1940s. As part of their identity politics, the

immigrant generation (Issei) initially adopted Japanese intellectuals' racial views of Native Hawaiians, which were skewed by social Darwinism. Some Issei, however, eventually developed more sympathetic views, seeing them as minority members of the island community similar to themselves. Monobe observes that by having more contact with Native Hawaiians on a daily basis, the second generation (Nisei) developed friendlier views of Hawaiians, considering them to be close acquaintances even to the point where certain Nisei regarded Hawaiians as potential marriage partners and political allies.

Koichi Suwabe's "Faulkner's Black and White Oedipal Drama in 'The Fire and the Hearth'" deals with the racially entangled drama of fathers and sons in one of the stories included in *Go Down, Moses* by the twentieth-century Southern novelist, William Faulkner. Suwabe shows how the apparently heroic decision of Isaac (Ike) McCaslin, a grandson of the founder of the McCaslin plantation, to give up his patrimony—his right to inherit the plantation—invited constant friction between part-black Lucas Beauchamp and white Roth Edmonds, both of whom are his grandfather's descendants. Suwabe contends that in this oedipal drama, if Ike, as the last "man-made" white McCaslin, had assumed the "right" position as a patriarch or "father" of the family, both Lucas and Roth would have found themselves comfortable as Ike's "sons." However, Ike declares that he is the "dead father" in the modern world. This death of the strong "father," Swabe suggests, caused the confusion and struggle of the "sons" in the chaotic world.

Noriko Shimada's "The Emergence of Okinawan Ethnic Identity in Hawai'i: Wartime and Postwar Experiences" is a case study of the way ethnic identity is generated. In Hawai'i, Naichi (immigrants from parts of Japan other than Okinawa) and Okinawans (immigrants from Okinawa) are now treated as two distinct ethnic groups. However, before World War II that was not the case. Okinawans were regarded not as a separate ethnic group but as a subgroup of Japanese immigrants. Shimada examines the way they emerged as a distinct ethnic group through their experiences during and after World War II. She argues that there are several important factors that contributed to generating ethnic pride and solidarity among Okinawans—notably, their liberation from Naichi control, their increased wealth due to the wartime economic boom that allowed them to contribute to the postwar relief effort for their devastated homeland, and the direct U.S. military control over Okinawa, which promoted in the minds of many Okinawans a sense of independence from Japan and, consequently, a stronger cultural identity.

In "America's Racial Limits: U.S. Cinema and the Occupation of Japan" Hiroshi Kitamura explores the Allied Occupation of Japan as a racial experience through the study of Hollywood cinema. In his view, while enacting a wide range of reforms to demilitarize and "democratize" the former Axis enemy, Douglas MacArthur's Supreme Command for the Allied Powers imposed its

own racial values on the Japanese. A chosen instrument of U.S. occupationaires, the U.S. film industry generated a powerful publicity campaign that championed Hollywood as a “fountain of culture” (*bunka no izumi*). Yet, in so doing, it presented the ideas and actions of whites as the norm, superior to those of nonwhites. The process of presenting whiteness involved the erasure of European ethnic markers and the marginalization of African Americans and Native Americans. In the end, according to Kitamura, these discursive endeavors reinforced America’s hegemonic influence over Japan while enhancing Hollywood’s business across the Pacific.

Tasuku Todayama’s “Transnational Labor Activism against Migrant Labor: The Post–World War II U.S.-Mexican Labor Alliance for Border Control” traces the formation and demise of transnational labor cooperation and its political context during the two decades after World War II. Drawing on diplomatic records from Mexico and the United States, Todayama examines the impact of the Bracero Program on U.S. and Mexican unions as well as the development of their alliance as a reaction to it. He suggests that the U.S. government was not the sole actor in defining who “illegal” immigrants were, but rather that both Mexican and U.S. labor unions played an integral role in the process of curbing undocumented Mexican migration in order to protect Mexican and U.S. workers. Todayama also points out the difficulties and limits of the transnational labor cooperation that led to its eventual demise.

In “Ethnic Community, Party Politics, and the Cold War: The Political Ascendancy of Miami Cubans, 1980–2000” Hideaki Kami focuses on Cuban immigrants in Miami (Miami Cubans), who, among the growing Hispanic electorate in the United States, have most successfully gained political influence. Kami argues that despite this growth in their influence, their political ascendancy was far from predetermined and that the early 1980s was the turning point in their political history. To prove this, he details the intense and noteworthy interactions between the Cold War, national political party politics, and ethnic awareness among Miami Cubans. His analysis illuminates how voters and politicians of Cuban descent began to engage the U.S. political system for their own ends and the ways in which their early experiences outlined their political activities thereafter.

Ayako Uchida’s “Searching for Indigenous Alliances: International NGOs of the United States and Canada in the 1970s” takes up the resurgence of indigenous activism in the United States and Canada in the 1960s and 1970s, and explores the internationalization of indigenous movements in the 1970s by focusing on the formation of the International Indian Treaty Council and the World Council of Indigenous Peoples, as well as the 1977 International NGO Conference on Discrimination against Indigenous Populations in the Americas, held in Geneva. Through the analysis of these indigenous movements, which originated in the United States and Canada, Uchida assesses their historical sig-

nificance, particularly their role in building an international indigenous network in the 1970s as a new form of ethnic empowerment.

Keiko Miyamoto's "Toni Morrison and Kara Walker: The Interaction of Their Imaginations" explores Toni Morrison's influence on Kara Walker's visual arts, focusing on Morrison's historiographical love trilogy—*Beloved* (1987), *Jazz* (1992), and *Paradise* (1998)—and Walker's silhouettes. Miyamoto points out strong affinities between Walker's visualization of traumatic history and Morrison's writing, especially in its representations of motherhood under slavery, the myths of the antebellum South, and the cultural and social construction of race and gender. In so doing, she argues that while Walker's art has developed under the influence of Morrison, Morrison's writing also responds to Walker's art. In the interaction of their imaginations, Miyamoto finds, both artists share the difficult task of speaking about the unspeakable in African American history.

In "The Sociopolitical Role of the Black Church in Post-Civil Rights Era America" Makoto Kurosaki offers an analytical overview of the Black Church and discusses sociopolitical issues that the contemporary Black Church is facing. He highlights the following aspects in particular: the overall decline of the Black Church's leadership in social activism, its stance toward the full ordination of women and open acceptance of homosexuals, and its relation to unchurched black youth in the inner cities, including the negative impact of the rise of "the prosperity gospel" on this particular group. Kurosaki argues that the contemporary Black Church has increasingly come under pressure as to whether it can effectively address the often-interlocking issues of race, class, gender, and sexuality. In all cases, he concludes, black churches have been involved in dialectical tensions between resistant prophetic voices and conservative forces, which, in fact, help the Black Church to constantly redefine and revitalize its role in trying to meet the challenges of the twenty-first century.

The last article of the present volume, "Finding, Reclaiming, and Reinventing Identity through DNA: *The DNA Trail*" by Yuko Kurahashi, features an experimental theater project, *The DNA Trail: A Genealogy of Short Plays about Ancestry, Identity, and Utter Confusion* (2011). This work is a collection of seven fifteen-to-twenty minute plays by veteran Asian American playwrights whose plays have been staged nationally and internationally since the 1980s. The plays include Philip Kan Gotanda's "Child Is Father to Man," Velina Hasu Houston's "Mother Road," David Henry Hwang's "A Very DNA Reunion," Elizabeth Wong's "Finding Your Inner Zulu," Shishir Kurup's "Bolt from the Blue," Lina Patel's "That Could Be You," and Jamil Khoury's "WASP: White Arab Slovak Pole." Kurahashi examines the initial impetus for the project, its relevance to changing identity politics, and changes in the participants' original expectations due to the limited information provided by the DNA tests, all of which affected the focus of their short plays and these subjects' relation to

cultural and racial identity formation in the United States. In so doing, she demonstrates how the plays in *The DNA Trail*, overtly or covertly, address the questions of cultural and biological identity among “hyphenated” populations in the United States.

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JURO OTSUKA
Editor

For those who wish to submit a manuscript to the *Japanese Journal of American Studies*:

1. Contributors must be dues-paying members of the JAAS.
2. Contributors are expected to observe our time schedule. They must first submit the title and abstract (about 300 words) by mid-January. We are unable to accept the manuscript without this procedure.
3. The final manuscript (maximum 8,000 words including notes) is due early May. The editorial committee will inform each contributor of the result of the selection process by the end of June. If accepted, the paper will be published in June the following year.
4. The fall issue of the JAAS Newsletter will carry a “call for papers” announcement with exact deadlines and the special theme for the forthcoming issue.
5. The JAAS will accept inquiries through email: office@jaas.gr.jp