

THIRTEENTH INTERNATIONAL CONFERENCE ON  
THE LITERATURE OF REGION AND NATION

31 AUGUST - 4 SEPTEMBER, 2010

ACADEMIC PROGRAMME

(subject to change)

**Session 1** (Globalization & national boundaries)

**Seodial Frank Deena (East Carolina University, USA)**

“Colonial and Postcolonial Implications for Evangelization in an Era of Globalization”

**Marie-Anne Hansen-Pauly (University of Luxembourg, Luxembourg)**

“Regional voices and cultural translation : the example of Alice Munro”

**Kotaro Nakagaki (Daito Bunka University, Japan)**

“Transitions of Japan Images in Contemporary Films: Hyper-Consumerism and Beyond National Boundaries”

**Plenary Lecture 1**

**Itsuyo Higashinaka (Ryukoku University, Japan)**

“Byron’s Love of Cataloguing in *Don Juan*”

**Session 2** (Japanese scenes)

**Daniel Bratton (Doshisha University, Japan)**

“Kyoto and Cid Corman’s Literary Legacy”

**Laurence Mann (Oxford University, UK)**

**Session 3** (“Irishness”)

**Amiya Sharma (Indira Gandhi National Open University, New Delhi, India)**

“Love and Sex, Human and Divine in Yeats’s ‘Supernatural Songs’”

**Donna Potts (Kansas State University, USA)**

“Underneath the Wave: Nuala Ní Dhomhnaill, Mermaids, and the Irish Otherworld”

**David Clark (Coruña University, Spain)**

“Riding with the Tiger”: New Directions in Irish Crime Fiction

### **Plenary Lecture 2**

**Shoichiro Kawai (Tokyo University, Japan)**

“Shakespeare and *Kyogen*

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### **Plenary Lecture 3**

**Derrick McClure (Aberdeen University, Scotland, UK)**

“The Japanese presence in modern Scottish literature”

### **Session 5** (Scottish Session)

**Yuko Yoneyama (Kanagawa Prefectural College for Foreign Studies, Japan)**

“Edwin Muir’s *Autobiography*. a biography written by the other writer”

**Iain Lambert (Kyorin University, Japan)**

“Cats, punters, and a toom vodka gless: how Japanese learners deal with non-standard forms in literature”

### **Session 6** (Ambivalence in literature)

**Michele Bottalico (University of Salerno, Italy)**

“Early American Literature and Islam”

**Johan Jacobs (University of KWaZulu-Natal, Durban, South Africa)**

“J M Coetzee as Ambivalent South African”

### **Session 7** (“Touch of Japaneseness”)

**Rosa Penna (Pontifical Catholic University of Argentina, Argentina)**

“Language(s), Literatures, Nations: An Approach to Some of Jorge L. Borges’ Poetry and Prose”

**Megumi Sakamoto (Fukushima University, Japan)**

“Ryunosuke Akutagawa: ‘Rasyo-mon’”

## **Session 8** (English in Spain)

Robert A. Sullivan (University of La Rioja, Spain)

Julieta Ojeda Alba (University of La Rioja, Spain)

“National and Regional Features as Implemented by Spanish Learners  
in EFL Tasks”

Arturo Delgado-Cabrera (University of Las Palmas de Gran Canaria,  
Spain)

Robert A. Sullivan (University of La Rioja, Spain)

“Youth Culture, Second Language Learning, and the Construction of  
Identity”

## Plenary Speakers:

### **Itsuyo Higashinaka** (Professor Emeritus of Ryukoku University, Kyoto)

Itsuyo Higashinaka was educated at Osaka University and the University of Alberta, and received his doctorate from Ryukoku University. He was a visiting professor at the University of Calgary, and visiting scholar at the University of Cambridge, the University of Edinburgh and the University of Glasgow. He lectured at the Wordsworth Summer Conference at Grasmere, at the Australian Byron Society in Sidney and elsewhere. He has participated in many International Byron Conferences and read his papers. He was the president of the Japanese Byron Society from 2002 to 2009. He was one of the organizers of the 28th International Byron Conference, which was held at Ryukoku University in 2002. He is now a member of the International Byron Society Advisory Board. He has written many articles and books on Byron. His books include *Byron and Italy: A Study of Childe Harold's Pilgrimage IV* (2002) and *Byron the Protean Poet* (2010). He has translated Byron's *Beppo*, *The Vision of Judgment*, *Childe Harold's Pilgrimage* and other texts into Japanese. Currently he has been working on the translation of Byron's *Don Juan*.

### **Abstract: Byron's Love of Cataloguing in *Don Juan***

The lecture will trace Byron's various modes of cataloguing in *Don Juan* in order to show how he makes use of this epic convention to present his view of 'human things and acts'. His practice of cataloguing almost always ends up being half serious and half ludicrous. The paper will be referring to such figures as Homer, Virgil, Ariosto, Rabelais, Spenser, Milton and others, to show how this literary convention was made use of by major writers in the Western world, and how Byron reaped the benefit of this time-honoured literary tradition so that he could create his own literary world. Western literature, however, does not make a monopoly of cataloguing. Japanese literature is also rich in catalogues. The lecture will also make reference to such works as *The Tale of Heike*, Sei Shonagon's *The Pillow Book* and Chikamatsu Monzaemon's *Love Suicide at Amijima*.

### **Shoichiro Kawai** (Associate Professor of Tokyo University)

Shoichiro Kawai (1960-) is Associate Professor of Cultural Representations at the University of Tokyo. He has received Ph.D's from both the University of Cambridge and the University of Tokyo. He was awarded the Young Researcher's Award for his article on 'Disguise in Shakespeare' in *Studies in English Literature* (Tokyo, 1992) and the 23rd Suntory Literary Prize for his book, *Hamlet was Fat* (2001). He is a translator of Shakespeare's plays and also author of *The Country Stealer* [Kuni-Nusubito], a Kyogenized Richard III, premiered in Tokyo in 2007 and scheduled to be revived in 2009.

Kawai has co-written books in English such as 'Hamlet' and Japan, vol.2 of *The Hamlet Collection*, gen. ed. John Manning (New York: AMS Press, 1995), *Japanese Studies in Shakespeare and His Contemporaries*, ed. Yoshiko Kawachi (Newark: University of Delaware Press; London: Associated University Press, 1998), *Hot Questrists after the English Renaissance: Essays on Shakespeare and His Contemporaries*, in *Commemoration of the Thirty-fifth Anniversary of The Shakespeare Society of Japan*, ed. Yasunari Takahashi, AMS Studies in the Renaissance, no. 37 (New York: AMS Press, 2000), and *The Routledge Companion to Directors' Shakespeare*, ed., John Russell Brown (London and New York: Routledge, 2008). His books in Japanese are numerous. Since 2002 he has chaired the Sainokuni Shakespeare Committee to support Ninagawa's project to produce Shakespeare's all plays. He constantly contributed book reviews to Yomiuri News Paper during 2007-08. Recently he has co-authored and edited a Shakespeare handbook published by Sanseido.

He is one of advisory boards of the New National Theatre; he is also a member of Japan Writers' Association.

### **Abstract: Shakespeare and *Kyogen***

There are striking affinities between Shakespearean theatre and *Kyogen*, the Japanese classical humorous theatre. We should be reminded that Shakespeare did not know the concept of Western realism and that his staging is comparable to that of *Kyogen*. In order to grasp the quintessence of Shakespeare, I suggest that we view Shakespeare via *Kyogen*. I have translated and adapted Shakespeare for the *Kyogen* performer Mansai Nomura. By analyzing the relation between the stage conventions and the stage structures, and with a short DVD viewing of *The Country Stealer*, my adaptation of *Richard III*, I hope to show my approach to Shakespeare.

### **J. Derrick McClure**

J. Derrick McClure has recently retired as a Senior Lecturer in the School of Language and Literature of Aberdeen University. He is author of four books and nearly 100 articles on Scottish literary and linguistic topics, editor of the annual journal *Scottish Language*, and currently chairman of the Scottish Government's Ministerial Working Group on the Scots language. He has also published numerous poetic translations from Gaelic and other languages. In 2002 he was awarded an MBE for services to Scottish culture.

### **Abstract: The Japanese presence in modern Scottish literature.**

Scottish literature in its greatest periods has always been receptive to literary influences from other languages and cultures. Twentieth and twenty-first-century poets have ranged even more widely than their predecessors: notably, the poetry of post-revolutionary Russia has drawn level with the long-standing staples of French, Italian and classical literature as a source for translations. Even in this context, it might seem surprising that Japanese literature should have influenced Scottish to any extent given the dissimilarity of the cultural traditions; but the influence is both active and fruitful: it could be fancifully argued that Scotland's enormous contribution to the commercial and industrial development of Japan in the nineteenth century is being repaid by a stimulating literary interaction in more recent times. (It is noteworthy that two of the writers to be discussed in this paper have written biographies —one of them in novel form — of Thomas Blake Glover.) The Japanese contribution to Scottish poetry and fiction of recent years will be discussed with particular reference to the haiku-influenced poetry of Ian Hamilton Finlay, the short stories of Alan Spence and Michael Gardiner, and the poems and translations of Kevin MacNeil.