

Abstracts

Day 1

August 31 (Tuesday)

Session 1 (Globalization & national boundaries) **Chair: David Clark**

1. Seodial Frank Deena

"Colonial and Postcolonial Implications for Evangelization in an Era of Globalization"

This research paper will analyze colonial and postcolonial fictional and critical literature, and interview scholars in world missions with the intention of examining imperialism and Christianization, and depicting the implications of these limitations in a postcolonial era of globalization. From Australian, British, African, African American, Caribbean, and Indian literatures, I will explore the colonizers' exploitation of Christianity and the Bible to advance their capitalistic and materialistic agenda. At the same time the bible and Christianity advanced the world into progression, peace, non-violence, education, medicine, technology, health, and science.

2. Marie-Anne Hansen-Pauly

"Regional voices and cultural translation : the example of Alice Munro"

Alice Munro has been called a regional writer because many of her stories are set in rural Ontario during the Depression era and evoke a bygone time of hardship and deprivation. In 2009, she was announced as the winner of the third Man Booker International Prize "for a body of work that has contributed to an achievement in fiction on the world stage". Indeed, as has been said, in her stories, the particular seems universal and thanks to her very high craftsmanship, language, narrative and form are brilliantly handled.

This paper will investigate how local cultural elements and the link to a particular environment, be it Canadian or not, contribute to her very subtle presentation of the human comedy. The questions about underlying cultural perceptions will be asked from a foreign language perspective. If the aim of foreign language education is to foster cross-cultural awareness and self-realization, it is important to see where particular challenges for readers and learners may arise. The relevance of cultural inventories like Posner's for readings of Munro's stories are examined. In the current discussion on the role of literature for the development of intercultural competences, cultural translation is the attempt to communicate

across cultures, an approach which is often very close to that of the critic who interprets. The close analysis of several stories will be mostly inspired by Claire Kramsch's work on the link between language and culture. It will be demonstrated how a cultural understanding often depends on language subtleties, formal aspects and an ability to detect the narrator's own cultural translations of regional features in the stories.

3. Kotaro Nakagaki

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

The film *The Harimaya Bridge* (2009) depicts the inter-racial marriage between a young African-American man teaching English in Japan and a Japanese woman. While the film could not avoid some stereotypical representations of Japan, it tried to present a new perspective on images of Japan. Under the same cultural climate, an omnibus film, *Tokyo!* (2008), was also co-created by directors from three nationalities. Both of works depict aspects of contemporary Japan from the viewpoints of outsiders. This presentation will trace the transition of images of Japan in Western films and examine the issues of hyper-consumerism, globalism, nationalism, and cultural circulation.

Day 2

September 1 (Wednesday)

Plenary I

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*.

Session 2 (Japanese scenes)

Chair: Derrick McClure

4. Daniel Bratton

“Kyoto and Cid Corman’s Literary Legacy”

The American poet, editor, translator, and educator Cid Corman came to Japan in 1958, remaining in Kyoto, with the exception of two extended periods during which he returned to the United States, until his death in 2004. This presentation will focus upon Corman's life in Kyoto as poet and translator, exploring his collaborations with Japanese visual artists as well as his co-translations of Japanese literature with Kamaike Susumu. Drawing upon archival photographs and representative slides of their art work, I will examine the importance of Ohno Hidetaka, Hayakawa Ikutada, Tanaka Ryohei, and Tsutaka Waichi to Corman's poetics and literary production. I will also look at the role that Japanese literature in translation played in Corman's *Origin* magazine, the second to fifth series of which he edited in Kyoto.

5. Laurence Mann (Oxford University)

“Conventionality' and 'lyricism' in Japanese and English Premodern Poetry ”

I became interested in the topic first after reading Helen McCullough's book about the Kokinshu, "Brocade by Night". She puts forward the idea that Kokinshu poems are not "lyrical" because they are "conventional" and continues to contrast the two concepts throughout the entire work. However, I believe that conventionality and lyricism can be, and are frequently, juxtaposed in poetry and coexist peacefully. There is much evidence to support this scattered about in the poetic corpora of East Asia and of Classical & Modern Europe. Thus, I would not be restricting my argument completely to the Kokinshu and would, hopefully, be able to tie it in with ideas of "region", etc.

Session 3 (“Irishness”)

Chair: Johan Jacobs

6. Amiya Bhushan Sharma (SOH, IGNOU, New Delhi)

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

Throughout his life the Irish poet W.B. Yeats (1865-1939) was fascinated by mysticism and assailed by his deep urge for love for women and desire for sex. However, his poetry exhibits the ever changing quality of these experiences. The present paper seeks to describe the nature of Yeats’s experiences as they come out in the `Supernatural Songs’ published in *The King of the Great Clock Tower* (1934) and later in *A Full Moon in March* (1935).

7. Donna Potts (Kansas State University)

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

Nuala Ní Dhomhnaill's recent collection, **The Fifty Minute Mermaid,** continues her lifelong fascination with and exploration of the lore of mermaids. Her poems about mermaids – creatures caught between two realms – sea and land – and between two ways of being – natural and supernatural – are emblematic of the Irish modern condition. Mermaid folklore is of course most prevalent in fishing communities on islands– and in Ireland it is also associated with the Gaeltacht, which, because of its remoteness, was less influenced by British culture and language. In folklore, mermaids were tricked by mortal men into leaving behind their sea lives; the men would hide some article of the mermaid's clothing – usually a cap or a cloak – in order to prevent their return to the sea. Ní Dhomhnaill's mermaids, because they come from a different realm than humans, operate under totally different sets of principles and have strikingly different concepts of reality that likewise represent challenges to patriarchal and imperialist hegemonies. More, Ni Dhomhnaill's most recent poems serve as environmental critique, challenging the dichotomy between nature and humanity established by the scientific revolution and unfortunately used as justification for environmental degradation. Carolyn Merchant describes the way in which "the removal of animistic, organic assumptions about the cosmos constituted the death of nature—the most far-reaching effect of the Scientific Revolution. Because nature was now viewed as a system of dead, inert particulars moved by external, rather than inherent forces, the mechanical framework itself could legitimate the manipulation of nature." Ni Dhomhnaill's mermaids, suffering the impact of a variety of forms of environmental degradation well-known to a 21st century audience, eventually must retreat to Tir fo Thuinn, the land under the waves, from which they had once emerged—a cautionary tale for a contemporary audience.

8. David Clark (Coruña University)

"Riding with the Tiger": New Directions in Irish Crime Fiction

The period of economic bonanza in the Irish Republic brought with it a large number of social and economic changes in the Republic of Ireland, a country in which, according to one writer, "the 1950s didn't end until 1995, when we jumped straight to Thatcher's 80s". Be that as it may, the unstable political conditions and endemic corruption at all levels of society, together with easy access to weapons after the escalation of the Troubles in the early 1970s meant that the Ireland which would enter the Celtic Tiger boom already had one of

the most sophisticated crime networks in Europe. With the incipient wealth from the Tiger economy, this criminal underclass was able to dominate a wide social space during the decade of the 1990s during which time an outdated, rural and traditionally-minded police force was incapable of preventing a number of high-profile crimes which, worryingly for international interests, often included the participation of paramilitary forces such as the provisional IRA, the UVF or INLA.

The work of contemporary journalists, most notably Veronica Guerin, Paul Williams and Gene Kerrigan, highlighted the anomalous situation of the country during the mid 1990s; and the murder of the former led to tough and effective legislation and the reform of the Garda Síochána na hÉireann, together with the creation of the CAB. This partial victory over the Dublin gangs was apparent at the beginning of the new Millennium, but the decline of the Celtic Tiger since 2002 and more notably since around 2005, brought about a new series of white collar crimes based on the flaws in the Post-Tiger economical structure. Such a situation, while noxious for the country as a whole, has, however, given rise to an increase both qualitative and quantitative in the crime fiction being produced in Ireland today. For the first time ever in the country an indigenous body of work is being produced by Irish writers and consumed by Irish readers, unashamed of tackling works of fiction which deal with truly Irish crime in truly Irish circumstances. This paper discusses a number of recent Irish crime novels within the context of the history of Irish crime fiction, traditionally displaced beyond the framework of “real” Ireland, other contemporary crime fiction from other countries and the social and economic situation of contemporary Ireland.

Plenary 2

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.

Day 3

September 2 (Thursday) Whole Day Excursion

Day 4

September 3 (Friday)

Plenary 3

Derrick McClure

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.

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.

Session 4 (Scottish Session)

Chair: Megumi Sakamoto

9. Yuko Yoneyama

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

Edwin Muir's *Autobiography*, which is an essential .part of his literary work, suggests that his unique imagination and .creativity have been originated especially in his early life in Orkney. He writes his personal opinion on his own life, his age,

and people and society around himself, but some of his expressions seem to be kept at a distance from his subjective feelings. This paper will examine some phrases to understand the feature and try to translate them into Japanese.

10. Iain Lambert

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

Japanese learners of English are rarely, if ever, exposed to literature from outwith the established canon, let alone from the so-called Expanding Circle countries. Nevertheless, as writers from Vethamani (1996) onwards have noted, there is a place for such texts in the ESL classroom, not least as a means to develop students’ knowledge of how English is used in the real world. As part of an ongoing study into how Japanese learners at University level perceive and deal with texts in non-standard varieties of English, and following on from a paper given at the 2009 IAWWE Conference on reactions to West African English, this paper reports a study involving two classes of approximately thirty Japanese students. Each class was given three short texts by modern authors writing in Scots or a Scots-based style (James Kelman, Matthew Fitt and Irvine Welsh), together with a one-line description of each scene. The second group was also given a matching picture for each scene in an attempt to discover the effects of prior knowledge on processing and comprehension, as outlined in Semino’s (1997) chapters on schema theory.

After reading and discussing the original text in pairs, students were asked to write a version in Standard English and give a summary in their own language, as well as (an optional activity) drawing a picture to illustrate the scene. As a final stage in the process, they were put into groups of three and asked to explain their text to two partners who had read a different text.

It was found that the majority of students had little difficulty in establishing the basic elements of each scene regardless of the group they were in, but struggled with individual lexical items, which tended to distract them from their initial hypotheses and concurs with Cook’s notion of Schema Disruption. (Keywords: *schema theory, non-standard Englishes, Scots, James Kelman, Matthew Fitt, Irvine Welsh*)

Session 5 (Ambivalence in literature)

Chair: Donna Potts

11. Michele Bottalico (University of Salerno)

“Early American Literature and Islam”

The Founding Fathers of the American Republic took a stance from Islamism viewed as a threat to Christian religion. Yet between 1785 and 1820 a few literary works linked Islam, oriental religions, and progressive American ideas. This paper will focus on Royall Tyler's "The Algerine Captive" in which the protagonist, who has been captured by Muslim pirates, initiates many dialogues with his captors and finds a safe standpoint to comment on Christian religion, slavery in the US, and other shortcomings of American democracy. "The Algerine Captive" dramatizes political conflict with Islam only to imagine possible ways to resolve it.

Examples taken from other literary texts will also be mentioned.

12. Johan Jacobs (University of KwaZulu-Natal, Durban)

“J M Coetzee as Ambivalent South African”

The paper will be on the South African Nobel Prize-winning novelist, J M Coetzee, who has now emigrated to Australia, and will deal with the questions of Coetzee as a 'South African' novelist, with his conflictual South African English/Afrikaans cultural affiliations, his ambivalence about his own Afrikaner cultural and linguistic identity, and his diasporic identity. The paper will deal mainly with his autobiographical works, *Boyhood*, *Youth*, and especially the third and most recent volume, *Summertime: Scenes from Provincial Life*, although reference will also be made to some of the novels.

Day 5

September 4 (Saturday)

Session 6 (“Touch of Japaneseness”)

Chair: Iain Lambert

13. Rosa Penna

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

Borges (Argentina 1899-1986) is well-known all over the world as mainly a writer of fictions. But he was a great lecturer and poet as well. We shall comment on his ideas on languages, words and literatures, especially those regarding English literature and two Japanese poetic forms, the haiku and tanka. Our sources will be his autobiographical notes, the interviews he frequently gave, his recorded lectures and his poetry, because all of them bear witness to his wideranging interests and knowledge.

14. Megumi Sakamoto

“Ryunosuke Akutagawa ‘Rasyo-mon’
Modern Japanese Literature without God and believes except yourself”

Ryunosuke Akutagawa (1892-1927) and his masterpiece “Rasyo-mon” (1915) already have international reputations as well as Soseki Natsuno, Yukio Mishima, and Haruki Murakami. Akutagawa’s reputation is also owed to Akira Kurosawa’s film “Rashomon.”

Akutagawa had a keen awareness of the historical background of early 20th century Japan and he hoped to show the way for people to survive the period. Akutagawa borrowed the setting of the story from the Japanese classic *Konjaku Story* from the 13th century. The setting of his story is almost the same as the classic, but there are significant differences between the two works. The differences reflect Akutagawa’s personal motivation in his writings. He was concerned with the questions: “What is the historical background of early 20th century?” and “How can we survive the situation?”

Friedrich Nietzsche and his philosophy are also helpful in considering these questions.

Session 7 (Spanish, English, and other world)

Chair: Seodial F. Deena

16. Robert A. Sullivan and Julieta Ojeda Alba (University of La Rioja)

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

Starting from the assumption that the amount and depth of vocabulary knowledge the speakers of a given language possess greatly determines these speakers’ linguistic proficiency, a declaration that we consider to be applicable to both first and second languages, this paper analyses a number of school compositions in search of statements and specific lexical fields implemented by a group of secondary school Spanish EFL learners. The aim is to determine whether these informants’ national and regional identities are in any way reflected in their writings.

Preliminary and more cursory examinations allow us to expect that the emerging patterns will shape a scenario in which the participants demonstrate interesting regional and national idiosyncratic features which might easily be extrapolated to other Spanish regions of similar characteristics.

In addition, we also analyse and compare the different performances by both sexes to search into the ongoing dilemma of whether and how male and female speeches differ.

17. Arturo Delgado (University of Las Palmas) and

Robert A. Sullivan (University of La Rioja)

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

In this study we take the position that identities are not permanent, but rather temporary: what Bonny Norton, paraphrasing Weedon (1997), describes as “the changing quality of a person’s identity” (Norton, 2000, 128).

From this belief that identities are modifiable and constructed by social contexts, and that they are particularly volatile and inclined to change in childhood and teenagehood, emerges the need for and significance of understanding the ways in which the shaping of young people’s identities may be affected. Specifically, it seems to us of primary educational importance to understand in which way educational materials designed by adults may intervene in the said process: hence the importance of making the right selection of teaching materials.

It is for the above reasons that in this study we analyse in detail some second language teaching materials (including photographs and illustrations) to explore their possible role in the shaping of identity of young Spanish second language apprentices.