

Japan Black Studies Association (JBSA)

(established in 1954)

The 60th Anniversary Conference of Japan Black Studies Association

June 28 (Sat.) & 29 (Sun.), 2014

The General Conference Theme:

“Rethinking Black Studies from Global Perspectives: Historical Origins, Developments and Present States”

Campus Plaza Kyoto

(Just a few minute walk to the west from the JR Kyoto station North exit)

http://www.consortium.or.jp/contents_detail.php?co=cat&frmId=585&frmCd=14-3-0-0-0

***Registration begins at 10:00 at the reception desk on the 4th floor.**

***Please note that session presentations (except for Session 6 organized by JBSA) should be 30 minutes each (20 minutes for presentation and 10 minutes for Q&A).**

11:00-12:00 **Morning Sessions (Japanese)**

Session 1 (4th Fl. Lecture Room 3)

- 1: 「キング牧師は公民権運動と労働組合運動を社会改革の二本柱として実践した—日本でほとんど無視されてきたキング牧師の実像」Minoru Suda (須田稔), Professor Emeritus of Ritsumeikan University (Japan)
 - 2: 「1980～90年代英国ブラック・アート運動とスチュアート・ホール」Hiroko Hagiwara (萩原弘子), Osaka Prefecture University (Japan)
- Session leader: Sachi Nakachi (中地幸), Tsuru University (Japan)

Session 2 (2nd Fl. Conference Room 1)

- 1: 「黒人音楽のルーツ・アフリカン・ビート—演奏映像から考察するリズムの地域差と特徴について」Ai Yamamoto (山本愛), Nihon University (Japan)
 - 2: 「ミュージカル『シスタス』にみるウーマンフッド」Hiroko Iwamoto (岩本裕子), Urawa University (Japan)
- Session leader: Noboru Yamashita (山下昇), Soai University (Japan)

12:00-13:00 LUNCH BREAK

***All the afternoon programs take place in the 4th Fl. Lecture Room 3.**

Opening and Welcome Address (13:00-13:10)

Toru Kiuchi (木内徹), Chair of the Committee for the 60th Anniversary Conference,
Vice-President of JBSA, Nihon University (Japan)

Presidential Remarks (13:10-13:20)

Tsunehiko Kato (加藤恒彦), President of JBSA, Professor Emeritus of Ritsumeikan
University (Japan)

13:30-14:30 **Keynote Speech 1**

“Afrocentricity and Culture: Challenging the Inhuman in Contemporary Ideas,”

Molefi Kete Asante, Editor of *Journal of Black Studies*, Temple University (U.S.A.)

Presided by: Tsunehiko Kato, President of JBSA

14:40-15:40 **Keynote Speech 2**

“Black Studies and African-American Studies in Europe: the CAAR Experience,”

Sabine Broeck, President of Collegium for African American Research, University
of Bremen (Germany)(Prof. Broeck appears as keynote to our conference as president of CAAR,
and therefore thanks also to the financial support of CAAR: <http://www.caar-web.org/>)

Presided by: Toru Kiuchi, Vice President of JBSA

16:00-17:30 **Session 3:** “Rethinking Black Studies from Global Perspectives: U.S.A. and Japan”

- 1: “Black Studies Associations and the African American Literature and Culture Society: Tracing an Alternative Genealogy,” Shirley Moody-Turner, Vice-President of African American Literature and Culture Society, Pennsylvania State University (U.S.A.)
- 2: “From Black Power to Black Studies to Black Philosophy: the Impact of Black Studies Associations on Philosophy,” Kathryn Gines, Founder of the Collegium of Black Women Philosophers and Co-editor of *Critical Philosophy of Races*, Pennsylvania State University (U.S.A.)
- 3: “The History of JBASA: Origin and Development,” Tsunehiko Kato, President of JBASA, Professor Emeritus of Ritsumeikan University (Japan)

Session leader: Aoi Mori (森あおい), Vice President of JBASA, Meiji Gakuin University (Japan)

18:30-20:30 **Reception** (8,000 yen for regular members and 4,000 yen for students)

Place: Kyoto Tower Hotel

(a few minute walk to the north from the Kyoto station North exit <https://www.kyoto-tower.co.jp/>)

Presided by: Yuko Tokisato (時里祐子), Kansai University (Japan)

Day 2 Sunday, June 29

10:00-11:30 **Morning Sessions**

Session 4: “Rethinking Black Studies: Music, Literature, and Militarism” (4th Fl. Lecture Room 3)

- 1: “Shouting Down Borders: Music Circulation in the Global Black Diaspora,” Tamara Roberts, University of California, Berkeley (U.S.A.)
- 2: “James Baldwin’s Blues as Transatlantic Dialogue,” Rashida K. Braggs, Williams College (U.S.A.)
- 3: “Easy to Get: Race, American Militarism, and the Black Venereal Body Abroad,” Khary Polk, Amherst College (U.S.A.)

Session leader: Hiroko Hiratsuka, Nihon University (Japan)

Session 5: “Rethinking Black Studies: Popular Culture, Film, Architecture, and Africa” (2nd Fl. Conference Room 1)

- 1: “Black Samurai Hip Hop Blues: African-American and Japanese Constructions of the ‘Other,’” Richard K. Merritt, Luther College (U.S.A.)
- 2: “On the Cinematic Abjection of Blackness: African American Presence in Japanese Movies,” Sebastian Weier, University of Bremen (Germany)
- 3: “Building in the Dark,” Tazalika M.te Reh, TU Dortmund University (Germany)
- 4: “Trajectory of an ‘Imagined’ Community at the Crossroads of the British Empire and the Black Atlantic in H. I. E. Dhlomo’s Historical Plays in the 1930s,” Akiko Mizoguchi (溝口昭子), Tokyo Woman’s Christian University (Japan)

Session leader: Tetsushi Furukawa(古川哲史), Otani University (Japan)

12:00-13:30 LUNCH BREAK

13:30-16:00 **Afternoon Sessions** (Session 6 until 16:00, Session 7 until 15:30)

Session 6: (Japanese/English Session) 「公民権運動再考— (トランス・) パシフィックな視点から」
 (“Reconsidering the Civil Rights Movement from (Trans-)Pacific Perspectives”)
 (4th Fl. Lecture Room 3)

- 1: 「S・I・ハヤカワと公民権運動の時代」 (“S. I. Hayakawa and the Civil Rights Era”) (Japanese), Yusuke Torii (鳥居祐介), Setsunan University (Japan)
- 2: 「アメリカ黒人史の中の『日本占領』」 “Reconsidering the U.S. Military Occupation of Japan in the Context of African American History” (Japanese), Yasuhiro Okada (岡田泰弘), Nagoya University for Foreign Studies (Japan)
- 3: “Yoriko Nakajima’s Black Political Thought: Reasoning with the Long Movement Thesis” (English), Yuichiro Onishi (大西雄一郎), University of Minnesota (U.S.A.)

Respondent: Ayumu Kaneko (兼子歩), Meiji University (Japan)

Session leader: Fumiko Sakashita (坂下史子), Ritsumeikan University (Japan)

Session 7: “Rethinking Black Studies: Reading Black Literature” (2nd Fl. Conference Room 1)

- 1: “Recovering and Redefining Blackness in *Brief Wondrous Life of Oscar Wao*,” Sarita Nyasha Cannon, San Francisco State University (U.S.A.)
- 2: “The Urban Intellectual and the Ghetto: Intra-Cultral Politics in Late Twentieth Century African American Literature,” Koen Potgieter, Freie Universitat (Germany)
- 3: “A Global Perspective of the Postcolonial Being: Intersection of Cultural Identities in African Drama and Fiction,” Rosa B. Figueiredo, Polytechnic Institute of Guarda (Portugal)
- 4: “Richard Wright in the House of Girls,” Robert F. Reid-Pharr, The Graduate School and University Center of CUNY (U.S.A.)

Session leader: Azusa Nishimoto (西本あづさ), Aoyama Gakuin University (Japan)

16:00-17:00 **JBSA Membership General Meeting (4th Fl. Lecture Room 3)**

Chairperson: Tsunehiko Kato, President of JBSA

17:00 **Closing Remarks**

Shin Yamamoto (山本伸), Vice President of JBSA, Yokkaichi University (Japan)

Speakers' Short Bios and Abstracts

Day 1 Saturday, June 28

Session 1 (Japanese Session)

Session leader: Sachi Nakachi (nakachister@gmail.com)

Speaker 1: 須田稔 (Minoru Suda) 元・立命館大学 (suda07@kzd.biglobe.ne.jp)

その崇高な理想と不屈の意志が感動をよぶ「I Have a Dream」演説には、citizenship rights という語はあっても、labor や union はない。それゆえ、彼を civil rights movement、人種差別撤廃の闘いの指導者としか見ないのが、日本で主流の評価だ。

2011年初めに刊行された Michael K.Honey 編の “*All Labor Has Dignity*” には、1957年9月2日から暗殺される前日68年4月3日までの15の演説が収録されていて、うち12は初めて本の形で公開されたもの。暗殺の丁度1年前、1967年4月4日にNYCのRiverside Churchで演説した “Beyond Vietnam” (“A Time to Break Silence”) では、“the greatest purveyor of violence in the world today—my own government” と語り、“poverty, racism, and militarism” を克服すべき課題としていた。晩年の Poor People’s Campaign、そして Memphis での黒人清掃労働者のスト支援に注目すべきだ。

Honey の編著の内容を紹介することから、今後の論考を始めたい。

Speaker 2: 萩原弘子 (Hiroko Hagiwara) 大阪府立大学 (hiro@hs.osakafu-u.ac.jp)

先般亡くなったスチュアート・ホールが知識人・言論人としての長いキャリアのなかでした貢献はさまざまある。そのなかで1979年にバーミンガム大学からオープン・ユニヴァーシティに移ってからのホールが、80年代、90年代のブラック・アーティストの活動とのあいだに思想的な協働関係をもったことに焦点をあてて考察する。関係は師弟、言論人と実作者といった一方向的、教導的な関係ではなく相互的なものだったと私は見ている。この視点は、80年代以降のホールの思想形成を解明するうえで重要だろう。

エスニシティや人種が境界や分類としてもつ不可避的な曖昧性、個人のアイデンティティの流動性、また文化の混淆についてホールがした議論はよく知られているが、その十全な展開は、80年代に彼が出会ったブラック・アート運動に言論人として同行ないしは参加したなかでこそ可能になった。特に1985年に写真家マーク・シーリー、映画監督ジョン・アコンフラといったアーティストと出会って以来の写真、映画に関わる交流、協働は重要だろう。

他方で、ホールを代表とする「差異の社会学」と多文化主義の言説が、ブラック・アーティストたちの目を本来達成すべき目標から逸らしてしまったとして、ホールとブラック・アートとの協働に厳しい批判の目を向ける者もいる。その批判にも注目したうえで、英国ブラック・アート運動を歴史文脈に位置づけたい。

Session 2 (Japanese Session)

Session leader: Noboru Yamashita (ynoboru@silver.ocn.ne.jp)

Speaker 1: 山本愛 (Ai Yamamoto) 日本大学 (emc_elza@hotmail.co.jp)

現在、アフリカ系アメリカ人の音楽は、ルーツであるアフリカ本来の音楽をそのままに継承したとは言いがたい。それは歴史的、神学的また音楽要素に照らし合しても、イギリス、スペイン、フランス、ポルトガルなど西欧音楽の影響を受けているのでは明らかである。しかしながら、それら影響を受けたとしても、彼らが本来維持し、継承してきた音楽の特徴は、多くの研究者によって明らかにされている。それらの音楽的遺産はひとくくりでアフリカ音楽とは言いがたいほどに多種多様であり、大きく分けても中央アフリカ、西アフリカ、南アフリカ、東アフリカの音楽の存在が伺える。そこで、アフリカ系アメリカ人音楽の中の宗教音楽である賛美歌を使用し、各地のアフリカ人ミュージシャンと共に演奏を行うこととした。現在どの地域のアフリカン・リズムが、現在のアフ

リカ系アメリカ人賛美歌と最も融合することが出来るかを試みる。アフリカの各地域によってどのような違いと共通点、そして柔軟性があるのかを調査する。

Speaker 2: 岩本裕子 (Hiroko Iwamoto) 浦和大学 (hitafuiw@parkcity.ne.jp)

ミュージカル「シスタス」は、アメリカ社会で二重、三重の差別を抱えて生きてきたアメリカ黒人女性の歴史を、彼女たちのヒット曲を紡ぎながら語り継ぐ形式で展開される。2005年に誕生した「シスタス」は、2011年10月にブロードウェイ・ミュージカルとしてデビューした。筆者は2013年3月と8月に「シスタス」を観る機会を得たので、ここに紹介し、「ウーマンフッド」の視点から報告したい。

「ベスト 40 (Top40) 曲を紡いで語られるアメリカ黒人女性の物語は、3度のトニー賞受賞者ヒントン・バトル制作、ドロシー・マーシック脚本、ケネス・フェロン監督作品である」という宣伝文句の元、連日公演ではなく週末のみ週2日間だけ、マンハッタン46丁目の聖ルカ教会地下にある劇場で公演されている。

女家長、つまり祖母を亡くした3人の全く異なる黒人女性姉妹と1人の白人義妹、姉妹のうち1人の10代の娘、という5人が登場人物で、祖母の遺品整理をしながら、思い出話をして関連する歌を歌っていくのだった。“Oh, Happy Day,” “Strange Fruit,” “R.E.S.P.E.C.T.”など、が歌われた。36曲の歌が紡がれるにあたって語られる、出演者たちの言葉の中に「ウーマンフッド」を読み込んでいきたい。

Keynote Speaker 1: Molefi Kete Asante (molefikete1@aol.com)



Professor, Department of African American Studies at Temple University. Considered by his peers to be one of the most distinguished contemporary scholars, Asante has published 74 books, among the most recent are *As I Run Toward Africa*, *The African American People*, *Maulana Karenga: An Intellectual Portrait*, *An Afrocentric Manifesto*, *Encyclopedia of African Religion*, co-edited with Ama Mazama, *The History of Africa: The Quest for Eternal Harmony*, *Cheikh Anta Diop: An Intellectual Portrait*, *Handbook of Black Studies*, co-edited with Maulana Karenga, *Encyclopedia of Black Studies*, co-edited with Ama Mazama, *Race, Rhetoric, and Identity: The Architecton of Soul*, *Erasing Racism: The Survival of the American Nation*, *Ancient Egyptian Philosophers*, *Scattered to the Wind*, *Custom and Culture of Egypt*, and *100 Greatest African Americans*. The second edition of his high school text, *African American History: Journey of Liberation*, 2nd Edition, is used in more than 400 schools throughout North America.

<ABSTRACT> Keywords: *Afrocentricity, culture, identity, dislocation, consciousness, history*

Afrocentricity as a theory of human liberation and intellectual critique was initially a project of practical social reform for highly industrialized, complex heterogeneous nations. As such it challenged the continuation of Eurocentric racial hegemony over all language symbols and social systems by opposing archaic structures of race and civilization based on the imposition of a particular cultural reality as if it were universal. Like *Negritude*, Afrocentricity created a firestorm of protest from the circles of hegemonic literary control. Unlike *Negritude*, Afrocentricity was applicable to many aspects of human life, for example, literature, architecture, social work, communication, religion, and all humanities. It was not simply confined to a cultural form. Afrocentricity, as Ama Mazama asserts, is a paradigm as expressed in her edited book, *The Afrocentric Paradigm*. One arrives at an understanding of Afrocentricity by accepting the agency of the African person as the *basic unit of analysis of social, literary, and cultural situations* involving African-descended people. This is a critical step in achieving community harmony as well as practical understanding of texts. What I mean is that Africans must see themselves as the center of our own experiences. Africans constitute the fundamental trunk of the human race and wherever Africans have been pushed to the margins it has been where others have assumed that Africans were junior to the world. It becomes absolutely necessary to accept the subject position of Africans within the context of historical realities if progress is to be made in interpretation, analysis, synthesis, or (re)construction. What this means, however, is that every system that has depended upon the degradation of the African worldview, the denial of African humanity,

and the ignoring of African achievements in civilization in order to enhance its own rationalizations must be confronted. With the end of the American Great Enslavement in 1865 there were nearly four and a half million African refugees in the United States. Within the next thirty-five years the literacy rate leaped from five per cent to nearly fifty per cent in one generation in one of the most remarkable expressions of literacy in the history of the world. This was generated by a period of Reconstruction from 1865 to 1877. It would barely last twelve years but during that time it would mean that the African people could exercise freedoms that had been denied for nearly 250 years. Furthermore, they would take the next few years to achieve literacy at a higher rate than Italy had done in Europe.

There was a growing sentiment in the 1960s after Malcolm X, and perhaps in response to him, that what was needed among African Americans and Africans in general was a more self-defining and self-determining attitude about all social, economic, political, and cultural issues. It was understood that reform was necessary, but the reform was to be *a reform of the African person*. In fact, it was to be an intense interrogation of the African person's concept of space and time. African beingness was held to the light of history and it was revealed that for five hundred years African people had been moved off all terms. Africans were operating, so to speak, on someone else's intellectual space and within someone else's time frame. This meant that we could not actively pursue our own course of agency and direction for African people without conflicting with the received idea that whites would have to change before progress was made. The Afrocentrists redefined the meaning of progress, charged the receivers of violence and oppression with as much complicity as the ones who carried out the initial crimes, and went on the warpath. To change one's situation it would be necessary to change one's self became the dictum of a new generation of scholar-activists after the publication of *Afrocentricity* in 1980.

Keynote Speaker 2: Sabine Broeck (broeck@uni-bremen.de)



Teaching and Academic Activities

- taught in English and African-American Studies at the University of Milwaukee, Wisconsin 1983/1984
- received her Ph.D. from Frankfurt University; her dissertation was published under the title *Der entkolonisierte Koerper. Die Protagonistin in der afroamerikanischen weiblichen Erzähltradition der 30 bis 80er Jahre* with Campus Verlag, Frankfurt/New York 1988
- American Council of Learned Societies-Fellowship at the *Institute for Advanced Study of the Humanities* at the University of Massachusetts, Amherst, 1990/1991
- completed her "Habilitation" at the Humboldt University zu Berlin in 1997, published as *White Amnesia - Black Memory? Women's Writing and History* (Lang, Frankfurt/New York 1999)
- was appointed Professor of American Studies at University of Bremen in 1999
- acted as Vice President for International Relations for the University of Bremen from 2000-2005
- President of international *Collegium for African-American Research (CAAR)* as of July 2007
- chairwoman of "Studienkommission" *English Speaking Cultures* WS 2007 - SS 2009

Publications: Monographs

Gender and Anti-Blackness (new preliminary title), manuscript in progress, contracted with State University of New York Press, publication scheduled for 2014

White Amnesia – Black Memory? Women's Writing and History. Frankfurt a. M., New York: Lang, 1999.

Der entkolonisierte Körper. Die Protagonistin in der afro-amerikanischen weiblichen Erzähltradition der 30er bis 80er Jahre. Frankfurt a. M.: Campus, 1988.

Editor

Black Women's Writing Revisited, special issue Gender Forum 22 (2008), (<http://www.genderforum.uni-koeln.de/>)

<ABSTRACT> My contribution will address the history, present situation and some of the future challenges of black studies in Europe; both in terms of the issues, objects and questions black studies has dealt with, and will need to deal with, but also in terms of the current problematic situation of the Humanities in Europe. Special emphasis will be put on discussing CAAR as an international actor in this field, its visions and prerogatives, but also the difficulties African American studies in Europe in particular has encountered, and will encounter within a larger, more encompassing emerging field of Black Studies, and its challenges in epistemic and cultural-political terms. I will present these general questions by way of discussing concrete examples from our own work at Bremen, but also from other places.

Session 3

Session leader: Aoi Mori (aomori53@k.meijigakuin.ac.jp)

Speaker 1: Shirley Moody-Turner (scm18@psu.edu)

Education

PhD, University of Maryland, 2006

MA, University of Maryland, 1999

BS, University of Buffalo, 1996

BA, University of Buffalo, 1995

Shirley Moody-Turner is an assistant professor of English at Pennsylvania State University, specializing in African American Literature, critical race studies and folklore studies. She has published essays on African American literature, race and folklore in *New Essays on the African American Novel* (Palgrave 2008), *A Companion to African American Literature* (Blackwell 2010), and *African American Review* (2010). She edited a special section on Anna Julia Cooper, in *African American Review* and has published entries and reviews in the *African American National Biography* (Oxford 2008) and the *Journal of Southern History*. *Contemporary African American Literature: The Living Canon*, a co-edited collection with colleague Lovalerie King, is forthcoming from Indiana University Press, and her most recent project, *Black Folklore and the Politics of Racial Representation*, is forthcoming from the University of Press of Mississippi. She has served as a co-organizer for the last three conferences in Penn State's Celebrating African American Literature series and currently is an officer of the African American Literature and Culture Society.

<ABSTRACT> While I will situate my talk in relation to the circumstances that gave rise to formations of Black Studies Associations within the US, noting the nineteenth century progenitors to the twentieth and twenty first century organizations, I will focus specifically on the black literary studies associations that emerged as a product of the ferment of the 1960s Black Power and Black Arts movements and the 1970s and 1980s Black Feminist movements, both of which led to the institutionalization of black literary studies with US colleges and universities. Tracing the history and "pre-history" of the African American Literature and Culture Society, I will show how this organization emerged, in part, as a response to the lack of representation of minority scholars and scholarship in mainstream institutions such as the Modern Language Association, but also as part of a tradition of African American led and directed organizations devoted to the study and dissemination of African American literature and scholarship

Speaker 2: Kathryn Gines (ktg3@psu.edu)

She is assistant professor of philosophy at Penn State University and founding director of the Collegium of Black Women Philosophers (www.cbwp.ktgphd.com). Her primary research and teaching interests lie in Continental philosophy, Africana Philosophy, Black Feminist Philosophy, and Critical Philosophy of Race. In addition to her book *Hannah Arendt and the Negro Question* (Indiana University Press, 2014) Gines has published articles on race, racism, and post-racialism, assimilation, feminism, and intersectionality. She a

founding co-editor of the peer-reviewed journal *Critical Philosophy of Race* (Penn State University Press) and co-editor of an anthology titled *Convergences: Black Feminism and Continental Philosophy* (SUNY Press, 2010).

<ABSTRACT> The first Black studies program, established at San Francisco State University, resulted from protests by Black, white, Native American, Asian, and Latino students working together to support a common goal. I will explore the decisive shift from the Civil Rights philosophy of nonviolence and integration to Black Power as a context for the development and proliferation of Black studies programs, departments, institutes, and associations. I will also examine the role that Black Studies Associations have played in diversifying the discipline of philosophy.

Speaker 3: Tsunehiko Kato (tsunkato@ir.ritsumeikai.ac.jp)

Professor Emeritus of Ritsumeikan University, Japan
President, Japan Black Studies Association

He decided to devote his research life on the study of Black Literature in 1975 when he became a member of JBSA. During his stay in UC, Berkeley in 1979-80 as a visiting scholar, he became aware of the emergence of Black Women Literature in the U.S. and focused his research in this field. During 1992-3 he attended a weekly colloquia at the Du Bois Institute at Harvard University. These experiences of getting in touch with the newest developments in Black literature in U.S. resulted in the publications of three academic books, including a book on Toni Morrison's works in 1997. Since late 1990s, his academic interest has shifted through the study of the Caribbean literature to Black British literature, which was especially triggered by the encounter with Caryl Philipps and his works and culminated in the publication of a book on him in 2008. His interest in the formation of multi-culturalism in U.K. took him to the University Leeds in 2008, which opened his eyes to the emerging Indian literature in English. He is now planning to write a new book in that field.

<ABSTRACT> Keywords: Black studies, JBSA, African-American literature, black women writers, feminism, the Caribbean literature, Internationalization.

The Black studies in Japan in the twentieth century grew up in the changing Japanese soil. In the pre-war days, when Japan took the racialized imperialistic course to create the Asian Co-prosperity sphere in opposition to the US open-door policy to China, the mainstream of black studies in Japan were politically exploited to justify the national policy. In the post-war period, however, when Japan was integrated into the US-led free and democratic regime against the Socialist one under the Cold War, JBSA was established in 1954 by the people who succeeded the liberal-Marxist trend in black studies in pre-war days and participated in the cultural movement for democratization of Japanese society and culture from below. They believed that the much advocated American democracy was problematic as long as African-Americans were treated as second-class citizens in the South. The politically turbulent period from the middle of the 1950s through the 1960s in Japan was in reality the transition period of Japanese society where the old feudal values were challenged by the new. JBSA members studied the struggles in Africa as well as in the US of black people for freedom because their struggles greatly encouraged their efforts for such social changes. And from the 1970s and the 1980s, when the agenda of women liberation was on the table in Japan, JBSA focused upon not only the black and other minority women writers in America but also those writers in Africa because their works greatly encouraged Japanese women seriously concerned with the task. It was also during the 1980s that the study of African-American women writers began to diversify into the study of black women writers from the Caribbean and then into the Caribbean studies, and then into the Black British studies from the late 1990s. And this process was further promoted by the increasing opportunities for international academic exchanges in which more and more JBSA scholars went abroad and in turn invited black writers and scholars to Japan.

Session 4

Session leader: Hiroko Hiratsuka (hiratsuka.hiroko@nihon-u.ac.jp)

Speaker 1: Tamara Roberts (tr@berkeley.edu)

Ph.D. Northwestern University, 2009. Performance Studies
M.A. Northwestern University, 2003. Performance Studies
B.A. Colorado College, 2000. Music and Drama (cum laude)

Professional History

Assistant Professor of Music, University of California, Berkeley, 2009-
Acting Assistant Professor of Music, University of California, Berkeley, 2008-09 (on leave for fellowship)

Publications

- Resounding Afro Asia: Interracial Music and the Performance of Unity*. Oxford University Press, forthcoming.
“Intercultural and interracial music.” *Encyclopedia of American Music and Culture*. Ed. Jacqueline Edmondson. ABC-CLIO, 2014.
- Yellow Power, Yellow Soul: The Radical Art of Fred Ho*. Co-edited with Roger Buckley. University of Illinois Press, 2013. (I also wrote the introduction to this book)
- Michael Jackson in/as U.S. Popular Culture*. Special issue of *Journal of Popular Music Studies*, 23.1 March 2011. Co-edited with Brandi Wilkins Catanese.
- “Michael Jackson’s Kingdom: Race, Music, and the Sound of the Mainstream.” *Journal of Popular Music Studies* 23.1 (March 2011).
- “The Elusive Truth: Intercultural Music Exchange in ‘Addictive.’” *Interculturalism: Exploring Critical Issues*. Eds. Dianne Powell and Fiona Sze. Oxford: Inter-Disciplinary Press, 2004, pg. 83-86.
- “Voicing Masculinity.” *Blacktino Queer Performance: An Anthology*. Eds. E. Patrick Johnson and Ramón H. Rivera-Servera. University of Michigan Press, in press.
- “Silk Road Blues: Black Music, Asian Music, and the Cultural Economy of Chicago.” *Diasporic Counterpoints*. Eds. Darlene Clark Hine and Ji-Yeon Yuh. Under review by University of Illinois Press, under review.

<ABSTRACT> My paper examines the African American ring shout in relation to related musical traditions in the Caribbean in order to illuminate how lingering colonial boundaries mark and mar studies of the black diaspora. The ring shout is considered to be the oldest black performance tradition in the U.S., developed in the southern coastal states as African spiritual practices grew to incorporate Christian influences. Drawing on historical research, contemporary ethnography, and live music and dance examples, I will discuss the musical, spiritual, and political elements of the ring shout and illustrate its similarities and differences to other black diasporic forms including bomba (Puerto Rico), gwoka (Guadeloupe), and tumba francesa (Cuba). I argue that researching the music of slavery across national and cultural lines can help us better understand the early histories of Africans in the Americas – a history marked by the circulation of people, sharing of culture, and adaptation of traditional life to a modern capitalist economy. I also suggest that considering the southern U.S. as part of a “Greater Caribbean” can productively shift our conceptions of history based on present day national borders and racial divisions. This shift has consequences for historical study, the contemporary performance of African diasporic music, and broader conceptions of race and identity in the U.S., Caribbean, and global black diaspora.

Speaker 2: Rashida K. Braggs (Rashida.K.Braggs@williams.edu)

Education

Ph.D.: Northwestern University, 2006, Performance Studies (Dissertation title: 'American' Jazz: Traversing Race and Nation in Postwar France).

Certificate: Certificat de langue française, La Sorbonne, Paris IV, 2002

M.S.: Boston University, Mass Communication, 2000

B.A.: Yale University, English/Theater Studies, 1998

Professional Appointments

Assistant Professor, Africana Studies, Williams College, 2011- Present

Affiliate Faculty, Comparative Literature, Williams College, 2013- Present

Affiliate Faculty, American Studies, Williams College, 2012- Present

Visiting Professor, Sookmyung International Summer School, Sookmyung Women's University, June-July 2011

Postdoctoral Fellow, Introduction to Humanities, Stanford University 2006-2009, 2010-2011

Ghaemian Junior Scholar-in-Residence, Heidelberg Center for American Studies, Universität Heidelberg 2009-2010

Publications: Refereed Articles

- "Kenny Clarke & the Desire for More Inclusive 'Black Music.'" *Palimpsest: A Journal on Women, Gender, and the Black International*. Print. Under Review.
- "Between African-American and European: Kenny Clarke's Musical Migrations." *African and Black Diaspora: An International Journal*. 4.1 (2011): 201- 211. Print.
- "Lost Jazz Lives Recovered Between Fact and Fiction." *Journal of Popular Music Studies*. 20.1 (2008): 26-43. Print.

<ABSTRACT> Published by James Baldwin in 1957, "Sonny's Blues" is a short story that portrays two African American brothers--one a school teacher assimilating into the mainstream and the other Sonny, an African American jazz pianist struggling to escape poverty and drug addiction in 1940s/ 1950s Harlem. Though "Sonny's Blues" explores aspects of African American experience in Harlem, Baldwin composed it while ensconced in Paris; moreover, in 2008 Word for Word performed a theatrical production of the story in Paris too. Their performance of "Sonny's Blues" situates the short story back in its birthplace of Paris and prompts reflection on the socio-historical context of its writing and the potential dialogue between French and American cultures that "Sonny's Blues" articulates.

In this presentation, I explore the movements of the protagonists, James Baldwin, and blues and jazz between the U.S. and France as well as fiction and theatre. Considering "Sonny's Blues" within the different geographical context of Paris reveals an underlying framework to the story and to Baldwin's oeuvre, which is what I term dislocated listening; I define dislocation as separation and as movement away from home. Additionally, Baldwin's actual listening to black music while abroad and his attention to blues and jazz in his text relates physical movement to a movement of the senses. The process of dislocated listening is made more prominent in Word for Word's performance. In the end, I demonstrate how James Baldwin espouses dislocated listening as an effective strategy for articulation and understanding of African American experience.

Speaker 3: Khary Polk (kpolk@amherst.edu)

Assistant Professor of Black Studies and Sexuality, Women's and Gender Studies, Amherst College

Education

PhD, Program in American Studies, Department of Social and Cultural Analysis, New York University, New York, NY

BA, Oberlin College, Oberlin, OH

Lectures and Conference Participation

- Lecture, “Easy to Get: Race, American Militarism, and the Black Venereal Body Abroad,” Casa de Rui Barbosa, Rio de Janeiro, March 22, 2013
- Lecture, “Amherst Virtual Lecture Series - Black Soldiers, Sexuality, and the Civil Rights Movement,” Amherst College, November 9, 2012
- Moderator, Artist Roundtable with Noah Sow, Sharon Dodua Otoo, Satch Hoyt, Katharina Oguntoye and Jean-Ulrick Désert, “Radical Cross-Currents in Black Berlin: A Symposium at Humboldt-Universität,” Berlin, Germany, July 27, 2012

Publications

- “Malcolm X, Sexual Hearsay, and Black Masculine Dissemblance.” *Biography: An Interdisciplinary Quarterly: Special Issue on Malcolm X* (University of Hawai‘i Press): 36:3 (Summer 2013).
- “Glass Blowing,” *Why Are Faggots So Afraid of Faggots? Flaming Challenges to Masculinity, Objectification and the Desire to Conform*, Mattilda Bernstein Sycamore, editor, Oakland: AK Press, January 2012
- “Stefanie Dunning’s *Queer in Black and White: Interraciality, Same Sex Desire, and Contemporary African American Culture*: Book review,” *African American Review*, accepted and forthcoming.
- “Dwight McBride’s *Why I Hate Abercrombie and Fitch*: Book review. *The Sexual Body*, ed. Shelly Eversley and Jennifer L. Morgan. Special Issue of *Women’s Studies Quarterly*, 35:1-2 (Spring/Summer 2007): 310-314.
- “Reviving Oroonoko,” *Journal of Negro History* 85:3 (Summer 2000): 154-161.

<ABSTRACT> Immunity and contagion are broad themes that mark the movement of African American soldiers across time and space. In this paper, I will examine three instances in which these themes punctuate the discourse of 20th century African American military service abroad: in 1898 during the Spanish-American-Cuban War and related Philippine War of Independence, where black soldiers’ contact with Filipino nationals breached boundaries of race, nation, and language; in France during the First World War, where white American officers attempted to eliminate interracial sexual contact from occurring between black troops and French women through the punitive use of anti-venereal drugs; and finally in the global theater of World War II, where U.S. military doctors employed a new class of medicines known as sulfa drugs to regulate the sexual movement of African American soldiers around the world. In each of these moments, the bodies of African American soldiers have been the raw material fueling U.S. imperial goals toward a global technological supremacy, enabled through successive regimes of medical experimentation. I show how the medical apparatus of the U.S. military—a vital arbiter of the overlapping taxonomies of race, class, gender, and citizenship in America—played a central role in the sexual, biological, and political regulation of African American soldiers abroad.

Session 5

Session leader: Tetsushi Furukawa (furukawa@res.otani.ac.jp)

Speaker 1: Richard K. Merritt (merritri@luther.edu)

Associate Professor of Art, Luther College, Decorah, Iowa

Selected Papers, Publications and Presentations

- A New Home: Memory, reminiscences and The End of Nostalgia* Conference on Rethinking Diaspora, COMPAS, International Migration Institute Oxford University, Oxford UK
- Combat Sport and Resistance: Documenting Resistance in North American Slave Narratives*. International Sport and Society Conference. Cambridge University, UK 2012.
- POWER INVERSION: Deconstruction, Semiotics and Aesthetics in Afro-Atlantic Martial Arts Performance*. Collegium for African American Research. University of Bremen, Germany, 2009

Ratiocination, Laplace's Demon and Edgar Allan Poe: Game Theory Mental

Prowess and Crime, The Poe Studies Association Third International Conference, Philadelphia PA 2009.
(Declined due to family illness)

A Quiet Empire: Bill Richmond and The Birth of Modern English Boxing, 1805-1829. British Society of Sports History, Eastbourne 2008 U.K

Review of Fighting Back? Jewish and Black Boxers in Britain, Michael Berkowitz and Ruti Ungar (eds.), (London: Department of Hebrew and Jewish Studies University College London, 2007) *Journal of Sports in History*, Routledge London. 2010

La Batalla and Jugo de Garrote: Of Saints and Stick Fighting in Venezuela, Agora Fall 1999

<ABSTRACT> Afro Japanese intersections exist in historical, cultural and imagined contexts. From the arrival of the Mozambican Yasuke in 1579, later made a samurai under Nobunaga Oda to the present day interactions of African American and Japanese popular cultures, a window of analysis can clearly be discerned.

Takashi Okazaki's seijin dōjinshi manga series *Afro Samurai*, fused with hip hop and a popular culture samurai ethos, offers a telling glimpse into the transcultural Afro Japanese imaginary that hearkens back to Blaxploitation cinema genre of the 1970s. Films such as *Black Samurai* and *Black Belt Jones* would cement an intersection that fed on music, martial arts and association with the image of African American hyper-masculinity. Ironically, the Black Power Movement, existing in parallel and seeking to achieve cultural self-determination for persons of African descent would serve as a guidepost for this period. This appropriation of the Japanese Samurai iconography, image provided a popular cultural element to African-American cultural nationalism.

Similarly in contemporary Japan we see an appropriation/adoption of African American iconography, image and culture, particularly with regard to Hip-hop, in order to construct new forms of Japanese identity. African American life has also served as a source for literary investigation as in Akira Hiramoto's generally well-received manga *Me and the Devil Blues* which brought the story of Robert Johnson, the legendary southern blues musician, to a contemporary audience. *Black Samurai Hip Hop Blues* examines how these intersections coalesce and mediate one another.

Speaker 2: Sebastian Weier (sebastian.weier@uni-bremen.de)

He studied Political Sciences and Transcultural Studies at the Universities of Bonn and Bremen (Germany). He co-founded the Bremen Black Studies Group at the University of Bremen, where he is currently writing his Ph.D. thesis under the supervision of Prof. Sabine Broeck (U Bremen) and Prof. Frank Wilderson (UC Irvine). The thesis researches the impact of technological change on the political constitution of blackness and black abjection and introduces the notion of "glitch" into the conceptualization of race. He has presented papers on subjects drawn from his Ph.D. project at various venues, such as the annual convention of the German American Studies Association or the meeting of the Collegium for African American Studies. His research foci include Black and Decolonial Studies as well as Political and French Theory. His first academic publication, "Consider Afro-Pessimism," is due to appear in the journal *Amerikastudien /American Studies* in spring 2014. For more information, please visit the following websites: <https://bremen.academia.edu/SebastianWeier>

<ABSTRACT> Based on the Afro-Pessimist approach to Black Studies and my own research, the paper will analyze the abjection of blackness in cinema by contrasting the construction and function of African American presences in U.S. and Japanese Cinema. In order to do this, it will introduce the theory of the abjection of blackness as the organizing principle of both the constitution of white subjects as well as the structure of U.S. civil society. According to Afro-Pessimism, African Americans have historically embodied all that which U.S. civil society is not and must not be, and still continue to do so. In order to profit from a full-fledged social existence – in order to be a subject – one must be not-black and black people, thus, are condemned to social and civic death. This model also underpins the formation of subjects in cinema, in which black social death is reproduced as black symbolic death. The paper will sketch and elaborate on these concepts by engaging movies such as *The Catch* (Oshima), *Black Sun* (Kurahara), *Extreme Private Eros*:

Love Song 1974 (Hara) and *Afro-Samurai* (Okazaki). Through this, it will be able to verify the Afro-Pessimist claim that its theory on the abjection of blackness is valid beyond the U.S. context by showing how the construction and function of African American presences in Japanese cinema are indeed instrumental to the constitution of Japanese cinematic subjects. Furthermore, this approach will allow a delineation of the impact of shifting historical and cultural dynamics on the abjection of blackness in cinema.

Material:

Hara, Kazuo. *Extreme Private Eros: Love Song 1974*. [Gokushiti erosu: Renka 1974] Shisso Production, 1974. Film.

Kurahara, Koreyoshi. *Black Sun*. [Kuroi taiyô]. Nikkatsu, 1964. Film.

Okazaki, Takashi. *Afro Samurai*. Gonzo, 2007. Film Series.

Oshima, Nagisa. *The Catch*. [Shiiku]. Taiho, 1961. Film.

Patterson, Orlando. *Slavery and Social Death. A Comparative Study*. Cambridge: Harvard UP, 1982. Print.

Wilderson, Frank B. "The Prison Slave as Hegemony's (Silent) Scandal." *Social Justice* 30.2 (2003): 18-27. Print.

———. "Gramsci's Black Marx: Whither the Slave in Civil Society?" *We Write* 2.1 (2005): 1-17. Print.

———. *Red, White & Black. Cinema and the Structure of U.S. Antagonisms*. Durham: Duke UP, 2010. Print.

Speaker 3: Tazalika M. te Reh (tazalika.tereh@me.com)

Education

Kunstakademie Düsseldorf, Postgraduate degree, Düsseldorf, Germany, 2002-2004

Fachhochschule Bochum (University of Applied Sciences), Master of Arts (M.A.), Architektur Media Management, Bochum, Germany, 2002–2003

Fachhochschule Köln (University of Applied Sciences), Diplom-Ingenieurin (Dipl.-Ing.), Architektur Cologne, Germany, 1995–2001

PhD Candidate

Research program "Urban Transformations in the U.S.A." Scholarship from the MERCATOR Research Centers Ruhr, TU Dortmund University, Department of Cultural Studies, Institute of English and American Studies Dortmund, Germany since April 1, 2012

Universität zu Köln, Anglo-Amerikanische Abteilung des Historischen Instituts Köln, Germany, 2011-2012

Brandenburgische Technische Universität, Cottbus Lehrstuhl Theorie der Architektur, Cottbus, Germany, 2010-2012

Realized Architectural Projects (excerpts)

Museum DKM, Interior Design, Duisburg, Germany, 2008-2010

Haus terantl, Reconstruction and Extension, Cologne, Germany, 2005–2007

<ABSTRACT> Architecture is more than finding solutions for practical problems. As a form of cultural representation, its history taught at the academia of the "Western World" is based on a Eurocentric perspective of cultural production. Moreover, the architectural field still is a bastion dominated by the White male architect. The non--White, more precisely, Black subject as a creative agent of history, has been erased from the architectural discourse.

My thesis is about architecture, space and the racial.^[1] These three key concepts have been intermingling since the Age of the Enlightenment. Research on their ongoing relationship, however, has started only at the turn of the 21st century. Challenging the Western architectural canon, the historical, cultural, and spatial density of New York City offers fascinating points of contact to examine Black spaces and places.

Questioning the creation of Black spaces of self-determination, the permanence of architecture designs the urban fabric of New York City. Talking about built works like the *African Burial Ground National Monument* (2009), *The Studio Museum Harlem* (1968) and *The Schomburg Center for Research in Black Culture* (1905/1926)--all located in New York City--and exploring the literary landscape on architecture

and blackness, I will look at a Black discourse within the Western *architectural discourse*, thus, architectural productions addressing the African American experience, and being of Black authorship.

[1] The *racial* is a term that Denise Ferreira da Silva uses in her work *Toward a Global Idea of Race* and that involves the self-determining process of *Western* identification during the Enlightenment.

Speaker 4: Akiko Mizoguchi (akikomz@be.to)

Associate Professor at Tokyo Woman's Christian University

Education

MA. Department of English, Tokyo Woman's Christian University

MA in Literature from Commonwealth Countries, The School of English, University of Leeds, U.K.

ABD. Graduate School of English Language and Literature, Tsuda College, Tokyo.

Major Publications

A. Articles in Journals/Contributions to Edited Volumes.

"The Colonizer, the Colonized, and the Colonist: A Study of Olive Schreiner's 'My First Adventure at the Cape' and *Undine*." *Essays and Studies* 46 (2000): 1-22. (Peer reviewed)

"Monkey Unbound?: Dambudzo Marechera, Maxine Hong Kingston, and *Journey to the West*." *Concentric: Literary and Cultural Studies* 33.2 (2007): 61-79. (Peer reviewed)

"Politics of Gender, Race and South African Space: Rereading Olive Schreiner's *From Man to Man* from a South African Perspective." *Kiyo (Bulletin of Institute of Comparative Studies of Culture)* 69 (2008): 33-63. (Peer reviewed)

"Moving around, Moving between: Mobility and 'Home' in Caryl Phillips's *Strange Fruit*." *The Journal of Commonwealth Literature* 45.3 (2010): 457-469. (Peer reviewed)

"'Sekai no Chuushin' de 'Kyoudaiai' wo Sakebu: Daiei Teikoku to Kuroi Taiseiyō no Kousaro de Umidasareru Soru Puraaki no 'Souzou no Kyoudoutai'." *Owari eno Sokou: Posutokoroniarizumu no Rekishi to Shimei*. Ed. Kunio Shin, Asako Nakai, Takao Tomiyama, Akiko Mizoguchi and Atsuko Hayakawa. Tokyo: Eihousha, 2012.

B. Translations

A Translation into Japanese of the first chapter of Henry Louis Gates Jr.'s *The Signifying Monkey: A Theory of African-American Literary Criticism*. Tokyo: Nanundo Phoenix, 2009.

C. Travelogue

"'Yellow' Skin, 'White' Mask, in Whose Lands?: A Japanese Glimpse of Zimbabwe (1993)." *Coldnoon: Travel Poetics (International Journal of Travel Writing)* 2.3 (2013): 90-107. (Peer reviewed)

<ABSTRACT> In the early twentieth century, the Union of South Africa's newly endorsed apartheid legislations not only dispossessed and "re-tribalized" the majority of Africans but also curtailed the rights (most importantly the franchise) of the well-educated African minority who, through their partial success in assimilating into the colonial society, had regarded themselves as legitimate members of the British Empire and the modernizers of the African masses. As a result, the alienated African elites were conditioned to seek a new direction between the white liberal's paternalistic cultural policy and more radical influence of pan-Africanism. Their sense of disruption and coopted resistance against the colonial modernity were inevitably registered in the contemporary black writers' apparently nationalistic historical novels and plays in English. H. I. E. Dhlomo's early play, *The Girl Who Killed to Save: Nongqawuse the Liberator* (1936), which represents the Xhosa's suicidal cattle killing (1857) triggered by Nongqawuse's prophecy as a step for the Xhosa to liberate themselves from the "tribal" system to be part of the modern nation led by educated Africans, is no exception. The cattle killing in the play obliquely evokes Garveyish millennialist movements in South Africa in the 1920s which enables us to interpret Dhlomo's vision of "nation" in a more radical context. My paper uses this analysis of the play to discuss the overall trajectory of Dhlomo's sense of an "imagined" community in his historical plays.

Session 6 (Japanese/English Session)

Session leader: Fumiko Sakashita (fsakashita@hotmail.com)

Speaker 1: 鳥居祐介 (Yusuke Torii) 摂南大学 (torii@ilc.setsunan.ac.jp)

Speaker 2: 岡田泰弘 (Yasuhiro Okada) 名古屋外国語大学 (okada@nufs.ac.jp)

Speaker 3: 大西雄一郎 (Yuichiro Onishi) ミネソタ大学 (ohni0001@umn.edu)

Respondent: 兼子歩 (Ayumu Kaneko) 明治大学 (ayumuk@meiji.ac.jp)

本セッションは、ブラウン判決 60 周年および公民権法成立 50 周年を迎える 2014 年の年次大会において、公民権運動の歴史を振り返り、再考することを目指して企画したものである。

従来のアメリカ(黒人)史研究は、公民権運動の歴史を時期的にも空間的にも極めて限定的に捉えてきた。すなわち、時期的には 1955 年のアラバマ州モンゴメリーのローザ・パークス事件とバス・ボイコット運動に運動の起点を見出し、63 年のワシントン大行進でのマーティン・ルーサー・キング・ジュニアによる「私には夢がある」演説を運動の頂点とし、公民権法と翌 65 年の投票権法の成立を運動の到達点とするような語りが主流であり、空間的には、それがアメリカ南部の人種隔離制度への異議申し立てとして行われた、地域限定的な運動であるとの見方が一般的であった。こうした語りは、たとえば有名な TV ドキュメンタリー・シリーズ *Eyes on the Prize* (1987、1990 年) などを通じて、一般社会にも広く流通してきたものである。

近年、とりわけ 2000 年代に入り、このような狭義の公民権運動の歴史観を修正する新しい立場と、それに対する批判が現れ、活発な議論が行われている。前者の代表格であるジャクリン・ダウド・ホールは、アメリカ歴史家協会 (Organization of American Historians) 会長であった 2004 年、会長演説の中で「長い公民権運動」(the Long Civil Rights Movement) という概念を提唱した。公民権運動の始まりを 1940 年代の南部・北部における様々な運動にまで遡り、1980 年代までもを包摂しようとしたこのいわゆる「長い運動」(the Long Movement) 論に対して、サンディータ・ケイタ・シャジュアとクラレンス・ラングは 2007 年、この解釈の問題点を指摘する批判的論考を *Journal of African American History* に発表している。

また、公民権運動を黒人男性主導の運動として限定的に捉える従来の研究に対しては、近年、エラ・ベーカーやグレース・リー・ボッグズ、ユリ・コチヤマといった女性やアジア系などの活動に注目する研究成果が出てきており、パークスの活動を再考する研究も見られる。さらに、アメリカ黒人史全般においても、大西洋世界(トランス・アトランティック)のみならず太平洋世界(トランス・パシフィック)の視点から、黒人史の捉え直しが行われている。

こうした近年の研究動向に鑑み、本セッションは、公民権運動の歴史を様々な角度—特に時代区分と(トランス・)パシフィックな視点—から再考するものである。報告者はいずれも、ここ 10 年以内にアメリカの大学院でトランス・パシフィックな 20 世紀黒人史研究の博士論文を上梓した若手研究者である^[1]。鳥居氏の報告では、1940 年代から半世紀にわたり学者、評論家、政治家として多面的に活躍したカナダ生まれの日系アメリカ人 S・I・ハヤカワの反人種主義思想と、その政治的意義の変遷が検証される。岡田氏の報告は、1945 年～52 年の占領期に日本に駐留していたアフリカ系アメリカ人の経験を、男性兵士のみならず、占領期の日米関係に関する言説においてその存在が周縁化されてきた黒人女性にも焦点を当てて考察し、彼(女)らが日本人との関わりの中でいかに人種化、ジェンダー化された、トランスナショナルな主体を形成していったのかを明らかにする。大西氏の報告は、本研究会の会員でもあった中島和子の 1960 年代の黒人解放運動への関わりを辿りながら彼女の黒人政治思想を明らかにすることで、「長い運動」論を批判的に考察することを試みる。最後に兼子氏が、上述した公民権運動史の研究動向や枠組を踏まえた上で、これらの報告に対してコメントおよび質問を行う。

本セッションが、各報告とコメント、質疑応答を通して公民権運動史の新たな知見を聴衆に提供するとともに、グローバルな視点による黒人(史)研究のさらなる発展に寄与できるとすれば幸いである。

[1] 三氏の博士論文は以下の通り(修了年順)。Yuichiro Onishi, "Giant Steps of the Black Freedom Struggle: Trans-Pacific Connections between Black America and Japan in the Twentieth Century" (University of Minnesota, 2004); Yusuke Torii, "Swing Ideology and Its Cold-War Discontents in US-Japan Relations, 1944-1968" (George Washington University, 2006); Yasuhiro Okada, "Gendering the 'Black Pacific': Race Consciousness, National Identity, and the Masculine/Feminine Empowerment among African Americans in Japan under U.S. Military Occupation, 1945-1952" (Michigan State University, 2008).

<ENGLISH SESSION ABSTRACT>

This session will reconsider the history of the Civil Rights Movement, one of the subjects that have been critically debated among (African) American historians in the recent years. Until recently, scholars examined the history of the Civil Rights Movement from very limited viewpoints in terms of time and space. They narrowly focused on regional nonviolent protests against Jim Crow segregation in the South from the mid-1950s to the mid-1960s, thereby considering the Rosa Parks incident and the Bus boycott in Montgomery, Alabama in 1955 as the beginning of the movement, Martin Luther King, Jr.'s "I Have a Dream" speech in 1963 as its culmination, and the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965 as its goal. This dominant narrative was long shared by the general public as well, through such notable TV documentary series as *Eyes on the Prize* (1987, 1990).

The 2000s has witnessed ongoing debates over the historical interpretation of the Civil Rights Movement. In 2004, for example, Jacquelyn Dowd Hall, then the president of the Organization of American Historians, introduced the new conceptual framework of "the Long Civil Rights Movement" in her presidential address, which encompasses the time period from the 1940s to the 1980s and the regions other than the South. Sundiata Keita Cha-Jua and Clarence Lang offered a critical view against this so-called "the Long Movement" thesis in a 2007 issue of the *Journal of African American History*. In response to the past scholarship dealing with the Civil Rights Movement from black male perspectives, recent scholarship has focused on activism of women, Asian Americans and others, including Ella Baker, Grace Lee Boggs and Yuri Kochiyama, and reconsidered radical aspects of Parks. Also, the field of African American history as a whole has been reconceptualized, not only from trans-Atlantic but also trans-Pacific perspectives.

In the light of such a recent body of scholarship, this session will reconsider the history of the Civil Rights Movement from diverse angles, particularly from the aspect of the time frame and the (trans-)Pacific perspective. Yusuke Torii will focus on the career of the scholar and former U.S. Senator S. I. Hayakawa, and discuss how the political significance of his racial liberalism shifted before and after the Civil Rights Movement. Yasuhiro Okada will examine the racial and gendered dimensions of the formation of a transnational, intercultural subjectivity belonging to the African Americans who were stationed in Japan under U.S. military occupation from 1945 to 1952. He will reveal the experience of African American women whose presence has been marginalized in the dominant narrative of the U.S.-Japanese encounter in occupied Japan, as well as that of African American men—the majority of whom served as members of the U.S. Army. Yuichiro Onishi will unpack the political thought of Yoriko Nakajima, one of the members and leading intellectual-activists during the early years of the JBSA's formation in the early 1960s. His argument is that the study of Nakajima's perspectives on the Black freedom movement serves as an important entry point through which to engage with the Long Civil Rights Movement Thesis that has acquired critical purchase in the field of African American history in the recent years.

Through these insightful presentations, as well as comments and questions by Ayumu Kaneko and from the audience, the session as a whole is intended to reconsider the validity of "the Long Movement" thesis and offer new perspectives on the history of the Civil Rights Movement.

Session 7

Session leader: Azusa Nishimoto (memesute@yahoo.co.jp)

Speaker 1: Sarita Nyasha Cannon (sncannon@sfsu.edu)

Education

University of California, Berkeley: Ph.D. in English May 2005

Harvard University: A.B. Magna Cum Laude in Literature June 1998

Academic Positions

Associate Professor, San Francisco State University. Fall 2012-present

Assistant Professor, San Francisco State University. Fall 2006-Spring 2012

Publications

- “Shattering the Binary: Teaching Critical Thinking Through John Okada’s *No-No Boy*.” *Asian American Literatures: Discourses and Pedagogies* 4 (Summer 2013): 15-29.
- Review of *Color: Essays on Race, Family, and History*. *Callaloo* 35:3 (Summer 2012): 810-812.
- “Organic Food For the ‘Lunchables’ Generation: Transformational Multiculturalism in the New Millennium.” *Interdisciplinary Humanities* 28:1 (Spring 2011): 42-59.
- “Engaging Heads and Hearts: Teaching Richard Wright at the Turn of the Twenty-First Century.” In *Richard Wright At 100*, edited by Paula Mesquita, 109-115. Lisboa: Edições Colibri, 2009.
- Review of *Everything You Know About Indians is Wrong*. *NeoAmericanist*, 4:2 (Spring/Summer 2009): <http://www.neoamericanist.org/review/everything-you-know-about-indians-wrong>
- “Beyond Peola and Pinky: A Review of *Mixed Race Hollywood*.” *The Black Scholar*, 39: 3 (Fall 2009): 65-66.
- “Authenticating the Black-Indian Body: The Case of Radmilla Cody, Miss Navajo Nation 1997.” *Interdisciplinary Humanities* 26.1 (Spring 2009): 23-35.
- “Will the Real Indian Please Stand Up?: The Life and Work of Sylvester Long Lance.” In *Representing Minorities: Studies in Literature and Criticism*, edited by Larbi Touaf and Soumia Boutkhal, 8-14. Cambridge: Cambridge Scholars Press, 2006.
- “Rayona Taylor and Michael Dorris as Tricksters in Crime.” *Pembroke Journal* 38 (2006): 64-79.
- “Black Indian With a Camera: The Work of Valena Broussard Dismukes.” In *Native Women in the Arts, Education, and Leadership: Proceedings of the Sixth Native America Symposium*, edited by Mark B. Spencer and Robert Tudor, 40-46. Durant, OK: Southeastern Oklahoma State University, 2006.

<ABSTRACT> At a Corte Madera, California reading in September 2013, Pulitzer Prize-winning author of the 2007 novel *The Brief Wondrous Life of Oscar Wao* Junot Díaz, warmed up his audience by asking who in the room hailed from the communities to which he belongs. Not surprisingly, he asked if there were any New Jerseyans, Dominicans, or Latinos in the house. Yet Díaz also asked if there were any members of the African Diaspora present. This might seem unusual to a casual observer, but Díaz has spoken in interviews about the African ancestry in his own family as well as the ways in which he is influenced by the African Diasporic literary tradition. In *The Brief Wondrous Life of Oscar Wao*, Díaz not only demonstrates the long-standing negrophobia within the Dominican Republic but also redefines blackness. Although the book has gained international acclaim, Díaz’s original target audience is people who live in the United States, a country that, collectively, tends to have a monolithic understanding of blackness. Díaz demonstrates that blackness is a dynamic and slippery signifier that is not mutually exclusive from Latino, Dominican, or Hispanic identities. By providing historical context for the burial of blackness and Africa within Dominican and Dominican-American communities and then closely reading figures of blackness in the novel, including the mysterious mongoose and two central characters who are often negatively associated with blackness, Belí and her son Oscar, I discuss how Díaz’s novel illustrates the ways in which, as historian Silvio Torres-Saillant argues, “Dominican society is the cradle of blackness in the Americas,” and why this acknowledgement matters.

Speaker 2: Koen Potgieter (koenpotgieter@hotmail.com)

Education and Qualifications

Since October 2013: Doctoral Candidate at the Graduate School for North American Studies, Freie Universität Berlin.

2009 – 2011: MA American Studies, University of Groningen, The Netherlands, graduated Cum Laude.

2005-2009: BA American Studies, University of Groningen, The Netherlands, with successful graduation.

Academic Publications

- “‘This Disintegrating Force’: Reading Theodore Dreiser’s *Sister Carrie* as a Narrative of Black Upward Mobility.” in *AS|Peers* 5 (May 2012), 69-80.
- “‘Somebody Walking Over My Grave’: The Symbolic Weight of Violence and Death in the African American Passing Novel” in *Vooy: Tijdschrift voor Letteren* 30.1 (April 2012), 17- 28.

<ABSTRACT> My paper examines postmodern African American novels set in the black ghetto, and focuses on the characters in these novels that can be described as urban intellectuals. I argue that characters like Brown in David Bradley's *South Street* (1975), Kiswana Browne in Gloria Naylor's *The Women of Brewster Place* (1982), Cudjoe in John Wideman's *Philadelphia Fire* (1990), and Blue Rain in Sapphire's *Push* (1996), function as proxies for the writers of these novels. Through these characters, the writers are able to address questions that started to surface in the postmodern period regarding the political value of African American literature. The growing skepticism of authors towards their own ability to advance political causes through novels, as well as the (perceived) socio-cultural gap between writers themselves and the population they were trying to represent in their texts, can be discerned in these urban intellectual characters. My paper contributes to research within African American literary studies that explores how black literary writers come to terms with the social and political implications of their profession. It builds on the scholarship that has been published on this topic in the last decade by critics like Kenneth Warren, Andrew Jarrett, and Madhu Dubey.

Speaker 3: Rosa B. Figueiredo (rrrfigueiredo@sapo.pt)

Associate Professor, Polytechnic Institute of Guarda, PORTUGAL

Rosa Branca Figueiredo is an Associate Professor and Erasmus Coordinator at the Polytechnic Institute of Guarda, Portugal. She holds a Ph.D. in Theatre Studies, University of Lisbon with a thesis on the Nigerian playwright Wole Soyinka. She is also a researcher at the Centre for Theatre Studies at the University of Lisbon and at the Research Unit for Inland Development of the Polytechnic Institute of Guarda. Her recent publications include essays on cultural identities and African Drama.

<ABSTRACT> A great deal has been written about the ways and manner colonial exploitation, and their abiding superstructural manifestations such as chronically disabling and alienating educational policies, social and cultural practices, have intermingled to confound the postcolonial being. It is these manifestations, to cite just one cogent example, that produced social segregation, political disenfranchisement, economic exploitation and cultural discrimination which the Negro faced worldwide. However, the counter-discourse of the emergent postcolonial cultural elites, and the ways and manner their form of cultural supremacy underscores the function of yet another successful process of discrimination has, in my view, received very little attention. In this sense, I would like to discuss terms like race, identity, blackness, 'arrested de-colonization', politics of otherness, among other terms, in the context of Wole Soyinka's fiction and drama.

As Soyinka himself states, it is not enough for the African writer to highlight the society's weaknesses. He must try to go beyond this, to seek out the sources, the causes and the trends. Today the revolutionary struggle which has already destroyed the traditional power-map drawn up by the colonialist nations, is sweeping through Africa. And Africa is not alone. All over the world the exploited coloured majority, from the Americas, across Africa and the Middle East, to the outer edges of Asia, is claiming its own. The artist in his writings is not exempted from the struggle. By diving into the sources, he can give moral direction and vision to a struggle which, though suffering temporary reaction, is continuous and is changing the face of the new century.

Speaker 4: Robert F. Reid-Pharr (rreid-pharr@gc.cuny.edu)

Education

Ph.D., American Studies, Yale University. May 1994.

B.A. (with honors), Political Science, University of North Carolina at Chapel Hill. May 1987.

Teaching

Distinguished Professor, Ph.D. Program in English, The Graduate School and University Center of the City University of New York. 2011 – present.

Associate Professor, Department of English, Johns Hopkins University. 1999 - 2001.
Assistant Professor, Department of English, Johns Hopkins University. 1994 - 1999.

Books

Conjugal Union: The Body, The House, and The Black American. New York: Oxford University Press, 1999.
Black Gay Man: Essays. New York: New York University Press, 2001. (winner of the 2002 Publishing Triangle Randy Shilts Award for Gay Nonfiction).
Once You Go Black: Choice, Desire, and the Black American Intellectual. New York: New York University Press, 2007.

Selected Journal Articles/Book Chapters

"Clean: Death and Desire in Samuel Delany's *Stars in My Pocket Like Grains of Sand*." *American Literature* 83.2 (2011), pp. 389 - 411.
"The Postbellum Race Novel," in Leonard Cassuto, Claire Virginia Eby, and Benjamin Reiss, eds., *The Cambridge History of the American Novel* (Cambridge: Cambridge University Press, 2011), pp. 470 - 483.
"The Slave Narrative and Early Black American Literature." in Audrey Fisch, ed., *Cambridge Companion to the African American Slave Narrative*. New York: Cambridge University Press, 2007, pp. 137-149.
"Dinge." *Women and Performance* 8.2 (1996), pp. 75 - 85.
"Speaking Through Anti-Semitism: The Nation of Islam and the Counter Poetics of Black Modernity." *Social Text* 14.4 (Winter 1996), pp. 133 - 147.
"Tearing the Goat's Flesh: Homosexuality, Abjection and the Production of a Late Twentieth Century Black Masculinity." *Studies in the Novel* 28.3 (Fall 1996), pp. 372 - 394.

<ABSTRACT> This essay treats the iconic African American writer, Richard Wright's, woefully under-examined 1957 study of Spanish culture during the Franco regime, *Pagan Spain*. In this meticulously planned—if only haphazardly researched—project Wright attempted to disestablish those conceptual structures that effectively worked to obscure the distinctions between the white, the European, the modern, and the universal. He did so, moreover, by relentlessly reversing the terms of Euro-American colonialism, not only ascribing backwardness, provincialism, and indeed paganism to the Spaniards but also reserving for himself status as Western, modern, cosmopolitan and, importantly for the arguments that I make in this essay, male. He achieves this through reference to rather precise cartographies of difference in which the paganism and primitivism of Spain is always framed as closed, cloistered, inside, and inaccessible. Thus images of women, particularly prostitutes, hungry in their desire to free themselves from the restrictive confines of traditional society, abound in this text. In the process Wright offers an impeccable re-scripting of many of the dominant tropes of capture, exploitation, abuse, and complicity that have structured our understandings of Euro-American colonization and Atlantic slavery.

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