

## 国際セミナー「トランスパシフィック日系アメリカ人研究」

下記の通り、「トランスパシフィック日系アメリカ人研究」の国際セミナーを開催致します。

V. Houston 氏と B. Locke 氏による二つの講演・討論と、先月刊行されました日米共同研究の成果

*Trans-Pacific Japanese American Studies* の日本側執筆者が 10 人全員が揃って座談会を行います。

みなさまのご参加をお待ちしております。

なお、当日は京都は大変混雑しておりますので、必ず市営地下鉄(今出川下車+今出川から市バス)か、京阪(出町柳下車)をご利用ください。

日時: 2016 年 10 月 22 日(土曜日)午後 1 時 00 分～午後 5 時 10 分

場所: 京都大学人文科学研究所 本館 1 階・101 号室

主催: 京都大学人文科学研究所

科学研究費基盤研究(S)「人種化のプロセスとメカニズムに関する複合的研究」

司会進行: ライル・デ・スーザ(京都大学人文科学研究所外国人共同研究員)

オープニング(午後 1 時 00 分～午後 1 時 10 分)

講演①(午後 1 時 10 分～午後 2 時 20 分)

ベリーナ・ハス・ヒューストン氏(南カリフォルニア大学教授)

タイトル: “Asian American Culture on Stage: Transforming the View”

コメンテーター: アリーナ・アントン氏(神戸大学人文学研究科特任講師)

講演②(午後 2 時 30 分～午後 3 時 40 分)

ブライアン・ロック氏(東京大学グローバルコミュニケーション研究センター特任講師)

タイトル: “The Japanese and the Origins of the Orientalist Buddy Film”

コメンテーター: ミツヨ・ワダ・マルシアーノ氏(カールトン大学教授・国際日本文化研究センター外国人研究員)

休憩(午後 3 時 40 分～午後 3 時 50 分)

共著書刊行記念イベント(午後 3 時 50 分～午後 5 時 10 分)

執筆者陣による座談会: *Trans-Pacific Japanese American Studies* (Yasuko Takezawa and Gary Y. Okihiro eds. University of Hawai'i Press, September 2016) の刊行を記念して

司会進行: 竹沢泰子(京都大学)

出席者(敬称略): 石井紀子(上智大学)、和泉真澄(同志社大学)、河上幸子(京都外国語大学)、今野裕子(上智大学)、武田興欣(青山学院大学)、佃陽子(成城大学)、中村理香(成城大学)、松本悠子(中央大学)、南川文里(立命館大学)

以下は各講演の要旨です。

Velina Hasu Houston 講演: “Asian American Culture on Stage: Transforming the View”

Abstract: The term “Asian American” is often misunderstood or confusing in Asian nations that consider their respective ethnicities as separate from and unique to any other Asian cultures. While this is true, in the United States the notion of an Asian American identity has been cultivated since the 1960s in order to unify communities of Asian descent for sociopolitical strength. This unification has proven to be beneficial sociopolitically, but also has created a myth about Asian Americans being monolithic culturally, socially, educationally, and economically. Via storytelling in the dramatic arts, these myths can be broken down and transformed into more genuine representations of the lives of Asian Americans. In my work as a playwright, I have sought to investigate the human condition in the context of Asian female identity and, in so doing, been able to help shift the view of Asian American and Asian female identity toward more realistic understanding. Certain theatres, especially on the West Coast of the U.S., have presented plays that help in this important sociopolitical venture.

Brian Locke 講演: “The Japanese and the Origins of the Orientalist Buddy Film”

Abstract: My book, \*Racial Stigma on the Hollywood Screen: The Orientalist Buddy Film\* (Palgrave Macmillan, 2009, 2012), is one of the few, if not the only, scholarly works to answer a fundamental question for Asian American Studies. From the beginning, the topic of exclusion from representations of US identity has structured the field. For example, *Aiiieeeee! An Anthology of Asian American Writers* (Frank Chin, et al., 1974), *Strangers from a Different Shore: A History of Asian Americans* (Ron Takaki, 1989), *Immigrant Acts: On Asian American Cultural Politics* (Lisa Lowe, 1996), and *Orientalists: Asian Americans in Popular Culture* (Robert G. Lee, 1999) focus to varying degrees on the alienation of the Asian American subject in relation to national identity. None of these key works, however, explains American culture's tendency to portray the Asian as foreign in the first place.

In comparative and interdisciplinary terms, *Racial Stigma* tracks from WWII to 9/11 the history of a wholly unexamined type of movie. The Orientalist buddy film offers a scenario in which two American men, one white and one black, transcend an initial hatred for one another by joining forces against an Asian menace. By depicting the Asian villain as foreign, white and black bond as Americans. By depicting the Asian villain as racist towards African Americans, even more so than the white characters, the Orientalist buddy film transfers the stigma of American racism from white to yellow, achieving what René Girard calls the “scapegoat effect.” This vilification of the Asian emphasizes what the two American buddies share, thus dissolving the differences between them. Such a rendering of race, the book shows, ameliorates the longstanding historical contradiction between democratic ideals and white America's persistent domination of blacks.

This paper analyzes Tay Garnett's 1943 WWII combat film, *Bataan*, an important precursor to the Orientalist buddy film, which pits white and black Americans against Japanese forces who have invaded the Philippines. *Bataan* exhibits two distinct tropes that subsequent movies will fuse into the white and black buddy portion of the Orientalist buddy film. Two white men begin the film as enemies, but eventually

they bond in the face of the common foe. This standard version of the buddy dyad—what Ed Guerrero calls the “white male” buddy movie—covers nearly the entire history of film from, for example, *What Price Glory?* (Raoul Walsh, 1926) to *Mississippi Burning* (Alan Parker, 1988) and beyond. In addition to the buddy dyad that drives the narrative, the film includes, for the first time in Hollywood history, a sympathetic black American character as part of its combat unit. Even though the American military did not desegregate until well after WWII, *Bataan*'s black soldier appears in a few key scenes in response to the era's emphasis on building a façade of national racial unity.