

# **ABSTRACTS**

IASIL Japan

The 35<sup>th</sup> International Conference

**Saturday, 13 October**

**Room 1: Literary Traditions and Influences**

**Julian Gough at Ireland's Event Horizon:**

**The Inescapable Past & Future**

Michael Kearney (Kogakuin University)

Over the past thirty years, Julian Gough has produced a varied, revolutionary, and critically acclaimed body of work that demonstrates a keen awareness of Irish traditions, both societal and literary. In an interview with Pat Kenny on RTÉ's Late Late Show in 2007, shortly after winning the BBC National Short Story Award for "The Orphan and the Mob," Gough told of his artistic "ambition in life" of making Literature "more rock and roll" and pop music "more intelligent;" an ambition that has proven to be rather prescient with Bob Dylan's winning of the Nobel Prize in Literature in 2016. This paper will begin with an examination of Gough's lyrics for the band Toasted Heretic and his poetry: both included in his 2010 book *Free Sex Chocolate*. The aim will be to elucidate Gough's innovation in meshing folk storytelling/music and literature with contemporary Pop music, regarding technique and content. Attention will then focus on Gough's prose, in particular "The iHole," shortlisted for the 2012 BBC International Short Story Award, and his novel, *Connect*, 2018. This section of the paper will examine Gough's representation of the epistemological shifts Ireland experienced, socio-economically and technologically, in transitioning from the Eamon de Valera era to the age of Advanced Information and Communication Systems (AICS). Gough's poignant insights into this transitional period, from highly rural, Roman Catholic discursive formations to a cosmopolitan mindset, mark him as an important Irish writer whose works deserve more scholarly attention. It is hoped that this paper will help bring Julian Gough's work more to the forefront of academic conversations, and also reveal Gough himself to be somewhat akin to Stephan Dedalus: an artist attempting to escape the nets "of nationality, language, [and] religion," yet who is kinch-like, "the knife-blade" that cuts through the façade to reveal the inescapable Irishness beneath.

**Joyce's *Dubliners* and *Dubliners 100*:**

**Tradition and Transformation in the Contemporary Irish Short Story**

Michael Kenneally (Concordia University)

In 2014, to mark the hundred anniversary of the publication of James Joyce's *Dubliners*, Thomas Morris invited sixteen contemporary Irish writers to write their versions of these classic stories, with the freedom to re-conceptualize subject matter, character, and temporal setting of each story. The invitation was to 'cover' the original story by evoking some of its aspects in the broadest possible terms, so that chosen inter-textual resonances might be created between the two versions. All contributors were acutely aware of the claim that Joyce's *Dubliners* was such a seminal text in the Irish literary tradition that subsequent Irish short story writers have struggled, in varying degrees, to break free of its powerfully shaping influence, as they sought to find their own voices and discover new forms within the genre. By focusing on several of the original stories and their new incarnations,

this paper will explore the degree to which these ‘re-writes’ not only evince some defining features of the Irish short story tradition but also demonstrate the inventiveness and elasticity of the genre through their transformations in subject, form and narrative modes. In doing so, they reflect the flexibility and innovative practices that are the hallmark of many contemporary Irish short story writers.

### **Comic Entrances, Tragic Exits: Socrates and Wilde**

Joseph O’Leary (Retired from Sophia University)

Gilbert and Sullivan's hugely successful comic opera *Patience* (1881) features two poetic aesthetes whose outrageously campy behaviour was "a source of innocent merriment" for its audience, including for Wilde. D'Oyly Carte had Wilde make an American tour in 1881 to publicize the aesthetic movement, and Wilde played his part to the hilt. Fourteen years later Wilde tried to play the same part in the courtroom, but to a hostile audience aestheticism and camp now signified loathsome effeminacy and perversion. The calling-card of his comic debut now became a passport to prison. One wonders if Wilde, a scholar of the classics, ever compared his fate with that of Socrates, who was a figure of fun in Aristophanes's comedy *The Clouds* (427 BCE), part of the fun being his blithe assurance to his would-be disciple that the gods do not exist at all. In the courtroom, 24 years later, this gibe was no longer funny. Socrates recalled the play in his *Apology* (19c) and kept up to the bitter end the witty, quizzical style of argument that had made him so famous but that now cut no ice. These striking parallels prompt reflection on the relationship between the theatrical and the real.

### ***How it is and the Politics of Art***

Duncan Chesney (National Taiwan University)

In this piece I assess a recent book on Beckett, Emilie Moran’s *Beckett’s Political Imagination*, and try to think a bit more deeply about the notion of “politics” and the work of art. Reviewing famous discussions about political art from the 1950s and 60s by Sartre, Lukács, and others, I then contextualize Beckett’s great experimental period within these debates, rather than within the political milieux so thoroughly studied by Moran. I specifically turn to a key pivot work, *Comment c’est / How it is* and then supplement Moran’s account with the very different reading by Pascale Casanova, who sees Beckett as a late modernist “abstractifier.” I argue that Adorno in some of his 60s writings provides the most nuanced theoretical account of the politics of the aesthetic, and that his reading of Beckett gives us a better sense of the politics of Beckett’s works like *How it is* than Moran’s historicist-contextualist research. Without exactly close-reading *How it is*, I try to explore the difficulties of Beckett’s book itself, not abandoned drafts and biographical context. There are good reasons why few people read the book – it’s difficult! – and this difficulty can be explained by specific aesthetic-formal choices. As Casanova among others shows, Beckett was very well aware of the literary field as he fought to contribute his own meager and failing attempts, and this context is at least as important in understanding the politics of Beckett’s art as the more obviously social-historical context. In short, a Bourdieusian account and a more classic historicist account of a book like *How it is* are not sufficient without a theoretical model of the aesthetic itself, one strongly provided by Adorno with Beckett in

mind.

=====

## Room 2: Gender and Family Troubles

### “He Meddled with or Molested Me”:

#### #MeToo Protests in Nuala Ní Dhomhnaill’s *The Fifty Minute Mermaid*

Hawk Chang (The Education University of Hong Kong)

The Year 2017 is pivotal for women because, with waves of #MeToo movement surging around the world, people are alerted to the abuse of power and sexual harassment by male authorities in different fields such as government, entertainment, and industry. These scandals also help lay bare women’s normalized bodies and their subjugation in patriarchal cultures. Notably, this disempowerment of women and women’s coming forward are never new because they have been widely explored in contemporary women’s writing. Nuala Ní Dhomhnaill’s poetry is an illustration.

Following her collaboration with Paul Muldoon in 1992, Ní Dhomhnaill worked with him again and published another bilingual poetry collection, *The Fifty Minute Mermaid* in 2007. As the title suggests, this collection dwells on the mythical world of mermaids, recounting their magical life under the sea. In our reading of the fantastic stories surrounding the mermaids, Ní Dhomhnaill’s attempt to satirize women’s problems in the real world is conspicuous. Reading Ní Dhomhnaill’s *The Fifty Minute Mermaid* (e.g. poems such as “My Dark Master,” “Mermaids and the Parish Priest,” “The Death and Rebirth of the Mermaid,” and “The Mermaid and Her Daughter”), this paper discusses women’s imprisonment and silence, their being harassed and victimized under the dictates of the Catholic Church and some other male-dominated systems, and their docile bodies in the traditional patriarchal discourse. I am interested in figuring how, as evidenced by Ní Dhomhnaill’s poetry, women are monitored physically and mentally in the male-centered contexts, how they are molested in the traditional society, and how they can be empowered by coming forward and telling their own stories.

### Motherhood in Post-Crash Ireland: Donal Ryan’s *All We Shall Know*

Shan-Yun Huang (National Taiwan University)

Donal Ryan’s *All We Shall Know* (2016) is narrated by Melody Shee. Aged thirty-three and unhappily married, she is pregnant with the child of the seventeen-year-old Traveller boy she tutors. As Melody’s pregnancy progresses, the emotional implications of these facts gradually unfold. We know more of Melody’s rage—especially towards her husband Pat, which reflects her deep-rooted self-loathing and guilt. For in order to win Pat, the popular hurling player of her high school, Melody betrays her best friend Breedie and stands looking on while Breedie gets bullied and at last commits suicide. Through pregnancy and her friendship with Mary Crothery, a Traveller girl, Melody moves from her initial depression and suicidal thoughts to seeing her plight as a penance, through which she could negotiate with her past and start anew after the crash of her marriage.

In Irish literature there is no shortage of stories about the mother or motherhood. What makes *All*

*We Shall Know* special is how the form is also the content: the chapter headings of this novel about pregnancy chart the weeks of its female protagonist's pregnancy (from "Week 12" to "Post-Partum"). On the one hand, the structure of the novel drives the plot toward a final resolution, i.e., the birth of a child, while on the other hand, this forward-moving structure stands in sharp contrast with Melody's backward-looking thoughts throughout her pregnancy. Motherhood is thus portrayed as Janus-faced, which characteristic, I would argue, is the source of its negotiating power. After delineating how motherhood is enabling to the individual, I'd also like to examine its use to the collective and illustrate how Ryan's conception of a Janus-faced motherhood is particularly germane to post-crash Ireland.

### **Families and Northern Ireland Represented in Deirdre Madden's Novels**

Masahiko Yahata (Beppu University Junior College)

In her first novel, *Hidden Symptoms* (1986), Deirdre Madden described a girl university student who is going through painful agonies after her twin brother is accidentally killed in an IRA bomb. The readers will share her acute pain and realize the truth that innocent citizens are the greatest victims of war. Since then Madden has been writing novels on families as their main themes. The protagonist of *Molly Fox's Birthday* (2008) is from a Catholic family in Northern Ireland. While she studies English in Trinity College Dublin, she gets acquainted with an actress Molly Fox who prefers to be called "actor". She also gets to know Andrew, a man from a Protestant family in Northern Ireland. Her friendship with Molly and Andrew, and succeeding events, influence her attitude towards her own family. Meanwhile, Madden's latest novel, *Time Present and Time Past* (2013) portrayed a comparatively wealthy family in Dublin. Fintan, a successful lawyer, is married to Colette, a housewife. They have two sons studying in universities and a small daughter. Fintan's widowed mother and his older sister who is working in Dublin also appear in the novel. Although the family looks peaceful and uneventful, Fintan is distressed at his relationships with the other family members. As the story progresses, the family history which originates in Northern Ireland is disclosed and Fintan tries his utmost to come to terms with the other family members.

My paper attempts to show how the conflict in Northern Ireland affects each family in those novels, and what they and other families in the world have in common. Accordingly my paper aims to reveal that Madden's novels appeal to universal minds.

### **Dissonance in Claire Keegan's Stories**

Martin Connolly (Tsurumi University)

The idea of dissonance, or of "dissonant notes", derives from music but can be quite easily applied to other media or any situation in life in which a lack of harmony is evident. The idea of disharmony in relationships is a major element in the stories of Claire Keegan: it can be found in gradual disillusionment with marriage or in the brutal unexpectedness of a suicide. Readers enter a world in which disharmony among people appears to be the norm, and wherein dissonant notes in the details of various situations engender trepidation, but also the reader's attention. Keegan's technique subverts the commonplace: the world of many of her stories is often only superficially familiar. To what degree

is this sense of dissonance achieved by Keegan's skill and intention or simply by a failure to keep an eye on the small detail? Tessa Hadley, in a *London Review of Books* review of Keegan's second collection of stories seems to address such concern with her headlined question: "Red flowers, at a wedding?" Hadley finds the idea of using red flowers at a wedding unlikely, unsettling, jarring, but also dramatically arresting and meaningful. She sees this approach as essential to understanding Keegan's narratives. Yet, can we explain all of Keegan's writerly choices in this way? In this presentation, we will examine a number of instances of potential dissonance in the stories of Claire Keegan, choosing from all her texts, evaluating each for their possible dramatic worth and their potential failure. Keegan's stories have been compared to Joyce's, so it is only right that her narratives submit to close analysis and probing.

\*\*\*\*\*

## **Symposium 1**

### **Samuel Beckett and the Imagination of the Post-catastrophe**

Chair: Mariko Hori

Samuel Beckett's post-World War II works from *Waiting for Godot* to *What Where* deal with the limits of humans. It explores what life or "being" would be for those who are lost and alienated after experiencing unexplainable catastrophes, which remain unknown to the readers/audience. The location and time in which the characters exist are never clarified in Beckett's works, but what is evident is that they are thrown into some desolate and harsh environments. However, how they, the survivors in pain, spend their time in the devastated post-catastrophic situation or how their minds, in the case of the dead or the dying, continue to work as remains or in ruins are depicted in detail.

This panel focuses on Beckett's early plays with particular emphasis on *Endgame* and discusses the psychological, philosophical, ethical, historical, and cultural meanings of Beckett's unique characters who live in, what appears to be, a post-catastrophic, traumatic situation.

#### **On Beckett's Nature as Prolonged Agony**

Naoya Mori (Kobe Women's University)

Beckett's protagonists define "catastrophe" or "post-catastrophe" in the following way: "my mistakes are my life" and "birth was the death of him." Perhaps, for Beckett, birth is a catastrophe and the so-called life is a post-catastrophe. Although, these might not be the only catastrophes, as his prose and plays are suggestive that life before birth and after death are also catastrophes. No matter what phase of life Beckett's protagonists are in, they could possibly be in a prison and what matters to them is how they endure their partial endings, which in *Waiting for Godot*, Vladimir and Estragon call "Nature" ("We should turn resolutely towards Nature").

This paper mainly examines the meaning of "nature" in Beckett's *Endgame* through Leibniz's concept of "nature." In the earliest French manuscript of *Endgame*, Beckett used Leibniz's axiom "La nature ne fait pas de sauts" (nature never makes leaps) which was later replaced in the published version by "La nature nous a oublié" (nature has forgotten us). To consider the lost nature of the play,

Adorno's post-World War II essay on *Endgame* ("Trying to Understand *Endgame* 1958") is suggestive of what nature is in Beckett, for he claims that "The partial end of the world which the catastrophe would then amount to would be a bad joke. Nature, from which the prisoners are cut off, would be as good as no longer there at all; what is left of it would merely prolong the agony."

### **The Predicament of Being-together in *Endgame***

Michiko Tsushima (Tsukuba University)

In *Waiting for Godot*, *Endgame*, and *Happy Days*, after surviving a catastrophic disaster of sorts, there is a peculiar way in which his characters are tied together, and they continue living while often cursing the situation that they are trapped in. Beckett himself suggests that he is interested in stating the predicament of being-together. About *Endgame*, he wrote to Alan Schneider, "If people want to have headaches among the overtones, let them. And provide their own aspirin. Hamm as stated, and Clov as stated, together as stated, *nec tecum nec sine te*, in such a place, and in such a world, that's all I can manage, more than I could." The predicament of being-together is presented as "*nec tecum nec sine te*." This phrase suggests that it is impossible for the two characters to live with or without each other and that they are imprisoned in this relation.

It can be argued that Beckett's works do not try to *represent* the predicament of being-together but *expose* it as it is. If representation is thought to involve a range of meanings and interpretations, his works keep a distance from representational practice. In this paper, I try to explore how *Endgame* *exposes* that being-together of people who have survived a catastrophe which differs from a community built on an ideal or a purpose. I will examine this in light of Jean-Luc Nancy's observation on "community" and "being-with" in *The Inoperative Community* and *Being Singular Plural*.

### ***Endgame* and the Everyday Life of the Nuclear Age**

Yoshiki Tajiri (University of Tokyo)

Nuclear weapons are the ultimate military technology that can destroy the entire world. Art and literature belonging to the Cold War period were overshadowed by the possibility of the nuclear war. Since Adorno's early perceptive essay, Beckett's *Endgame* has also been discussed in this context as it seems to represent a minimized human life in a shelter after a nuclear disaster.

In this paper, I wish to re-examine this theme by specifically focusing on what it means to live under the threat of the end of the world. When the world is at the brink of collapse, the fragility of everyday life might be keenly felt, but at the same time the details of our life could become more precious. Refusing to regard an everyday activity as inauthentic, Levinas wrote, "We take the world seriously at the very moment when the world seems to break up and we still perform reasonable acts and undertakings, and at the very moment when the condemned man still drinks his glass of rum" (*Existence and Existents*). When we see Hamm and Clov still continue their attempt to maintain daily routine, then, what kind of ontological ethics are we supposed to envisage? How is that related to the Beckettian ethics of "going on"? In order to explore these questions, I will focus on the trivial ordinary objects and activities (which Adorno called the "pathetic details") in *Endgame* and attempt to

reconsider the play in terms of the everyday in the nuclear age, referring to some relevant novels and films in the 1950s and 1960s.

### **Feelings of Guilt and Survivability in *Endgame***

Mariko Hori (Aoyama Gakuin University)

When Judith Butler refers to Melanie Klein in her essay, “Survivability, Vulnerability, Affect,” she contends whether “the question of survival precedes the question of morality; indeed, it would seem that guilt does not index a moral relation to the other, but an unbridled desire for self-preservation.”<sup>1</sup> In *Endgame*, Hamm, a survivor of an unknown calamity, exposes his feeling of guilt toward the dead, such as Mother Pegg who was not buried properly, which he seems to regret, and a man who appears in his routine storytelling as a pale and thin stranger who asked him whether he could provide bread for his child and take in the child. Hamm’s habit of saying “Forgive me” to Clov, despite its cold offhand tone, also seems to stem from his guilt. Such feelings of guilt are accompanied with “forgetfulness” and “inertia” (both Adorno’s terms)<sup>2</sup> that protect the survivor from any calamities that may arise out of fear or terror of living in torturous pain. Adorno defines the “principle of inertia” as “triviality,” that is, “the form of consciousness and mind which adapts itself to the world as it is.”<sup>3</sup>

In this paper, I will discuss how Beckett, through his drama, ironizes such an “evil” (again from Adorno)<sup>4</sup> inability to think for those facing post-catastrophic, traumatic situations—under tyranny, in war, after a natural disaster, or even after being struck by a crime or an illness.

<sup>1</sup> Butler, Judith, *Frames of War: When Is Life Grievable?* London: Verso, 2010, 45.

<sup>2</sup> Adorno, Theodor W. *Metaphysics: Concept and Problems*, Ed. Rolf Tiedemann, Trans. Edmund Jephcott, Stanford: Stanford UP, 2001, 113 & 115.

<sup>3</sup> *Ibid.*, 115.

<sup>4</sup> *Ibid.*

---

**Sunday, 15 October**

**Room 1: Ireland and the Contemporary World**

### **John Banville’s Illuminated City-Images**

Neil Murphy (Nanyang Technological University)

John Banville has always insisted that his fiction contains no social or political messages, and doesn’t directly engage with the material landscape of his personal experiences. He has repeatedly conjured resonant topographical literary metaphors rather than offer representations of actual urban settings. Nonetheless, all of the novels after *Kepler* (1981), except *The Untouchable* (1997) and *Shroud* (2002), are nominally located in Irish settings, with many set in urban environments ranging from Dublin to Rosslare, Co. Wexford, even if the precise identities of the locations are not always overtly declared. Banville’s treatment of these urban spaces mirrors his representation of reality, more generally, which is always only accessible via the language-obsessed subjective consciousnesses that



dominate his fictions. As he has indicated in interview, “The world is not real for me until it has been pushed through the mesh of language,”<sup>1</sup> and the texture of that aestheticized world is, in turn, signified only as an artifact. This paper will demonstrate the manner in which Banville’s illuminated aesthetic images of his urban contexts project ghostly traces of their origins while always, nonetheless, declaring their invented otherness. As the philosopher, Gordon Graham argues: “... a novel is not to be thought of as providing us with a faithful reflection of experience or a skillful summary of it, but as obliging us to view some aspect of experience through an image which allows us to attain an illuminating perspective upon it”<sup>2</sup>.

<sup>1</sup> Belinda McKeon, *The Paris Review*. “John Banville, The Art of Fiction No. 200.” Accessed 8.9.2017.

<sup>2</sup> Gordon Graham, *Philosophy of the Arts: An Introduction to Aesthetics*. New York: Routledge, 2007, 144.

### **Celtic Tiger Hidden Dragon: John Moriarty and the Myth of Progress**

Lim Lee Ching (Singapore University of Social Sciences)

The Irish poet-philosopher John Moriarty’s writing career was one that was marked by its brevity, as well as a deep fervour that resonates beyond the nine books that he wrote. Moriarty’s work calls for a re-formulation of our relationship with the spiritual plenitude that is to be found in the natural environment, one that has been distorted by our allegiance to a myth of progress. Taking on the role of mystic and visionary, Moriarty is acutely aware of the losses and costs that are bound to a post-Enlightenment intellectual landscape that is overwhelmingly dependent on the validation of material impetuses. Through an aesthetic of ceremonial articulations that involve the wide range and depth of cultural traditions, Moriarty attempts to diagnose the maladies that have stricken modern society – he takes his native Ireland as first example. One motif that runs the course of Moriarty’s writings is the discrete and diverse possibilities that are available to us as we negotiate our responses to an earthly habitat that is providential yet vulnerable. This necessitates a wilful lifting of the mists that hide the marvels that may be beheld of a mountaintop – uncovering the human potential for good, to paraphrase a central Moriartian gesture. He is cognisant of the limits of the singularity of Western thought, and thus situates his work at the confluence of a multitude of cultural wisdom: from the *Upanishads* to the *Tao Te Ching*, from the Australian Dreamtime to Einsteinian physics. This paper will examine John Moriarty’s ideas of human stewardship as an extension of the pressing need to return to a pre-Industrial intellectual perspective that foregrounds our responsibility to, and for, the totality of the physical world – and the beneficence that may be derived from this ethical relationship.

### **Language Framed on the Body: Text as a Material Culture Narrative**

Rhona Richman Kenneally (Concordia University)

In the North American Diaspora over the last two years, the lead-up to St Patrick’s Day included the usual consumer incentives, to celebrate Ireland’s most famous national holiday by purchasing “Irish” things. Whereas most of these predictably bore shamrocks, leprechauns, and Irish flags, and were usually quite innocuous, one particular cluster of artifacts unleashed controversy on such popular

websites as Irish Central and in news reports in Canada and the US. The artifacts were garments—sweatshirts, t-shirts, even a baby’s pajama—and the controversy was based on the text emblazoned on each: “Drunk Lives Matter.” In one phrase, the Irish derogatory stereotype about drinking was fused with “Black Lives Matter,” the principal slogan of an activist movement aimed to bring public attention to police brutality towards members of the African American community. The wordplay that redirected this protest rhetoric toward Irish identity is all the more noteworthy at a time when certain political campaigns covering the same geographic ground, for example that of Donald Trump, encouraged other impassioned chants such as “lock her up” in reference to Hillary Clinton.

This presentation takes its inspiration from the study of literature, and applies it to language as expressed by ordinary people in popular culture. It focuses on how text-based phrases and narratives jump across cultural domains, and carry with them dynamically transformed vestiges of meaning. Such meaning assumes added complexity when it is situated on the body, through clothing chosen to be worn by an individual for particular circumstances. Whereas literature and history studies explore manifestations of “Irishness” that are captured through language in popular culture, there are advantages in putting the focus on the objects, themselves (in this case clothing), that carry written messages like these between individuals and communities. Concepts such as what Jane Bennett calls “vibrant materiality” help us understand how objects are not just passive, inanimate entities, but, rather, possessors of their own “thing-power” which can stimulate subsequent thought or action by humans. Such recognition necessarily complements knowledge gleaned through investigation of text-based, sources and, significantly, moves the study of writing, and literature, away from the flat page, or the computer screen, towards other platforms in which they routinely reside.

=====

## **Room 2: W.B. Yeats and National Images**

### **Yeats and Shotaro Oshima: What Was “Yeats’s Japan”?**

Shotaro Yamauchi (Adjunct Lecturer, Seikei University)

In his controversial essay “Yeats and Decolonization”, Edward Said celebrates Yeats as his pieces represent “a major international achievement in cultural decolonization”. Said relocates the Irish poet on the side of colonized. As John de Gruchy writes, Yeats has long been read as “the great postcolonial Irish poet, whose life and work were devoted to the project of Irish independence and nation creation”. However, this seemingly anti-imperialism poet’s view on Japan involved Orientalism.

*W. B. Yeats and Japan* written by Shotaro Oshima, one of the most acclaimed Japanese Yeatsians of the 20th century, shows that Yeats was interested only in the images of Japan determined by imperialists and Orientalists. According to Yeats’s 1938 interview with Oshima, there were Japanese wood-block prints and pictures of Kabuki on the wall of Yeats’s house. During the interview, Yeats asks Oshima questions about the situation of Japanese contemporary literature. As Oshima answers that Japanese small theatres enact naturalistic plays and are separated from traditional ones like Kabuki, Yeats sighs as if he did not want to admit the fact.

What is noteworthy is that Yeats was almost unconscious of the drastic westernization and militarization which Japan had undergone since the Meiji Restoration in 1868. Yeats celebrated Japan, ignoring that Japan was beginning to develop its imperialism and to be colonizer. Oshima's document shows Yeats's strong wish that there would be a national literary movement in Japan, like the Irish literary revival that countered the authority of British imperialism. However, despite his numerous opportunities to talk to Japanese Yeatsians like Yonejiro Noguchi, Hojin Yano, Makoto Sangu and Oshima, none of these Yeatsians could change Yeats's dogmatic view on Japan. "Yeats's Japan" remained an idea until his death. To use De Gruchy's phrase, "his image of Japan was an artistic construct that had little to do with Japanese reality".

### **W.B. Yeats's Anti-theatricalism and Poetic Nationalism in *At the Hawk's Well***

Yuan Li (Guangdong University of Foreign Studies)

Yeats's encounter with the Japanese Noh theatre led to the production of *At the Hawk's Well* in 1916 in which he found solutions for the problems he struggled with in a poetic theatre and an ambivalent expression for his poetic nationalism. Instead of an authentic recreation of the Noh theatre, Yeats refashioned it for conveying his own aesthetic and political visions opposing his early ideal of the People's theatre. Artistically, Yeats "invented a form of drama" which not only implements his anti-theatrical and anti-realist discourse, but also produces an intimate theatre that refuses to accommodate a mob. Politically, Yeats's poetic version of nationalism converged with his occultist philosophy which found expression in this Noh-inspired play. He held that a poetic theatre had to be a powerful ritual in which the concentration of images evokes a national consciousness. However, the hypnotized state evoked by this performance ritual entails negative aspects. In *At the Hawk's Well*, Cuchulain's final act of heroism is not out of his own choice, but the result of hypnotization. The play thus draws our attention to the continuity of Yeats's representations of nationalism as poetics of cultural hypnosis from his early play *Cathleen Ni Houlihan*.

### **"The Fields of Athenry" as an Irish Anthem:**

#### **Empiricizing Folk Spirit—the Imagined Irish Peasantry**

Setsuko Adachi (Kogakuin University)

In the nineteenth century, peasants, the illiterate hard-working people that constituted much of the population, disappeared. In modern industrialized capitalism, success required a transformation to a modern nation -- an industrial entity from the agricultural paradigm. Intellectual and critical humane minds reacted to the destructive fate of peasants-folk. The educated were attracted to folk literature; they traced the folk spirit that survived, that was embedded in the folk culture. The Brothers Grimm's works led the movement: some recorded, some retold, and some worked to utilize the findings as a larger unifying force to empower the people of modernity.

To the last group belonged William Butler Yeats (1865-1939)—a leading figure for the Irish movement. Yeats and other Revival writers "created and characterized [Irish peasantry] for posterity" in post-famine Ireland (Edward Hirsch, "Imaginary Irish Peasant," *PMLA*, Vol.106, No.5, 1991, 1116).

So much was the refiguring passion, that “to write Irish peasants,” meant “to participate in an Irish cultural discourse” that was “well removed from the local realities.” (1130) The dismantling of the fabrication began in the late 1970s and 1980s. (1116)

However, the imaginary Irish peasantry either re-entered or never exited. In 2012, sports nationalism activated it. At the FIFA World Cup, the Irish fans sang “The Fields of Athenry” as their anthem when the team lost the championship. The paper will first situate Yeats in the nineteenth-century world-wide interest in the spirit of ethnic groups using his *Fairy and Folk Tales of the Irish Peasantry* (1888). Then, it will observe the imagined Irish peasantry re-entering, and the act of empirically embedding and diffusing it. To elucidate the imagined Irish peasantry values represented in “The Fields of Athenry,” “Samurai Blue,” the nickname of the contemporary Japanese national team, a contrasting case of the discontinued folk spirit, will be used.

\*\*\*\*\*

## **Symposium 2**

### **Cultivating Stories: Children’s Fiction in Ireland**

Chair: Jane O’Halloran

Irish literature for children is a rich area for consideration that has perhaps been somewhat overlooked in comparison to other aspects of the literary canon. The four talks presented here today illustrate the broad scope of writing for children from the early stories of Maria Edgeworth to William Trevor’s *Juliet’s Story*. It is commonly acknowledged that we are living in a golden age of children’s literature prompted in no small part by the popularity of J. K. Rowling’s Harry Potter novels. This symposium will illustrate how this happy state of affairs is in fact part of a long and distinguished tradition of writing for children to which Irish authors have made no small contribution.

#### **Stories for the Children of the Empire: Maria Edgeworth’s *Popular Tales* (1804)**

Yuri Yoshino (Gakushuin University)

Maria Edgeworth is arguably the mother of modern children’s literature in English. The successful publication of *The Parent’s Assistant; or, Stories for Children* (1796) is a landmark in the history of children’s literature.

This paper will explore the narrative strategies of *Popular Tales*, a collection of moral tales for the popular public, published in the repercussions of the Rebellion of 1803. This presentation will survey how the tales such as “The Grateful Negro”, “Lame Jervas” and “The Contrast” illustrate the importance of ‘gratitude’ to the maintenance of social order in the British Empire. As this presentation will show, the narrative modes in *Popular Tales* are more didactic than those in Edgeworth’s major novels, and the differences between the narrative modes would hint at Edgeworth’s ideas about the literacy and intellectual capacity of the lower-class readers in the British Empire.

This presentation, furthermore, points out that authorial voice in *Popular Tales* tends to patronize

readers, signaling paternal landlordism in the British Empire. *Popular Tales* is therefore a significant work to blur the distinction between child readers and adult readers, and it is not surprising that critics such as George Boulukos have explored the intertextuality between “The Grateful Negro” and nineteenth-century US children’s fiction, particularly, *Uncle Tom’s Cabin* (1851-52) by Harriet Beecher Stowe in the context of Antebellum discussion of slavery. *Popular Tales* thus calls for our attention to the complex nature of the readership as well as the ideological power of children’s literature in Ireland and beyond.

### **Expansion of Oscar Wilde’s Children’s Fiction in Japan across Genres**

Maho Hidaka (Kyoto Women’s University)

Oscar Wilde’s children’s stories have widely influenced Japanese writers and artists. They have been popularly translated and adapted for more than a century. Hisao Honma (1886-1981) translated all the nine stories in both of Wilde’s collections of children’s stories, *The Happy Prince and Other Tales* (1888) and *A House of Pomegranates* (1891) and had them published under the title, *Zakuro no Ie*, which is a direct Japanese translation of *A House of Pomegranates*, in as early as December 1916. There have been an enormous number of translations and retellings of Wilde’s children’s fiction as children’s books, picture books and comics. Some of the adaptations, however, have extended beyond the boundaries of juvenile literature. For example, Junichiro Tanizaki (1886-1965) adapted several of Wilde’s works into his fiction, including *The Picture of Dorian Gray* (1891) and *Salomé* (1896), and children’s fiction was no exception. His “Ningyo no Nageki” (The Lament of the Mermaid, 1917) is based on Wilde’s “The Fisherman and His Soul” and transcends the sphere of children’s fiction. The heroine, the mermaid, is represented as an erotic and decadent luring creature. Both his text and its illustrations by Nio Mizushima (1884-1958), which were added when “Ningyo no Nageki” was published as a book together with Tanizaki’s *Majutsushi* (Magician, 1917) in 1919, were also influenced by *Salomé* and arguably by Aubrey Beardsley’s (1872-1898) illustrations of the tragedy. This paper explores how Wilde’s children’s stories have led to new works of literature and art in different genres in Japan. Exploring such adaptations and the multiplex influences reveals the extensive expansion of Wilde’s influences in Japan as well as connections between Wilde’s works across genres.

### ***The Lion, the Witch and the Wardrobe: C. S. Lewis and the influence of Northern Ireland***

Jane O’Halloran (Okayama University of Science)

A renowned lecturer in Renaissance and Medieval Literature at both Oxford University and later at Magdalene College, Cambridge, C.S. Lewis is today best known as a Christian apologist and as a writer of the enduringly popular series of children stories *The Narnia Chronicles*.

Many readers who are familiar with his work are unaware that Lewis was born and brought up in Belfast. This paper seeks to investigate the lasting influence of his birthplace on his writing career. In particular, his early interest in Irish myths and legends led to a fascination with Norse and Icelandic sagas. A later affection for Beatrix Potter’s anthropomorphism influenced the creation of the magical

creatures of Narnia.

Unusually for his time and place, Lewis expressed an interest in learning the Irish language and admired the poetry of W.B. Yeats. Lewis described his sense of culture shock on first arriving in England to attend boarding school, "The strange English accents with which I was surrounded seemed like the voices of demons. But what was worst was the English landscape ... I have made up the quarrel since; but at that moment I conceived a hatred for England which took many years to heal." Although he never returned to live in Ireland it continued to influence his writings and he frequently returned throughout his life. This paper seeks to reveal the impact of his early years in the North on his vision of Narnia and to trace his influence on contemporary fantasy writers such as J.K. Rowling, Eoin Colfer and Philip Pullman.

### **A Story about Storytelling: William Trevor's *Juliet's Story***

Yoko Kubo (Nihon University)

*Juliet's Story*, first published from O'Brien Press in Dublin in 1991, is William Trevor's first and only novel for children. Although there are many young characters in his other work, little critical attention has been paid to this book *for* children.

In this paper, the discussion centers on how the Irish girl, Juliet, discovers her own story. Juliet loves to listen to the ancient folk stories told by the village's storyteller Paddy Old. Paddy's sudden death inspires her to take a sentimental journey with her grandmother across Ireland, through Wales and England, to France. In the course of their trip, Juliet hears her grandmother's versions of Paddy's stories. In these stories, Juliet feels a strange closeness to the protagonists. Juliet listens to her grandmother's story and also meets a French toymaker who teaches her how to use her imagination to become the main character of her own story.

Thus, *Juliet's Story* is a story about storytelling. Trevor says of himself in one interview, "I am a storyteller," and his understanding of the real power of storytelling shines through in this children's book.

Around the time Trevor wrote this book, there was a dramatic boom in Irish children's literature, with the successive establishments of associations and journals, including the Irish Children's Book Trust (ICBT) and *Children's Books in Ireland* in 1989. Trevor's *Juliet's Story* shows the important role that storytelling plays in everyday Irish life.