The 7th International Symposium on Literature and Environment in East Asia

October 23-24, 2021

ASLE-Japan

7th ISLE-EA PROGRAM

With Presenters’ Abstracts & Bios

Welcome to the 7th ISLE-EA symposium.

We are looking forward to seeing you online, on October 23 and 24.

1. Please refer to

1) 7th ISLE-EA PROGRAM with Presenters’ Abstracts & Bios,

2) Presentation Video & Email List (excel) that emailed to only the participants.

\* ISLE-EA Timetable is uploaded on ASLE-J HP below.

<https://www.asle-japan.org/isle-ea-2021>

2. We will ask you to watch the presentation videos uploaded from Oct. 15 to 22 and send your questions or comments to each presenter by October 22. Email address is attached to each abstract and the above list, except for keynote speeches.

 Thank you!

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ISLE-EA Program Committee member

***7th ISLE-EA Schedule***

**1st Day: 2021/10/23 Saturday**

8:20-8:50 Registration

<1st Theme **“Rethinking Restoration”**>・・・・・・・・・p.3-4

9:00-10:00 Keynote Speech 1・・・・・・・・・・・・・p.5

10 min. break

10:10-10:40　Panel Session・・・・・・・・・・・・・・・pp.6-7

10:40-11:10　Session 1 (ASLE-Japan) ・・・・・・・・・・pp.8-11

Lunch break

12:20-12:40　Session 2・・・・・・・・・・・・・・・・pp.12-14

12:50-13:20　Session 3・・・・・・・・・・・・・・・・pp.15-18

13:20-13:50　Session 4・・・・・・・・・・・・・・・・pp.19-22

10 min. break

14:00-15:00 Keynote Speech 2・・・・・・・・・・・・・p.23

10 min. break

15:10-15:30　Session 5・・・・・・・・・・・・・・・・pp.24-26

15:35-15:50　Session 6・・・・・・・・・・・・・・・・pp.27-28

16:00-16:30　Session 7・・・・・・・・・・・・・・・・pp.29-32

**2nd Day: 2021/10/24 Sunday**

8:30-9:00 Registration

<2nd Theme **“Ecocriticism and the COVID-19 Crisis”**>・・・p.34

9:00-9:10　Session 6・・・・・・・・・・・・・・・・p.35

9:10-10:40　Graduate Students Session・・・・・・・・・pp.36-37

10 min. break

10:40-10 :55　COVID-19 Session・・・・・・・・・・・pp.38-39

Saturday (October 23)

2021/10/23

8:50-9:00 Opening Ceremony

1st Theme

 **“Rethinking Restoration”**

The Seventh International Symposium on Literature and Environment in East Asia (ISLE-EA) will be held at Konan University in Kobe, Japan. The city closest to the epicenter of the 1995 Great Hanshin Earthquake, Kobe was once devastated and has since been the focus of a long-standing effort for rebuilding. After 25 years, with its damage hardly felt directly now, the place invokes a nationally shared narrative of restoration after catastrophe. Therefore, in the aftermath of the 2011 Great East Japan Earthquake, Kobe very naturally came to many people’s minds, who remembered and reproduced the story/stories of the city rebuilding itself. Its narrative of restoration might convey the hope—we can always reclaim normalcy, however radically it seems lost.

Choosing such a symbolic place in terms of Japanese disaster discourse, and environmental discourse of East Asia and beyond, for the venue, we present ISLE-EA 2020 as an occasion for rethinking the idea, and an ideal, of *restoration*. This term is multivalent, as we realize its cross-contextual use. In the context of environmentalism, “to restore” signifies human efforts to bring back the natural environment to its original, or what some may call pristine, states. However, things to be restored always include more than that. Body, mind, life, lifeways, relationship, society, politics, economy—each of these can rightfully appear when we discuss restoration. Moreover, we are often required to restore two or more things which are seemingly incompatible, such as city and the wild, and economy and natural resources. For instance, efforts to restore the urban environment in which the majority of people live may be hazardous to the natural environment. In our time which may soon be officially called the Anthropocene, we cannot innocently talk about restoration.

With its essential meaning of to return, the idea of restoration also does not fail to raise the question: to return to where and what? It is a cliché to posit some original, pristine state of nature to which our current degraded nature needs to return. However, should not such thinking be brought into direct conversation with the completely opposite view toward nature, which sees the natural environment as a process of incessant change? The same can be said about our understanding of the body: is there a pristine state of the body, to which our degraded body enmeshed in the toxic environment can still be brought back? How should we connect the trans-corporeality of our body with the discourse of restoration?

In rethinking restoration, we also need to consider the fact that the term clearly has a political resonance. What can be called a political ideology of restoration has functioned, for instance, as a convenient cover for our critically “inconvenient truth” that it is in any sense impossible for us to go back to the time before the 2011 Fukushima Daiichi nuclear disaster. The ideology of restoration might only make us believe that the impossible can happen, insinuating a false hope into our thoughts—we can always reclaim normalcy, however radically it seems lost! What roles do literature and criticism play in reconsidering an ideology of restoration?

Above are only a few examples of rethinking the idea and ideal of restoration within today’s ecocritical frameworks. We invite papers which discuss narratives, language, and imagination of restoration in East Asia. Potential topics for ISLE-EA 2020 may include, but are not limited to:

* disaster and catastrophe reflected in literature and film
* restoration through storytelling
* art and literature for/against restoration
* trauma and memory as a process of restoration
* narrative of resilience and/or sustainability
* restoration of the natural/urban environments in the Anthropocene
* multispecies studies and the choices of what to be restored
* the ideology of restoration and conservative regime
* the ideology of restoration and neoliberalism
* first nature and second nature (or what if there is no such distinction)
* medical discourse and literature about restoration
* possibility of environmentalism without restoration

9:00-10:00

Keynote Speech 1

Moderator: Yuki Masami

**Back to Nature: On the Indispensability of a Modern Concept**

Speaker: Hannes Bergthaller (National Taiwan Normal University)

“Nature” has truly fallen on hard times. Not only are many of the living things we usually associate with the term in bad shape – forests burning, coral reefs bleaching, plants and animals disappearing from the face of the Earth in untold numbers – but the very idea of nature has frayed almost beyond recognition. Since the turn of the millennium, many of the leading theorists in the environmental humanities have been arguing that the concept of “nature” is part and parcel of a distinctly modern ontology which is at the root of the disastrous changes that seem to be everywhere underway. Instead of nature, we are told to speak of “ecology,” “the more-than-human-world,” “natureculture,” or any number of other terms that will supposedly enable us to sidestep the insidious implications of “nature.” Yet ironically, these concepts are often made to perform the very same rhetorical work as the term they are meant to substitute: they anchor a critique of modern society.

In this talk, I argue that this use of the term “nature” and its various pseudomorphs (i.e. terms that substitute “nature” but fulfill essentially the same semantic function) is indeed a distinctly modern phenomenon, although it draws on a history that reaches much farther into the past. Since the Romantics, nature has served to designate the other side of the destructive forces modernity has unleashed, to name that which has been lost and must be recovered. While the semantics of nature is fraught with problems, both logical and political, I will suggest that it also remains indispensable for any coherent environmentalist politics in the present. Multispecies flourishing in the Anthropocene requires going “back to nature” – but this does not mean leaving modernity behind.

10:10-10:40

Panel Session

Moderator: Ayako Takahashi

**Poetic Restoration in the Anthropocene: Attention, Grief and Embodiment**

Clea Roberts

Keijiro Suga

Chie Kono

Ayako Takahashi

Why do people turn to poetry in times of crisis? What is poetry’s function within crisis and aftermath? This presentation will examine journeys of poetic restoration and how the invocation of poetry employs the sacred as a means to repair a broken, secular world. Restoration is vital in understanding human revitalization in relation to climate change and disasters. This panel discusses a restoration interrelation between human and environment by four panelists, Clea Roberts, Keijiro Suga, Chie Kono, Ayako Takahashi.

 Clea Roberts will use poems from her collection, *Auguries*, to discuss aspects of how poetry can modify attention, grief and embodiment, using crisis as leverage for restoration. She will also explore how poetry’s capacity to express the ineffable strengthens our deep connection to nature, the cosmos, and ourselves. Keijiro Suga will take up his own earlier *Walking* poems and the post-March 11 long poem *The Scarecrow God*, among other pieces, in an attempt to stress the importance of walking as a way of discovery and recollection vis-à-vis the land. Contextualizing the act of walking as heuristics and anamnesis through the works by the Japanese poet Miyazawa Kenji, the Scottish writer Nan Shepherd, and the English anthropologist Tim Ingold, among others, he will seek to get re-connected to the damaged land and envision a process of necessary rewilding. Chie Kono will use Mary Oliver’s nature poems and her method of leading us into nature. In the poem titled “Red Bird Explains Himself”, written by Mary Oliver, the red bird says, “If I was the song that entered your heart / then I was the music of your heart, that you wanted and needed”. It can be interpreted that the red bird’s song “entered your heart” because its seed was already there. The job of poetry is similar. Readers who have a channel for something will willingly take it in, even without knowing they have the channel. If we read nature poems and feel something, we realize we have that channel. Eventually, we find ourselves enthralled by nature.

 Ayako Takahashi will use Brenda Hillman and Wago Ryoichi to discuss ecopoetics of restoration in the Anthropocene focusing on three collections of poetry by California poet Brenda Hillman, *Practical Water*, *Seasonal Works with Letters on Fire* and *Extra Hidden Life, among the Days* and the collection of poetry by Japanese poet Ryoichi Wago, *QQQ*, looking over the ways in which the poems model a restoration interrelation between human and environment. Ecopoetic practices of Hillman and Wago are examples of how we can understand our restoration relationship to the environment as well as the restoration interrelation of human and environment in the Anthropocene. Panel presenters will draw from creative work and literary studies to address poetic restoration in the Anthropocene as manifested through attention, grief and embodiment.

**Keywords**: restoration, Anthropocene, ecopoetry, anamnesis, rewilding

**The Organizer’s CV and Panelists’ biographies**:

Keijiro Suga (b. 1958) is a Tokyo-based poet, critic, and professor of critical theory at the School of Science and Technology, Meiji University, where he founded the graduate program called “Places, Arts, and Consciousness.” He has published ten books of critical essays and travelogues of which *Transversal Journeys* was awarded the Yomiuri Prize for Literature, one of the most prestigious literary prizes in Japan, in 2011. He has also published seven collections of poetry in Japanese of which *The Dog Search / My Dog Papyrus* (2019) is the latest. A selection from his tetralogy *Agend’Ars* (2010-2013) was translated in Spanish and published as a book in Mexico (2015). His English poems are published by the University of Canberra as a chapbook titled *Transit Blues* (2018) and its Spanish translation appeared in 2019. His poems have been translated into English, French, Romanian, Serbian, Slovene, Albanian, Chinese, Spanish, and Italian and he has been invited to read at literary festivals and universities at many occasions. He is also a prolific translator from English, French, and Spanish to Japanese in the human sciences and literature. Among his more than thirty translations are: *Poétique de la Relation* and *Le quatrième siècle* by Edouard Glissant, *La vie scélérate* by Maryse Condé, *La fête chantée* and *Raga* by J.M.G. Le Clézio, *Le postmoderne expliqué aux enfants* by Jean-François Lyotard, *At the Bottom of the River* by Jamaica Kincaid, *Girl in the Flammable Skirt* by Aimee Bender, *El árbol del conocimiento* by Humberto Maturana and Francisco Varela, *Paula* by Isabel Allende. He was a former president of ASLE-Japan (2012-2016) and co-edited, with Hisaaki Wake and Yuki Masami, *Ecocriticism in Japan* (2017).

Clea Roberts lives on the outskirts of Whitehorse, Yukon. Her poetry has been published in Canada, Japan (Shichosha Ltd) and Germany (Edition Rugerup) and has received nominations for the League of Canadian Poets Gerald Lampert Award, the ReLit Award and a National Magazine Award. She has received fellowships from the Banff Centre for the Arts, the Canada Council for the Arts, the Atlantic Centre for the Arts, the Vermont Studio Centre and she is a five-time recipient of the Yukon Advanced Artist Award. Clea facilitates a poetry and grief workshop through Hospice Yukon and recently completed a Master of Fine Arts in Creative Writing at the University of British Columbia with a specialization in screenplay and fiction.

Chie KONO received her master’s degree at Ochanomizu Women’s College. Poetry has been her passion and the theme of her master’s thesis was Sylvia Plath. She is currently teaching English reading at a college. Her main interest is in nature writing and She has been studying the poetry of Mary Oliver. Her interest has recently spread to the lifestyles and ideas of naturalists. She is reading and researching the works of Dr. Edith Marion Patch, an entomologist and writer. She is also Tanka poet.

Ayako TAKAHASHI is Associate Professor of Nagaoka University of Technology. She is an author of *Reading on Gary Snyder* (Shichosha 2018) and co-translator of *Anthology of Contemporary American Women Poets: Anne Waldman, Diane di Prima, Joanne Kyger and Jane Hirshfield* (Shichosha 2012) and her articles have also appeared in numerous journals, including Comparative Literature Studies (PENN STATE PRESS).

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10:40-11:10

Session 1 (ASLE-Japan)

Moderator: Sei KOSUGI

**Recognition and Responsibility of Nuclear Energy: Imagination of Sakyo Komatsu**

Sawada Yukiko

Japanese famous Sci-Fi author, Sakyo Komatsu（1931－2011）, was concerned with Two restoration for Japan. The first time for him is restoration from WWⅡ, the second time is after the 1995 Great Hanshin Earthquake. He was looking for our future as the World in peace, and choose the way of Sci-fi Author when the first time. In his work; *Japan Sinks* (1973), he represented the breakdown our order of society, and the question of how to restore. People took the knowledge of Earthquake in *Japan Sinks,* therefore it became his most famous work. After 22 years, *Japan Sinks* got into limelight because the 1995 Great Hanshin Earthquake. People noted his representation of collapse of buildings and roads and other in his work as real one. Komatsu felt the responsibility of his work, though he lived disaster area, run to research the Earthquake and influence of it. It is second time which concerned the restoration.

Back of his vision of restoration, his confidence to science and nuclear power is there. Early time in his career, he edited magazine of economy named ‘*atom*’, he made it specialize nuclear power magazine. He have special knowledge of nuclear power, and he trust the scientific development. Although his experience defeat for nuclear weapon, and after the accident of nuclear power plant at 2011 Great East Japan Earthquake, his hope for the science was continued till his end.

Why his attitude of nuclear power can survive after 3.11? Komatsu’s experience of War and his thought of restoration concerned, I think. I want to show his thought of restoration from disaster, and restoration of humanity in his work and his career. It helps us to restore the view of our historical attitude for nuclear power, I hope.

**Keywords**: nuclear power, dystopia, Sci-Fi, Responsibility as author, Hope for human

**Biography**: Yukiko Sawada (1966- ), lecturer of Konan University, Specialty-Japanese modern literature, Japanese modern poem, A member of ASLE-Japan

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**Reading *A Tale for the Time Being* as Post-disaster Literature**

Yuki Matsumoto

In Ruth Ozeki’s third novel, *A Tale for the Time Being* (2013), the author appears as a fictional character also named Ruth, who lives on a west coast Canadian Island and discovers a Hello Kitty lunchbox on the shore. Inside the box, Ruth finds a diary written by a Japanese girl called Nao and starts to wonder if this diary has drifted across the ocean from Japan after the 2011 tsunami. She starts to wonder what may have happened to the girl and her family.

In an interview, Ozeki says that she has felt the necessity to reconstruct her manuscript after March 11, 2011, and decided to put herself into the narrative as a character. It might be because she wants to “write a story about the relationship between a writer and a reader” (Ty 164). Her creative method to claim the interconnectedness of people who live in a different time and space is consistent with her other two novels, *My Year of Meats* (1998) and *All Over Creation* (2003). What is different is Ozeki’s writing attitude and positionality when she struggles with writer’s block and responsibility to write about the loss and destruction brought by an unprecedented disaster. Ozeki, as a person of Japanese descent who lives between two different cultures, seems to try hard to figure out how to situate herself in the post-tsunami restoration narrative.

Saeko Kimura (2013) defines “post-disaster literature” as “literary works which grapple with the difficulty of writing and attempt to open up a new dimension of writing through developing further ways of expression” (59-60). According to Kimura’s definition, I would like to read *A Tale for the Time Being* as a post-disaster literary work and focus on Ozeki’s choice to write about 3.11 in her fiction and how she develops her creative method to explore the nature of time and presence.

**Keywords**: post-disaster literature, restoration narrative, writer as a character

**Biography**: Yuki Matsumoto, PhD, is Associate Professor in the Faculty of Literature, Arts and Cultural Studies at Kindai University in Osaka, Japan. She received her doctorate from the Graduate School of Language and Culture at Osaka University. Her teaching and research focus on Asian American literature and gender studies. Her recent articles include: “Border-Crossings in Asian American Literature: Three Short Stories by Edith Eaton/Sui Sin Far.” (*Bulletin of the School of Literature, Arts and Cultural Studies, Kindai University*. 30-2, 2019) and “Women’s Tears and Gendered Labor in *America Is in the Heart.*” (*AALA Journal*. 24, 2018).

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**Splicing Nature and Technology for Women After an Apocalyptic Disaster**

**in Margaret Atwood’s *MaddAddam Trilogy***

Natsue AMBO

Margaret Atwood’s *The Year of the Flood* (2009), one of her *MaddAddam Trilogy,* is a text that addresses the predicament of socially imprisoned women and the destruction of environment before and after the annihilation, which also happened in Atwood’s another novel, *Oryx and Crake* (2003). In Atwood’s trilogy—*Oryx and Crake*, *The Year of the Flood*, and *MaddAddam* (2013), humans survive a dystopian world caused by pills including “JUVE, Jetspeed Ultra Virus Extraordinary” (*Oryx and Crake* 398). After the virus has broken out in the world, the act of hunting women and hunting prey are clearly juxtaposed in *The Year of the Flood* as a story of the impasse for women. However, *The Year of the Flood* also describes those women’s mental and physical emancipation from men as a symbol of hope before and after human extinction.

As noted by Ayako Sato (2012), Atwood implies that hope can exist even in the setting of a catastrophic event, suggesting the possibility of a harmonious coexistence between nature, humans and technology. The female protagonist Toby, in particular, is not only mentally independent from her master, but also gradually transforms her name and appearance for her survival. Toby uses some technological tools to hide her previous appearance as if she “splices” her body, technological tools, and nature. More specifically, in Atwood’s trilogy “splicing” proves to be an important concept. Splicing is a scientific word to describe combinations among genes, and Atwood utilizes this term in her creation of fictional reproduction of humanoids that are formed by splicing.

In this presentation, rather than reading *The Year of the Flood* as a text based on the theme of women’s predicament, I would like to focus on the psychological and physical transformation of female characters who live in a world where nature and humans are intertwined and spliced with technology.

**Keywords**: ecofeminism, dystopian novels, splicing, survival

**Biography**: Natsue AMBO is a Ph.D student at the Graduate School of Language and Culture, Osaka University. She gained MA in Language and Culture from the Graduate School of Language and Culture, Osaka University. Her master’s thesis is on the possibility of cyborg feminism in Thomas Pynchon’s novel. The theme of her doctoral dissertation is representations of female characters and the environment in American and Canadian Contemporary Literature.

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**Trans-Pacific Imagination of Resistance and Resilience:**

**James George’s *Ocean Roads* and Environmental Arts in the Asia-Pacific Region**

Sei KOSUGI

This presentation explores the environmental issues such as nuclear questions and climate change that the Asia-Pacific countries have faced as a result of colonization in the past and the globalized economic activities of metropolitan countries in the present. I would like to discuss the trans-oceanic and trans-national environmental cosmology shared by artists, poets, and writers in the Asia-Pacific region, with a focus on their voices of resistance and resilience. First, we will see how artists responded to the cold-war situation by examining Janet Frame’s poems, the works of New Zealand painter, Colin McCahon, and the Australian glass artist of Kokatha and Nukunu descent, Yhonnie Scarce. Then, I will analyse the trans-Pacific imagination of Pacific poets such as Kathy Jetñil-Kijiner and Selina Tusitala Marsh to consider our survival in the age of the Anthropocene. Furthermore, I associate Frame’s poem with the contemporary landscape in Fukushima after the nuclear accident, exploring Japanese contemporary artists’ response to nuclear issues, for example, the daguerreotypes of Takashi Arai.

In this context, I will discuss Maori writer, James George’s novel, *Ocean Roads* (2006), focusing on its trans-Pacific imagination that connects Trinity Site in New Mexico, Nagasaki, and nuclear testing grounds in the Pacific such as Bikini Atoll and Kiritimati, as well as Vietnam and New Zealand. Isaac Simeon, a London-born Jewish physicist in the novel, who once worked for the Manhattan Project, turns anti-nuclear and is eventually committed to a mental hospital in Auckland, like the old man in Akira Kurosawa’s film, *Record of a Living Being* (1955), who looks straight into the madness of the cold war nuclear arms race. I would like to analyse how different kinds of trauma connect the main characters in the novel and how they eventually find a new dimension of being.

The notions of ‘planetarity’ and ‘teleiopoiesis’, which Gayatri C. Spivak presented in *An Aesthetic Education in the Era of Globalization* (2012), give us a clue to thinking about a vision of the new dimension of our being, where we live in alterity, trying to reach out to others with imagination trained by aesthetic education.

**Keywords**: Trans-Pacific imagination, resilience, nuclear issues, climate change, the Anthropocene

**Biography**: Sei KOSUGI is an Associate Professor at the Graduate School of Language and Culture, Osaka University. She gained her MA in English Literature at Kobe College, and Te Hiranga Māori (Certificate in Maori Studies) at the University of Waikato. Her research interests are postcolonial literature, indigenous and immigrant literature/ theatre in the Pacific, nuclear and environmental issues and the history of medicine. She has contributed to collections including *Performing Identities: Celebrating Indigeneity in the Arts* (2015), *Indigenous Transnationalism: Essays on Carpentaria* (2018), and *Transpacific Ecocriticism: Narrating Ocean and Echoing Words* (2019).

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12:20-12:40

Session 2

Moderator: Koichi Haga

**Plant Performance:**

**War, Ethnicity, and the Japanese Garden in Patricia Grace’s *Chappy***

Iping Liang

In this paper, I investigate the representation of the Japanese garden as a site of “plant performance” in New Zealand Māori writer Patricia Grace’s novel, *Chappy* (2015). By drawing on critical plant studies of Patricia Vieira, John Ryan, Alan Read, and others, I examine both the material and metaphor of the Japanese garden as a human-made “ethnic” landscape encoding a specific politicized aesthetics of Japan, as well as an “ecological poiesis”—a performance site “bearing seeds, irrupting flowers, sprouting rhizomes, uncoiling leaves, attracting pollinators, and mobilizing transnational networks” (Vieira  *et al*, xviii). By focusing on the ethnic and botanical performance of the Japanese garden, I explore the relationship between the garden and the humans in the novel that addresses issues of war, ethnicity, and transvegetal interconnectedness. I argue that the Japanese garden creates and calls for a “poetics of inclusion” that centers on peace and interconnectedness rather than on war and exclusion.

**Keywords**: Patricia Grace, critical plant studies, the Japanese garden, plant performance

**Biography**: Dr. Iping Liang is a professor of English and American Studies at National Taiwan Normal University. She publishes in the areas of Ecocriticism, Critical Plant Studies, Archipelagic American Studies, Native American and Indigenous literatures, Asian American literatures, and Overseas Chinese Studies. As the president of the Association for the Study of Literature and Environment in Taiwan, she organized the 2018 International Symposium of Literature and Environment in East Asia and co-edited the collection of essays, *Mushroom Clouds: Ecocritical Approaches to Militarization and the Environment in East Asia* (Routledge, 2021). She is also the author/editor of *Diving into Nature: Ecocriticism and Literature in the Anthropocene* (Bookman, 2021), *I’m Migrant: New Perspectives of Overseas Chinese Studies* (NTNUP, 2018), *Asia/Americas: Asian American Literatures in Taiwan* (Bookman, 2013), and *Ghost Dances: Toward a Native American Gothic* (Bookman, 2006). She served on the International Women’s Committee of the American Studies Association (2010-2012) and on the Advisory Board of Multiethnic Studies of Americas and Europe (2014-2020). Currently, she is on the editorial board of *Translocal Chinese: East Asian Perspectives* (Scopus, ERIH Plus, 2018-2024) and the Advisory Board of the International Society for the Studies of Chinese Overseas (ISSCO, 2017-2022). Her present research project, funded by the Ministry of Science and Technology (Taiwan), investigates the plant narratives in Asia Pacific.

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**Towards a “Culture of Survival” in the Anthropocene:**

**Agency and Scale in the Work of Ishimure Michiko**

Yuki Masami

The work of Ishimure Michiko, *Paradise in the Sea of Sorrow: Our Minamata Disease* (1969) in particular, has been extensively discussed among ecocritics, yet few have situated her work in the context of the Anthropocene. Ishimure’s work used to be considered as nostalgic due to her focus on nonmodern ways of life among those living in harmony with their surrounding environment, but this evaluation has quickly changed since the Great East Japan Earthquake and the resultant nuclear disaster in March 2011. Writers, scholars, and lay people started to refer to Ishimure in their search for an alternative value, and expressions of it, amid the turmoil. In other words, Ishimure’s work served, and still does, as a beacon in an age of uncertainty.

This presentation intends to analyze Ishimure’s *Story of the Sea of Camellias* (1980) from a point of “scale,” which is an important concept in the scholarship of the Anthropocene. Depicting a village of Minamata before being poisoned with mercury, *Story* demonstrates a lost pastoral world. However, when compared with *Paradise*, Ishimure’s illustration of people’s everyday life in Story €i0serves as a ground on which to pay attention to dysfunctional human relationships with the environment in the mid twentieth century and onward. I will discuss *Paradise* and *Story* in terms of scales, reevaluating Ishimure’s much-discussed work as a literary practice of what John Berger calls “a culture of survival,” as opposed to “a culture of progress,” which has caused unprecedented conditions of risk and crises.

**Keywords**: scale, the Anthropocene, Ishimure Michiko, a culture of survival

**Biography**: Yuki Masami received her PhD in English (with emphasis on Literature and Environment) from the University of Nevada, Reno. She is a professor of American literature and ecocriticism at Aoyama Gakuin University and former President of ASLE-Japan. Yuki has been s recipient of two Fulbright scholarships. She has two monographs including *Foodscapes of Contemporary €i0Japanese Women Writers* (Palgrave Macmillan, 2015), and has contributed chapters to books such as *The Routledge Handbook of Ecocriticism and Environmental Communication* (2019), *The Routledge Companion to the Environmental Humanities* (2017), and *A Global History of Literature and the Environment* €i0(Cambridge UP, 2017). Since February 2019, Yuki serves as a series coeditor of Routledge Environmental Humanities series with Scott Slovic and Joni Adamson.

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**From Restoration to the Past of a Future. ―ecological literary imagination in post-3.11 fictions.**

 Koichi Haga

In Japanese, *fukkō* (restoration) means “the things that once deteriorated thrive again.” As the CFP states, this *fukkō* also implies a return to the condition before destruction, although it is impossible to recover all the lost lives and materials as well as the way of life in the incidents of earthquakes, tsunamis, and nuclear accidents. In particular, the Tohoku region has an aging population that has also decreased in number, which poses further difficulties in returning to the previous state, and their realistic goal in “*fukkō*” seems to be to build a more efficient community at a down-sized scale. In this case, the people are by no means returning to the past.

When we consider this type of recovery from the destruction caused by the 3.11 disaster, what is the possible role of literary fiction? In the age of big-data, one of the roles of literature seems to be showing a future vision that can be anticipated from the current states, as Rachel Carson’s *Silent Spring* once did remarkably. At the same time, projecting a future in fiction raises an issue of (and difficulties in) dealing with expanded time scales in ecological writing.

In this presentation, I draw on some of the critical arguments about posthumanism and new materialism and discuss the theoretical stakes and implications that exist in the difference between speculative and realistic forms of fictions, which, in my view, is critical in assessing ecologically conscious literary works in general. By examining the works such as Tatsuya Kumagai’s *Sound of the Tide, Blue in the Sky*, and *Song of the Sea* and Yusuke Kimura’s *A Burning Portrait of the Vagabonds* in comparison with *Planet* by Takehiro Ueda and *A Record of the Lost Country* by Kei Kitano, as well as *The Emissary* by Yoko Tawada, the presentation aims at clarifying the role of speculation and realism in the works of post-3.11 disaster fiction,

**Keywords**: new-materialism, serious literature, science fiction, the Anthropocene

**Biography**: Koichi Haga is associate professor at Josai International University. His recent publications include “Climate Change’s Slow Violence and the Range of Narrative in Contemporary Literature” (Gendai shisō, 2020), *The Earth Writes: The Great Earthquake and The Novel in Post-3.11 Japan* (Lexington Books, 2019), and “Material Stories in Biosemiotics and Object Oriented Ontology: Wendy Wheeler and Timothy Morton” (*Ecocriticism Review*, 2018).

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12:50-13:20

Session 3 (ASLE-Japan)

Moderator: Keitaro Morita

**Re-storing the (Post-)Human through Cannibalism?:**

**A Reading of the Queer Novel “Seimei-shiki [Ceremony of Life]” by Japanese Writer Murata Sayaka**

Keitaro Morita

Sayaka Murata is a prolific Japanese author of environmental literature who famously writes not only about sex, gender, and sexuality but also about the environment and nature, whether explicitly or implicitly. To date, two works of hers have been translated into English: *Convenience Store Woman* and *Earthlings*. The former book received several international awards, including a place on US publication *The New Yorker*’s “The Best Books of 2018.”

In this paper, I would like to take up Murata Sayaka’s “Seimei-shiki” (Ceremony of Life) and analyze it from the perspectives of cannibalism, the human/animal/plant categories, the Chthulucene (Haraway), paradigm changes, secondary socialization, madness, and (hetero)normativity, mainly to see how the human/animal/plant borderlines, and hence the (post-)human *per se*, are re-stored in the novel.

The protagonist, Maho, seems to be in her mid-30’s when she says that the human meat was not supposed to be eaten at a ceremony of life 30 years ago when she was with a kindergarten. Now, a ceremony of life is held when someone dies. People gather around to eat the cooked dead body, including men and women looking for mating partners. If they find someone, they leave the site and mate. While some people argue against such a cannibalistic activity from an ethical perspective, others say that eating human meat is derived from the human instinct. Maho herself feels that people are becoming more and more animalistic. Children born out of these matings are raised in either families or ‘centers.’

In the novel, Maho’s ex-coworker Yamamoto dies and is presented in a ceremony of life to be shared when his life is compared to a dandelion puff and the sea, while those in mating are compared to pollens and plants. Indeed, the novel questions the borderlines between the human/animal/plant in a quite disturbing manner. (298 words)

**Keywords**: Murata Sayaka, “Seimei-shiki [Ceremony of Life],” cannibalism, the human/animal/plant categories, (post-)human

**Biography**: Dr. Keitaro Morita is a part-time lecturer at Rikkyo University in Tokyo where he teaches the environmental humanities (FY2020-) and conference interpreting (FY2020). He is also a professional Japanese-English simultaneous/consecutive interpreter and translator. His publications include: “A Queer Ecofeminist Reading of ‘Matsuri [Festival]’ by Hiromi Ito” (*East Asian Ecocriticisms: A Critical Reader*, 2013, Palgrave Macmillan), “Ecocriticism and Gender/Sexuality Studies: A Book Review Article on New Work by Azzarello and Gaard, Estok, and Oppermann” (*CLCWeb: Comparative Literature and Culture*, vol. 16, no. 4, 2014), Kankyô-jinbun-gaku I & II [*The Environmental Humanities I & II*] (an editor & author, 2017, Bensei Publishing [in Japanese]), and “Ecomedia Nurture Japanese Ecological Identity” (*Routledge Handbook of Ecocriticism and Environmental Communication*, 2019, Routledge).

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**Reuse of Radioactively Contaminated Soil – The Persuasion Technics in the Government PR**

Yuko Nakamura

On March 11, 2011, the Great East Japan Earthquake occurred. The magnitude nine earthquake triggered enormous tsunami and it hit the Tohoku region in Japan. Because of the natural disasters, the Fukushima Daiichi nuclear power plant's cooling system became malfunctioned and it led to a meltdown of the three reactors. Radioactive materials were released all over the nearby areas.

In July 2012, the National Diet of Japan Fukushima Nuclear Accident Independent Investigation Commission announced that “the accident is clearly a man-made disaster, not a natural disaster.” Although Tokyo Electric Power Company is fully responsible for the nuclear disaster, the scale and amount of compensation and reconstruction are too huge for the company. Thus, the Japanese government decided the Ministry of Environment to supervise the decontamination and decommissioning. The ministry has been publishing an PR e-booklet called “Fukushima environment resuscitation（「ふくしま環境再生」）” in order to ask the public for better understanding about the project to treat and dispose radioactive waste since 2019. At the beginning, the e-magazine explained how the reconstruction of living environment in the region had been improved. However, it gradually came to talk about reuse of contaminated soil, and so far, the four out of 16 issues have featured development and producing of food by reusing radioactively contaminated soil. This research will do content analysis on the four issues of “Fukushima environment resuscitation” to reveal what information the government is providing and what is not and why. It will also discuss what kind of environmental perspective is behind those activities of public relations.

**Keywords**: reuse, contaminated soil, PR

**Biography**: Yuko Nakamura is a lecturer at Tokyo City University as well as Chuo University, Juntendo University, and Kawamura Gakuen Woman’s University. She earned her Ph. D. in 2015 through Rikkyo University, Japan. Her recent publications include “Nature in Popular Culture” (*Bensei Publishing Inc.*, 2017), “Anime and Manga” (*Bensei Publishing Inc*., 2014), and “Media and Commercials” (*Minerva shobo*, 2013).

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**Hodaka’s Decision in *Weathering with You*: Rethinking Restoration**

Hiroko Kawatani

In my presentation, I examine both the film and novel versions of *Weathering with You* (2019) created by an up-and-coming Japanese animation creator, director and novelist: Makoto Shinkai (1973 -). Shinkai integrates well the aspects of fantasy, local tradition, the myth, and the harsh reality of human life into his amazing stories, in which pure teenage girls and boys meet and build close relationships. *Weathering with You* is set in Tokyo, where people are complaining about an unusually long rainy season, just like the summer in 2019: it was raining for weeks in the capital, which received the least amount of sunlight according to an agency’s record. Tokyo’s abnormal rainfall pattern plays a crucial role in the story. One of the main characters is Hina, a 15-year old orphan girl who has been living with her little brother since their mother died. She is the “Sunshine Girl” who has the power to bring about fine weather by simply praying. The other main character is Hodaka, a 16-year old boy who runs away from home and meets Hina in the prolonged rainy season of Tokyo. They cooperate with each other to survive in this metropolitan city and start an online business for selling fine weather. The people of Tokyo, who long for a sunny day, begin to count on her power, and their uncommon weathering business proves to be a success, not only providing them with money to support their living expenses but also bringing joy to their customers. However, Hodaka decides that he will no longer desire sunny days when he finds out that Hina must be sacrificed in exchange for the fine weather－legend has it that a maiden was traditionally sacrificed for the act of requesting sunlight. He brings back Hina from the celestial world and breaks her magical power. In the end, the people of Tokyo suffer from the eternal rain fall, and a part of the capital gets flooded. Hodaka blames himself for “stealing blue sky from Tokyo,” however, his decision encourages us to rethink natural disasters and restoration measures: should we restore the capital for our comfortable life? Or, should we think “things have only gone back to normal,” given that “the town itself was an ocean inlet (167)”?

**Keywords**: *Weathering with You*, Tokyo, Climate change, Restoration

**Biography**: I have studied American literature since my college days, and now I work for as a part-time lecturer at Chuo University in Japan. Currently, I am studying children’s literature, and attempting to read children’s books from an ecological perspective. For example, in “Talking Plants: Rereading Botanical Worlds in Children’s Literature (2015),” I examine children’s classic literature related to plants from a scientific point of view. My paper shows that the books, in which plants are talking to each other, are not only filled with fantasy but also have an aspect of environmental literature based on what has been observed so far－currently science is discovering that plants communicate with each other in many ways within the species. I believe that these books motivate children to see beauty in the natural world around them, and that wonderful experiences with nature will encourage them to live in coexistence with it.

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**Fukushima’s “Restoration” through a Filmmaker’s Eyes**

Hayate Sotome

*Bakuro* (2013) is a non-fiction novel written by Yoju Matsubayashi, who is a documentary filmmaker and his movie *Matsuri no Uma*, or *The Horse of Fukushima* (2013), is based on this prose. The title ‘bakuro’ means an occupation who trades horses. According to the novel, Fukushima had been the second largest producer of horse meat. The narrator, after Fukushima Daiichi nuclear disaster, started to interview some bakuro living with and helping them.

Usually, when most racehorses in Japan end their career as racehorse, they are sold to bakuro. Bakuro then fattens them, and particularly in Fukushima’s case, lends them to participants inSoma-Nomaoi—a local annual traditional religious festival—and finally slaughters them. However, horses left in 20 km from the epicenter escaped from slaughter because they should have been contaminated by radioactivity and were not suitable for meat. Here is an irony that horses, which are usually exploited and finally eaten by human being, prolonged their lives due to the nuclear disaster which was occurred by human.

However, the narrator was not pleased with this fact wondering what a difference there was between the surviving horses and slaughtered horses. He also felt himself as a stranger in the festival and the village he stayed: Soma-Nomaoi is originated from feudal period and a patriarchal and hierarchical atmosphere remained yet; talking about nuclear power was taboo in the small village community because some villagers worked at the plant, or after the disaster some received much amount of compensation while others did not; the occupation of bakuro was sometime discriminated; speciesism toward horses was not only in the festival but also in Japanese society. The revival of the festival after the explosion was narrated and symbolized as restoration of Fukushima by media. However, the narrator obviously questioned this from his independent filmmaker’s point of view.

**Keywords**: Fukushima; horse; speciesism; zoocriticism;Yoju Matsubayashi.

**Biography**:SOTOME, Hayate is a postdoctoral research fellow of Japan Society for the Promotion of Science (JSPS). His works focuses specifically on Georgian literature from postcolonialism, ecocriticism and zoocriticism (or critical animal studies). His recent work is: “A Perspective of Postcolonial Zoocriticism in 19th-century Georgian Literature,” *Sjani* 20 (2019), pp.174–184.

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13:20-13:50

Session 4 (ASLE-Korea)

Moderator: Dong-hwan Lee

**Place, Storytelling, and Restoration of Human Mind**

Youngmee Kim

For human, memory of place is closely related to various pieces of physical, mental and emotional experience on the place, rather than the objective knowledge on it. However, it is not until the experience is constructed into a story(narrative) that the place becomes truly meaningful to us, for narrative is one of our major perception mechanism for meaning-making. What's interesting about narrative is that we can make different story endlessly according to our current situation. Through re-storytelling on the place, its meaning is reconstructed and renewed, which guides us to find out new insight on our lives. That's why storytelling is often said to be one of human instincts in that we keep on pursuing the meaning of life until we die.

Based on this context, I read *Walk Two Moons* from the perspective of restoration of mind through storytelling(or re-storytelling) on the place. Salamanca Tree Hiddle, a 13-year-old girl living Bybanks in Kentucky, was deeply hurt and in despair by her mother's death. Being mad at the fact that her mother left her behind, Salamanca refused to accept her mother's death. This novel shows Salamaca’s restoration of mind in two ways. One is storytelling on the places where her mother had visited before her death. Following her mother's footsteps, Salamanca tried to imagine what her mother saw, what she thought, and how she felt, which, in the end, lead her to embrace her death. The other is re-storytelling on Bybanks filled with memories with her mother. As she reconstructed the story in her mother’s view, she could truly understand her mother, and finally she reached restoration of her mind. In this sense, I think this novel is meaningful to show clearly the interrelation among place, storytelling, and restoration of human mind.

**Keywords**: place, narrative, storytelling, restoration of human mind

**Biography**: I am currently teaching as an instructor in Gyeongin National University of Education, Incheon and Seoul National University, Seoul, Korea. I got a doctor’s degree at Seoul National University with the title of “Understanding the Psychological Experience of Reading Literary Texts from the Cognitive Perspective.” I teach British and American literature and culture, and literature education with classroom activities. My research interests are young adult literature and literature education for EFL Learners.

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**The Study on the direction of literary education to develop the power of the mind to continue living in difficult circumstances -focused on William Golding's *Lord of the Flies***

Lisa Oh/ Jaewoong Yun

The frequent emergence of variant viruses, such as corona virus disease 19, has causes everyone to suffer disaster at least once in their lifetime. Disasters no longer only happen to people in specific areas or to a few people. You can get hurt or die in a disaster situation. Sometimes you may witness the disaster of your family or friends. Or you may be in charge of a disaster. When a disaster occurs, people may feel fear, anxiety, alertness to an unspecified number of others, resentment or selfishness and uncomfortable relief. In many films about disasters, the story unfolds as a structure in which disasters cause anxiety and fear, and victims and survivors are determined by applying the law of survival of the fittest.

Therefore, it is necessary to train the minds to endure the situation of disaster and to continue daily life in addition to safety education to learn how to cope with disasters that may occur to anyone. As much as analyzing the causes of disasters and trying to prevent them from happening again, education is important to sympathize with the individual’s psychological distress and communicate these feelings, and help each other return to their daily lives. The potential strength of mind that can overcome difficulties is ‘resilience’. Self-regulation and interpersonal skills are known to have a significant impact on resilience. Self-reflection development and community-interpersonal skills are key competence of the Korean language curriculum.

William Golding’s *Lord of the Flies* won the Nobel Prize for Literature in 1983. This is a story about a British boy crashing on a desert island during a nuclear war. This work also shows the various ways in which human deal with others in disaster situation, but it is possible to read humans and civilization in human’s attitudes deal with nature. Experts say that the virus is created by the contact of animals with humans and the destruction of animal habitats as civilization develops. Reflections not only on the way humans deal with humans, but also on nature reconsider whether disasters are really cased by irresistible causes. The purpose of this study is to explore the direction of literary education in order to aware one’s attitude toward others and nature, to make a good relationship, and to develop the power of the mind to continue living in difficult circumstances.

**Keywords**: COVID-19, Resilience, Korean language education, Literary Education, Lord of the Flies, human’s attitude

**Biography**: Lisa Oh has acquired doctoral degree at Dongguk University with the title of “A Study on the Literary Expression Education based on Aesthetic Attitude”. (I teach Korean language education to the preservice teacher at Dongguk University. And I worked as a middle school Korean language teacher in Seoul.)

**Biography**: Jaewoong Yun is a professor at Department of Korean language Education in Dongguk University, Seoul, Korea. (And He is dean of college of education.)

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**Paul Bunyan as the Ecological Hero of North America**

Ilgu Kim

Paul Bunyan is a tall-tale hero originated in the late nineteen century immigrants’ logging legend. Although the beginning of Paul Bunyan’s tales is ambiguous, it is clear that he is still one of the best-known folklore heroes in many North American tallest tall tales. Along with Paul Bunyan, the supernatural lumberman who helps his fellow loggers during their tough frontier days, Babe, the giant blue ox has become the popular and successful sidekick with its charming image, especially due to drawing of W. B. Laughead in 1916 and the Disney Animation in 1958. Passing the hard times of The Civil War and The Industrial Revolution, people found the regenerating spirit from these undaunted characters of Paul Bunyan and Blue Ox. Not only to North Americans but to all the other people facing the challenge in nature, Paul Bunyan’s larger-than-life characterization functions as a great cultural resource which can be humorously used in overcoming the difficulties by providing us with the unlimited imagination and creative vision.

**Keywords**: Paul Bunyan, folklore, ecology, legend, tall-tale, forest, lumberjack, personification

**Biography**: Ilgu Kim is professor of English Literature at Hannam University in Deajeon, South Korea. His teaching and research mainly focus on the American novel and cultural/ environmental criticism. In recent years, he has taught courses on the history of the American literature, the nineteenth and twentieth American novel, contemporary literary theory, and various other interdisciplinary topics such as science, religion and environment. Currently, he is the vice-president of Korea ASLE. He spent his two sabbatical years at Arkansas State University and UC-Berkeley as a visiting scholar. He studied English and American literature at Korea University, University of Paris 7, University of Missouri, and Texas Tech University for his undergraduate and graduate degrees.

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**Restoring Memories, Conserving Nature:**

**Representing Loss, Pain, and Resilience in the movie *Storm Boy***

Dong-hwan Lee

The movie *Storm Boy* (2019) displays a process of memory restoration and its relationship with wildlife conservation. Based on Colin Thiele’s novella *Storm Boy* published in early 1960s, an Australian childhood classic that takes place on South Australia’s coastal wetland called the Coorong, the movie examines how the grown-up Michael Kingley, a very successful businessman, recognizes the importance of preserving wilderness from his youthful eye. He comes upon his childhood memories when the board of his company is deciding a real-estate development plan in the conservation area. The Coorong is a place where Mike and his father were living in a socially isolated life after his mother was dead. One day he saves three motherless pelican chicks from a group of huntsmen who were killing off wildlife for amusement. These pelicans inspire young Mike with a sense of responsibility and care. Mike specially builds a heartwarming bond with a pelican called Mr. Percival. As Mr. Percival rescues Mike’s father from a violent storm, this interspecies friendship touches local residents to raise money to send Mike a boarding school in Adelaide. Mike does not want to separate himself from Mr. Percival. When nasty shooters kill Mr. Percival, Mike feels agony with a sense of pain and loss, leaving the Coorong for boarding school. Coming back to the present point, Mike decides not to destroy the conserved region for the profit of his company. He takes his grand-daughter to the Coorong where he lived and discover a signpost explaining how the tragic death of Mr. Percival sparks the natural environment conservation movement, designating the Coorong as a national wildlife conservation area. According to the movie, recollections of loss and pain ask us to redirect our way of life to restore our relationship with the natural world.

**Keywords**: Restoration, Conservation, Nature, Resilience, *Storm Boy*, Film, Ecocriticism

**Biography**: I am currently working as a professor at Department of English Education in Gyeongin National University of Education, Incheon, Korea. I have acquired my doctoral degree at Seoul National University with the title of “California’s Authentic Pastoral: Capitalism, Pragmatism, and the Rise of Ecological Awareness in California Literature.” I teach British and American culture, literature education, and Children’s literature to the prospective elementary school teachers. My research interests cover from American nature writing, postbellum American literature, ecocritical theories, Children’s literature, environmental education, to literary pedagogies for EFL learners.

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14:00-15:00

Keynote Speech 2

 Moderator: Keijiro Suga

**Re-storying of Place**

Speaker: Hiromi Ito, Poet

15:10-15:30

Session 5 (ASLE-Taiwan)

Moderator: Joan Chiung-huei Chang

**From *Homo sapiens* to *Homo sacer*:**

**Biopolitics and Diaspora in Chang-rae Lee’s *On Such a Full Sea***

Joan Chiung-huei Chang

In Chang-rae Lee’s novel On Such a Full Sea (2014), due to the pandemic outbreak, people have to live according to a hyper-stratified system: B-Mor is a labor colony inhabited by people of Asian descent who farm and fish to produce uncontaminated food; Charter cities are walled districts where privileged people live on food supplied by labor colonies; and Open counties are an anarchic territory where dissidents live on neither governmental services nor protection against perils in the menacing surroundings. This societal stratification happens to place people into three categories: Homo sacer in Open counties, Homo sapiens in labor colonies, and Homo deus in Charter cities. This is a world where biopolitics is in charge of human existence, and the government could wield its administrative power to regulate people’s lives in the name of ensuring wholesomeness and prosperity. However, as people monopolize and profiteer in the environment, their endeavors to be god-like and defeat the mortal pandemic simply deplete humanity and bring the world to the verge of destruction. This paper examines how ecological perplexity in On Such a Full Sea turns human beings from homo sapiens to homo sacer, and how people become infinitely diasporic not out of economic or political causes but out of Anthropocentric catastrophes.

**Keywords**: *On Such a Full Sea*, Chang-rae Lee, biopolitics, pandemic, diaspora, *Homo sapiens*, *Homo deus*, *Homo sacer*

**Biography**:Joan Chiung-huei Chang is Professor in the Department of English at National Taiwan Normal University, Taipei, Taiwan. She received her Ph.D. in Comparative Literature from the University of Oregon, USA. She published *Transforming Chinese American Literature: A Study of History, Sexuality and Ethnicity* (New York: Peter Lang) in 2000. She is the editor of *The Globalization of Comparative Literature: Asian Initiatives* (Taipei: Soochow University, 2004), the special issue of Asian American Literature for *Chung-Wai Literary Monthly* 29.11 (Taipei, 2001), and the special topic on Asian American Literature for *Concentric: Literary and Cultural Studies* (A&HCI, Taipei, 2013). Her research is mainly on the theory of autobiography, Asian American literature and campus novels. She has published essays on writers such as Maxine Hong Kingston, Shirley Lim, Henry David Hwang, Amy Tan, Chang-rae Lee, and Ha Jin.

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**Restoration and Healing: Narratives of Medicine and Illness**

**in the Life Writings of Female Patients with Breast Cancer**

Chang Hsi-En

This paper attempts to analyze Rǎn Liàng’s (冉亮) *Fēng Wén Yǒu Nǐ，Qīn Yǎn Jiàn Nǐ：Yī Gè Xīn Wén Jì Zhě Yǔ Rǔ Ai De Gù Shì*（風聞有你，親眼見你：一個新聞記者與乳癌的故事）, Cài Měi Juān’s (蔡美娟) *Wǒ De Kàng Ai Suì Yuè* （我的抗癌歲月）, and Míng Hán’s (明含) *Shēng Mìng De Qí Yù* （生命的奇遇）in terms of Catherine Malabou’s plasticity and Michael White and David Epston’s narrative therapy with a special focus on healing the traumatized people via story-telling and re-storying. The main argument of the paper is that, nowadays, the rate of women with breast cancer has grown rapidly. Although mastectomy can possibly reduce the death rate of breast cancer, it can cause not only physical pain of women body but also the loss of their identity, especially women’s breast as one of the secondary sex characteristics. The key theme of identity loss addressed here revolves around the practices of mourning, melancholia, nostalgia, sadness, trauma, and depression. As for identity recovery, I scrutinize the authors of autobiographies who are in desperate search for their identity through life writing after they have suffered from the hardship of identity loss for a while. To make that argument, this paper first briefly defines plasticity and then relates that definition to the status and condition of the possibility of identity recovery of those women suffering from mastectomy based on representations of women’s life writings and narrative therapy. The last part of the paper examines identity recovery through White and Epston’s narrative therapy, a concept that traces back to Michel Foucault’s power-knowledge. While discussing these important issues, this paper claims that the identity recovery is possible for women with mastectomy through narratives of medicine and illness which lead them to self-definition and identity reconstruction.

**Keywords**: plasticity, trauma, identity loss, narrative therapy, identity recovery

**Biography**: Chang Hsi-En (張錫恩) is a Ph.D. student of English and part-time lecturer at Tamkang University, Taipei, Taiwan and a member of ASLE Taiwan. Her primary research interests are in ecocriticism, and cultural studies. Her publications include “Identity Politics in Kiran Desai's The Inheritance of Loss” (2017), and “Zhao Yi Fu De Xiao Mian Yang (找衣服的小綿羊)” (2012).

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**“Because the bees buzz underground, / we have earthquakes”:**

**Restoration and Regeneration in Chen Li’s Earthquake / Rainstorm Poems**

Li-hsin Hsu

The proposal intends to provide a preliminary investigation of the motif of “restoration” in a number of earthquake and storm poems in the 1980s by an award-winning contemporary Taiwan poet, Chen Li (1954-). Growing up in Hualian on the east coast of Taiwan, Chen Li’s works are deeply invested in the aesthetics of natural disasters as a compelling geo-historical force to subvert existent social hierarchy for potential transformation. Drawing on recent ecocritical turn to material ecocriticism, the presentation suggests that Chen Li’s early poems about natural disasters, coinciding with the emergence of environmental activism in the 1980s and 1990s, articulate a poetic vacillation between the objective and the lyrical, matter and spirit that might also speak subtly to the contemporary concerns of his time about the possibility of environmental restoration, social reformation and spiritual regeneration. His poems written in the 1980s and the 1990s, such as “In a City Alarmed by a Series of Earthquakes” (1980), “Rainstorm” (1981), “Sonnets” (1998) and “On the Island” (1998), reveals what Janet Bennet calls “vibrant matter” in a cognitive paradigm shift from an anthropocentric view to a sharper focus on the agency of the nonhuman world as reconstituting a part of his mythical vision. The presentation thus examines Chen Li’s stylistic experimentation and perspectival switching in these poems and see how a more materiality-oriented geo-political conversation might be emerging / generated from the “vibrant matter” of his earthquake and storm imagery.

**Keywords**: Chen Li, Contemporary Taiwan Poems, Earthquakes, Rainstorms, Material Ecocriticism

**Biography**: Li-hsin Hsu (Ph. D in English Literature, University of Edinburgh) is Associate Professor of English at National Chengchi University, Taiwan. Her research interests include Emily Dickinson studies, Romanticism, Transatlantic studies, Transpacific studies, Orientalism, and Ecocriticism. She has published in a number of international journals, such as the Emily Dickinson Journal, Symbiosis, Cowrie and Romanticism. She is the recipient of the Academia Sinica Research Award for Junior Research Investigators in Taiwan (2019) and was a Top University Strategic Alliance Scholar at UC Berkeley (2018–2019). She has served the Emily Dickinson International Society board and the Los Angeles Review of Books Lit-World Senior Editorial team since 2018. From 2017 to 2021, she was editor-in-chief of The Wenshan Review, an international academic journal devoted to the promotion of interdisciplinary and multidisciplinary approaches to literary and cultural studies. She has guest-edited journal issues on transculture-related topics, including a special issue on “Transatlantic Literary and Cultural Relations: 1776 to the Present” for The Wenshan Review (June 2018), and a special issue on “International Dickinson: Scholarship in English Translation” for The Emily Dickinson Journal (Fall 2020). She has also contributed to a number of edited volumes, such as Ephemeral Spectacles, Exhibition Spaces and Museums: 1750-1918 (Amsterdam University Press, 2021) and Romantic Environmental Sensibility: Nature, Class, Empire (Edinburgh University Press, forthcoming), on topics related to space and race.

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15:35-15:50

Session 6 (ASLE-Korea)

Moderator: Dae-young Kim

**An Environmental Humanities’ Perspective on Public Narration**

**of Anthropocene New Normal in the Margaret Atwood’s *MaddAddam***

Dae-young Kim

This presentation tries to figure out how to recognize and respond to double crises, Climate Change and Corona Pandemic with Environmental Humanities’ perspective. It argues that these issues are treated as ‘Anthropocene New Normal’ for epistemological turn and methodological exploration in terms of daily life. In the level of epistemology, Anthropocene New Normal reveals human-nonhuman material relationships and need for mitigation-adaption strategy as methodological practice in the daily life. This concept can contribute to tone down panicky people and help them to respond to it with new life style.

The narrative attitude of Toby, the heroine of Margaret Atwood’s *MaddAddam*, might simulate how environmental humanities’ perspective of Anthropocene New Normal can be embodied in this era. Specially her attitude of self-possession under uncertainty, finding proper implications of new normal, and suggesting hopeful vision for the future can help Crakers to accept and mitigate new era.

Given this concept and Toby’s narrative style, this presentation argues that it is important to find out traits of Anthropocene Now Normal public narration, which recognizes the realities with environmental humanities and motivates people to do proper lifestyle in the literature study. This presentation may give a theoretical basis to encourage social distancing and wearing mask in with-Corona phase relieving public panic on new normal.

**Keywords**: Climate Change-Corona Pandemic, Environmental Humanities, Public narration, Anthropocene New Normal, Margaret Atwood, *MaddAddam*.

**Biography**: I am currently working as a research professor at Institute of Humanties and Social Sciences and a lecturer at Samcheok Liberal Art Education Center in Kangwon National University, Samcheok, Korea. I have been interested in Environmental Humanities, Anthropocene issues, and local practices in the Climate Change and Pandemic.

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**A Study on the Urban Representation of Korean Poetry since the 2000s**

Hye-won LEE

Since the 2000s, urban representation in Korean poetry has appeared much more inwardly and aesthetically sharply refracted than previous poems. Various aesthetic attempts are made to acutely reveal the realities of this era, when urban life patterns penetrate into even unconsciousness. This study aims to examine the urban features that appear in Korean cities after the 2000s through poems by Lee Ki-in, Cho Dong-beom and Seo Dae-kyung, who write poems that are related to cities among poets who have been active since the 2000s.

In Lee’s poems, the city is a discriminatory space that reflects the social structure that has become more unequal due to neo-liberalism. He indirectly shows his ethical choices through his aesthetic strategy of staring into every nook and cranny of the lives of the weak living in the shadow of the big city.

Cho sharply captures the shadow of death, which is implicit in the consumption of urban space. In his poems, the city is a space filled with cold sparkling stores and “speed” racing at speed. He puts the solitude and danger of a highly civilized and capitalist city in an apocalyptic landscape.

In Seo’s poems, the city is an absolute place of life that cannot be escaped even in dreams. He narrates the lives of such the others in an epic style, and freely crosses the fantastic point that blends with their gaze. Fantasy in his poem strengthens the reality, because he grasps the attributes of modern cities where human alienation has intensified through fantastic speculation.

**Keywords**: Urban Representation, urban problems, Korean Poetry in the 2000s, Lee Ki-in, Cho Dong-beom, Seo Dae-kyung

**Biography**: I am currently working as a professor at Department of Creative Writing and Media Studies in Korea University, Sejong, Korea. I have acquired my doctoral degree at Korea University with the title of “Metaphorical Structure and Aspect for Existence of Desire in Han Yong-un and Kim So-wol’s Poetry.” I teach Korean Contemporary Literature History, Understanding Criticism, Criticism Seminar, Reading World Famous Poems, etc. My research interests cover from Changes in Korean Ecological Literature, Urban Representation Appeared in Korean Poetry, Characteristics of Korean Women's Poetry, to Criticism Education.

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16:00-16:30

Session 7

Moderator: Jyotirmaya Tripathy

**Heritage made Developmental:**

**Culture Conservation, Capital Investment and Urban Planning in India**

Jyotirmaya Tripathy

The postcolonial state’s desire for development is not always limited to material advancement and betterment of living standard for its people, but also an assertion of cultural pride that often converses with the imperatives of development, or even becomes the latter’s expression. Heritage conservation in India, at least in recent times, has not been treated as a cultural and religious pursuit independent of economic implications, but almost invariably as a site of economic development that can not only use heritage as economy but almost convert heritage into economy. Odisha government’s ABADHA scheme (Augmentation of Basic Amenities and Development of Heritage and Architecture), modelled after the Central government’s HRIDAY scheme, spanning over three years (2019-2022) with an outlay of a whopping 3208 crore Indian rupees offers an intriguing site where heritage was mediated by economic potential of heritage, conservation of one was dependent on the destruction of heritage structures and restoration became statist ideology.

The proposed paper will highlight these contradictions in the delivery of ABADHA scheme that left in its trail demolition of scores of ancient mutts, pilgrim centers and libraries, and in the process desacralized those places. This creates an intriguing situation where the pilgrim becomes a tourist, a devotee becomes a consumer and heritage becomes an economic asset. This is on top of eviction of facilities and people from the Heritage Security Zone within 75 meters of the temple wall and the planning apparatuses that go with it. The questions that guide the paper are: how religion and culture are invested with developmental meanings in contemporary India? To what extent conservation and restoration are mediated by state’s desire for control, discipline and capital accumulation? What are the strategies used to justify destruction of heritage and presented as necessary to conserve heritage?

**Key words**: Heritage, development, destruction, conservation, India

**Biography**: Jyotirmaya Tripathy is a member of the faculty of Humanities and Social Sciences at the Indian Institute of Technology Madras, India. He works at the interstices of culture and development and has published in this domain. He can be reached at jyotirmaya@iitm.ac.in.

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**‘Daring to remember’:**

**An Ecopsychological Reading of Sonali Deraniyagala’s *Wave: A Memoir of a Life after the Tsunami***

Swarnalatha Rangarajan

The Indian Ocean Tsunami of 2004 can be considered to be a complex, imbricated palimpsest in which any single story does not do justice to the ‘slow violence’ wrought in the life of survivors – both human and other-than-human. This paper attempts to study the semantics of restoration through the analysis of *Wave*, a synecdochal Tsunami memoir, by Sonali Deraniyagala, a Sri Lankan memoirist and economist, who lost her husband, two sons and parents to the unannounced giant wave. The moment of tragic disaster is set in a beach hotel in Sril Lanka’s Yala National Park, a mute symbol of the systemic destruction of the island’s ecology due to tourism, war ecologies and industrialism. This paper discusses how traditional theoretical approaches to the trauma narrative revolving around the question of survivor’s guilt and memorialization are mediated by nature in this memoir, thereby causing a shift from a psychological to an ecological orientation of reality. The environment is a major actor and motive force in the narrative which is suspended between the two time scales of rapid, destructive time and the slow, tortuous time of the limbo engulfing the survivors. Sonali Deraniyagala’s narrative employs an ecopsychological perspective that details the reawakening of the painful memories of a pre-Tsunami life in moments of solitude against the backdrop of non-human nature. Deraniyagala refers to her narrative as a ‘coming out’ hinting at the fact that her loss and inner scarring has the capacity to shock and fill the hearer with dread. This trauma is healed in places that have no temporal or spatial connection with the site of tragedy. The sighting of blue whales in Marissa island and the expedition undertaken in the icy, desolate landscape of Sweden are moments of immersive healing and calm in this chiaroscuro memoir. The memoir’s ecopsychological perspective is the embedding matrix that helps Derinyagala’s writing to become a tool of survival, a resilience practice as well as a spiritual way of walking with the dead.

**Keywords**: Ecopsychology, Resilience, Tsunami, Survivor guilt, Semantics of Restoration

**Biography**: Swarnalatha Rangarajan is Professor of English at the Department of Humanities and Social Sciences, IIT Madras and is passionate about environmental humanities. She is the founding editor of the *Indian Journal of Ecocriticism* (IJE). Her academic publications include *Ecocriticism: Big Ideas and Practical Strategies*(2018) and co-edited works titled *Ecoambiguity, Community, and Development* (2014) and Ecocriticism of the Global South(2015). She is the co-translator of *Mayilamma: The Life of a Tribal Eco-Warrior* (2018). She is one of the series editors for the Routledge Studies in World Literatures and Environment and the co-editor of the Routledge *Book of Ecocriticism and Environmental Communication* (2019).

Her short fiction has appeared in anthologies of publishing houses like Penguin, Zubaan, Westland, New Asian Writing, South Asian Review to name a few. Her poetry has appeared in the collection *All the Worlds Between* (Yoda Press, 2017) and in Muse India. Her debut novel, *Final Instructions*,was published by Authorspress in 2015. She has co-edited a collection of interviews with Contemporary Women Writers from Tamil Nadu titled *Lifescapes* which was published by a leading feminist press, Women Unlimited in 2019. She is currently working on a book project that addresses the concerns of both ecocriticism as well as the medical humanities.

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**Zen and the art of imagined matter: annihilation and restoration in William Carlos Williams’s material ecopoetics**

Enaiê Mairê Schlögel de Azambuja

In *Spring and All*, William Carlos Williams delineates his theory of the imagination as an actual force comparable to electricity or steam, thereby capable of generating actual material existence, since its products are transfused with the same forces which transfuse the earth. This generative capability, however, depends on an equal capacity for loss and destruction. Whilst, in Williams’s poetry, the imagination enables the annihilation of all living and non-living things in the world, he also envisions its subsequent restoration in the manner of a “perfect plagiarism”, a repetition of the pre-existing material world where everything is reproduced as it once was. This “change without a difference”, in Allen Dunn’s words, relates to one of the most fundamental premises of Zen-Buddhist philosophy, the cyclical process of enlightenment. This is achieved by 1. an initial suspension of reality as defined by reason and language; 2. the emptying of all conceptual understanding; 3. the acknowledgment of the unspeakable and non-conceptual, ultimate Reality; and, finally, 4. the recognition that all things pertaining to this Reality exist as such, in their own material right. In this paper, I explore the relations between Williams’s theory of the imagination and his contact, albeit indirect, with Zen Buddhist philosophy. I argue that a Zen framework for understanding Williams’s theory of the imagination promotes a change in perception and, in turn, enables awareness of the importance of materiality to ecopoetics. In this sense, a material ecopoetics founded on the concept of the imagination as a physical force resonates with current material ecocritical discourses, particularly Jane Bennett’s concept of distributive agency and *thing-power*, i.e., a vital force intrinsic to materiality, as well as Iovino & Oppermann’s definition of *storied matter*. Ultimately, Williams’s imagination promotes a change in perception capable of reframing ecopoetics and indicating its effects upon the material world.

**Keywords**: William Carlos Williams, imagination, Zen-Buddhism, material ecopoetics

**Biography**:Enaiê Mairê Schlögel de Azambuja is an AHRC TECHNE funded doctoral student at the University of Surrey, United Kingdom. Her thesis, entitled “The Anthrodecentric Lyric: Zen Buddhism and Ecopoetics in Twentieth-Century American Verse”, aims at analysing the contribution of Zen Buddhism to the development of ecopoetics in early-twentieth-century American poetry. She has an MA in English Literature from Stockholm University, Sweden, and a BA in Brazilian and English Literatures from Universidade Federal do Paraná, Brazil.

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**Rethinking Ecological Stewardship: To Live with Novel Ecosystems**

Masato Tobari

Ecological restoration requires references to restore the designated places to the certain states, in other words, to bring ecosystems back to their trajectories. For instance, gray wolves were reintroduced to Yellowstone in 1995 to prevent trophic cascade. However, climate change imposes moral question on us; what is the extent of our responsibility? Climate change caused by human activities makes a distinction between natural disturbances and human disturbances indefinable.

Ecological restoration is significantly connected to our responsibility for nature stemmed from Christian stewardship; God gave us the role of a caretaker for nature created by God. Separated from other creatures to nurture them, human gained authority to make a profitable use of natural environment. Ecological stewardship argues moderate utilization of natural resources for economic reasons as typified by sustainable practices. The stewardship makes us recognize our abilities to protect or restore ecosystems. If we influence on earth through climate change, the range of restoration would cover whole land, sea, and sky. It may cause a result to strengthen our belief that we are superior to nature.

One way to overcome anthropocentrism is that we acknowledge wildness in the artificial environment. American writer, Emma Marris suggests that wildness is intrinsic even to city gardens and backyards, because of uncontrollable and unpredictable growth of plants and vital weeds. American historian, Dan Flores mentions how exotic weeds drive away native species in the West. Conservation strategies were stood at the crossroads, since novel ecosystems prevailed on the globe; human agency such as greenhouse gas emissions and radioactive contamination altered previous ecosystems. It’s possible that human interventions result in unintended consequences, so that restoring ecological trajectories isn’t always our best option. Based on the above, I examine how we manage wildlife in novel ecosystems in terms of moral responsibility.

**Keywords**: moral responsibility, restoration, stewardship, trajectory, wildness

**Biography**:Part-time Lecturer of Nippon Institute of Technology/ Field of study: American Literature, Environmental Ethics

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16:30 Closing Ceremony

Saturday (October 23)

2021/10/23

8:50-9:00 Opening Ceremony

2nd Theme

**“Ecocriticism and the COVID-19 Crisis”**

One year has passed since the outbreak of COVID-19 to which ecocriticism and ecocritical narratives need to respond to make sense of this “actuality.” Should COVID-19 be considered a phenomenon of the “Anthropocene,” and should our understanding of “Anthropocene narratives” be revised by this pandemic? Diverse questions come up to our minds regarding the environmental humanities in the age of the global pandemic.

We received many proposals for the previous CFP on the theme “Rethinking Restoration.” When the CFP was closed, and we were about to prepare for the 2020 ISLE-EA last spring, we encountered the outbreak of COVID-19, which was followed by an unprecedented transformation in our lives, thoughts, and language. The pandemic’s overwhelming impact has convinced us to make an additional call for proposals on the theme, **“Ecocriticism and the COVID-19 Crisis,”** reflecting our situation today in the age of the global pandemic. This additional theme will give the 7th ISLE-EA symposium a significant opportunity to address how we as ecocritics could face COVID-19 and envision the “post” COVID-19 period.

9:00-9:10

Session 8

**Restoration Through Storytelling and Ritual in Thomas King’s *Green Grass, Running Water* and Ishimure Michiko’s *Lake of Heaven***

Shoshannah Ganz

This paper plans to explore the rituals associated with traditional practices in Japan and Canada and how these are threatened by the impact of building dams and relocating communities. Central to the two stories are the impact of the dam on the practices of Obon and the Sun Dance. Thomas King’s *Green Grass, Running Water* and Ishimure Michiko’s *Lake of Heaven* show the complexity of the communities’ response to the building of the dams. These authors explore the complex interplay of resistance and complicity by members of the community to the changes brought about by industrialization; these books also explore how the human and more-than-human relationships that form the community are impacted by the dam. As demonstrated in both the Japanese and Canadian context, the continuity of the community, in the face of losses of livelihood, land, and life, is made possible through the power of ritual and storytelling. While these narratives could be read as records of the destruction of a way of life through the building of dams and the relocating of communities, these narratives can also be read as giving hope that the community can be healed through intergenerational memory enacted through stories and ritual. Furthermore, through the parallel readings of literary texts of Japan and Canada, this paper argues for the complementary practices of literary and environmental activism across cultures and demonstrates the shared problems, values, and solutions that transcend historical and cultural specificity to ultimately give hope to the global community. This paper also argues that the traditional practices and stories in both Japan and Canada anticipate materialist and scientific approaches to environmental problems, including in this case the impacts of damming waterways and changing the water cycle. Finally, this paper shows how more fundamental shifts in consciousness can precipitate changes to the individual, community (human and more-than-human), and to the practice of the arts. Likewise, this paper argues that the arts play a fundamental role in keeping the stories and rituals alive and in bringing about changes in consciousness.

**Biography**: Shoshannah Ganz is an associate professor of Canadian literature at Grenfell Campus, Memorial University, in Newfoundland, Canada. In 2008 she co-edited a collection of essays with University of Ottawa Press on the poet Al Purdy. In 2017 she published *Eastern Encounters: Canadian Women’s Writing about the East, 1867-1929* with National Taiwan University Press. Shoshannah just completed a manuscript entitled *Now I Am Become Death: Industry and Disease in Canadian and Japanese Literature.* This book is currently being revised for McGill-Queen’s University Press.

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9:10-10:40

Graduate Students Forum

Moderator: Ayumi Egawa

**Touch and Contact - Cross Cultural Discussion in ISLE-EA 2021**

Po-hsi Chen, Ayumi Egawa, Hiroki Ito, Xu Jiayi

Yuka Miyake, Wisarut Painark, Gayatri Thanu Pilla

Discourse on sensitivity toward touching has been transformed in the COVID-19 pandemic. The Government of Japan announced a guideline to reduce person-to-person contact by eighty percent. In this situation, we would like to think about the following questions through each case study or work analysis; what does such avoidance of contact ask us? More fundamentally, what is contact?

We’ll have cross cultural discussion after giving individual short presentations. As international presenters have different social and cultural backgrounds, we would be able to realize our cultural bias through discussions.

This topic ‘Touch and Contact’ would be felt ambiguous. A Japanese philosopher, Sakabe Megumi argued that ‘touching’ is a fundamental activity that enables us to exist in the world. As the English word ‘touch’ means not only physical contact but also influence toward mind, ‘touch’ forms a complex area that cannot be divided into duality, mind and body.

Presenters are able to put their original theme based on the main topic. For example,

―Touching and something (infectious disease, taboo, avoidance, distance, etc.)

―Sense of touch in relation to other senses

―History of contact in a place

―Comparison and classification of contacts in specific situations

**Keywords**: touch, contact, infectious disease, distance

**Biographies**:

1. Po-hsi Chen: His abstract and bio are attached below

2. Ayumi Egawa: Ph.D. student of Waseda University/ Field of study: Sociology

3. Hiroki Ito: Ph.D. student of Waseda University/ Field of study: Modern Japanese Literature, Folklore

4. Xu Jiayi:

5. Yuka Miyake: Ph. D. student of the University of Tokyo/ Field of study: Postcolonial Literature in English

6. Wisarut Painark:

7. Gayatri Thanu Pilla:

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**\*** Po-hsi Chen’s abstract and bio

**Pre-Democratic Animal Triste:**

**Bestial Horror and Comedy in *Fragrant Formosa***

Po-hsi Chen

The mid-1980s were hailed as the beginning of the environmental movement in Taiwan, with a series of realist representations of anti-pollution protests and the rise of independent documentaries and reportage. However, the predominance of realist photojournalism does not mean that it was the only legitimate way to represent environmental transformations. By analyzing the visual representations of human-animal relationship in *Fragrant Formosa* (*Fenfang baodao*,1975, 1980-81), a government-sponsored TV docuseries, this paper explores how different movie genres offer alternatives to reconfigure the human-animal relationship. Building on scholars on animal images, I situate the human-animal relationship in *Fragrant Formosa* within the drastic urbanization and industrialization processes in Taiwan during the 1970s.

I first note that the emergence of animal’s visual images as a *spectacle* was predicated on the retreat of animals from real-life human experiences. During this process, the boundary between animals and humans became increasingly distinct, as illustrated by the images of zoos and livestock markets in *Fragrant Formosa*. Second, I argue that this human-animal boundary serves to reaffirm the humans as the ultimate master in this relationship. Although *Fragrant Formosa* already reveals inchoate consciousness of animal rights, the object of animal protection was selective: While the domesticated livestock (such as cows) was given sympathy, the more ferocious, threatening beasts (such as tigers and snakes) are shown to be under full human control. Finally, drawing on the ideas of “animal horror” (Gregersdotter, et. al. 215)—after which I also coin “animal comedy”—I argue that these genres present an alternative to reimagine the human-animal relationship in a way that transcends anthropocentric human gaze and visual realism.

**Biography:** Po-hsi Chen is currently a postdoctoral fellow at the Research Institute for the Humanities and Social Sciences, affiliated with the Ministry of Science and Technology in Taipei. He holds a Ph.D in East Asian Languages and Literatures from Yale University. His research interests and areas of specialization include postwar Taiwanese literature, the cultural Cold War, and global leftism. He is currently working on two projects—the history of the Golden Horse Awards in Taiwan and the notion of “extremity” in modern Chinese environmental discourse.

10:40-10:55

COVID-19 Session

Moderator: Ikue Kina

**Re-reading *Ecotopia* in the Covid-19 Pandemic Era**

Kiseong Kim

The human race is now experiencing a worldwide dystopia due to the coronavirus pandemic. According to scientists, the fundamental cause of the pandemic is destruction of wild forests by humans, which has been increasing the risk of zoonotic infection. Excessive overcrowding of society has also fueled the pandemic outbreak. From this point of view, we can say that the fundamental solution could be found, not in mass-production of vaccines, but in recovery of destroyed ecosystems. What does this mean? What does such a society look like?

Ernest Callenbach's *Ecotopia* would be helpful in answering these questions. Ecotopia is a nation founded on the idea of pursuing an ecologically sound and stable life. After the three northwestern states succeeded in secession from the USA, they first devoted themselves to the regeneration of forests. In the same context, Ecotopia reorganized its spatial plan around mini-cities which had a population of less than 10,000. These mini-cities were very effective in addressing overcrowding problems in urban areas.

Ecotopia is also a society where the need for mobility has considerably decreased. Picturephones are widely used instead. The medical system of Ecotopia is also highly decentralized, putting emphasis on the principles of prevention and personal care. We can't overlook the fact that Ecotopia established an alternative economic system that could sustain a high quality of life without compromising ecological stability. Interestingly, some of the main policies were very similar to today's Green New Deal, or the basic income scheme, which have been gaining traction under the Covid-19 pandemic.

Strictly speaking, there is no direct relationship between Callenbach's ideas found in his novel and today's pandemic. Nevertheless, I think *Ecotopia* greatly inspires us in envisaging a desirable post-pandemic world.

**Keywords**: Green utopia, Ecotopia, Pandemic

**Biography**:Kiseong Kim is an associate professor at Yamanashi University, Japan. He teaches modern political theory and environmental politics while studying an ecologically sustainable society. He is also interested in environmental thoughts, environmental discourses, and green utopian literature. He received his Ph.D. (1996) in Political Science from Yonsei University, Seoul, South Korea. He was a JSPS postdoctoral researcher (1998-2000) at Ritsumeikan University, Kyoto, Japan. He participated as a co-author (2018) of the Encyclopedia of Environmental Economy and Policy published by the Japanese Society for Environmental Economics and Policy Studies.

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**The Environmental Consequences of Declining Carnal Memories under COVID-19**

Ikue Kina

COVID-19 seemingly contributes to slowing down the pace of global capitalism. The clearer water and cleaner beaches on the resort islands worldwide remind us of the negative impact of tourist activities and human mobilization on environmental sustainability. However, the pandemic cannot be the ultimate response to Anthropocene as it entails a different consequence that would interfere with our ecocritical thought process: the absence of physicality in human contacts. Living “the new normal” with physical distance from other beings is an environmental consequence because a lack of physical contact with human and non-human others impedes people’s carnal/sensory knowledge and memories. How physical contact and sensory experience affect a human relationship with human and non-human others has been a pivotal issue for environmental writings and ecocriticism, particularly for ecofeminism, which has proclaimed a “body” as a convergent site of sensory experiences or a cognitive base enabling one to connect with other human and non-human beings. The sensory experience as a woman prompts their somatic knowing in which they urged living beings to be connected rather than separated. The conscious depictions of sensory experience as a way to be connected with the land and environment are especially compelling in the stories written by indigenous women writers.

I am inquiring in this presentation how COVID-19 potentially limits women’s sensory experience and how the restriction may affect the human imagination for their relationship with other beings. Examining such indigenous writers as Leslie Marmon Silko and Haunani-Kay Trask, I will contend the carnal memory that is so critical for those writers to decolonize their bodies and speculate what limited physicality because of COVID-19 could or could not deprive them of the sense of being connected with other lives.

**Keywords**: sensory experience, indigenous literature, ecofeminism

**Biography**:Ikue Kina is a professor of American literature at the University of the Ryukyus in Okinawa. She is the author of *Topology of Home: Ecocritical Sense of Place and Belongingness* (published in Japanese, 2011) and a translator of short stories and essays written by Okinawan writer Tami Sakiyama. Her research interests include gender and ethnicity in American literature, indigenous women writers, and ecofeminism.

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10:55 Closing Ceremony