



Canada-Japan 90 Years

Canada-Japon 90 ans

日加修好90周年

L.M. Montgomery International Conference at Reitaku University

Program & Summary



June 22nd & 23rd, 2019

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Organizing Committee

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Etsuko Ishii (石井英津子) (Lecturer at Tokyo Women’s Medical University / Kyoritsu Women’s University / Meiji University)

Assistance and Support

Reitaku University (麗澤大学)

The Japanese Association for Canadian Studies, JACS (日本カナダ学会)

Reitaku Society for American and British Cultures (麗澤大学英米文化研究会)

Special Thanks to

Reitaku University Tea Ceremony Club (Omote-Senke) (麗澤大学表千家茶道部)

The Shunkan Project OB Production Team of the Reitaku University English Drama Group (麗澤大学英語劇グループ OB 公演『俊寛』プロダクションメンバー)

Venue: “Kaede” Building of Reitaku University (2-1-1, Hikarigaoka, Kashiwa, Chiba)

Conference Greeting

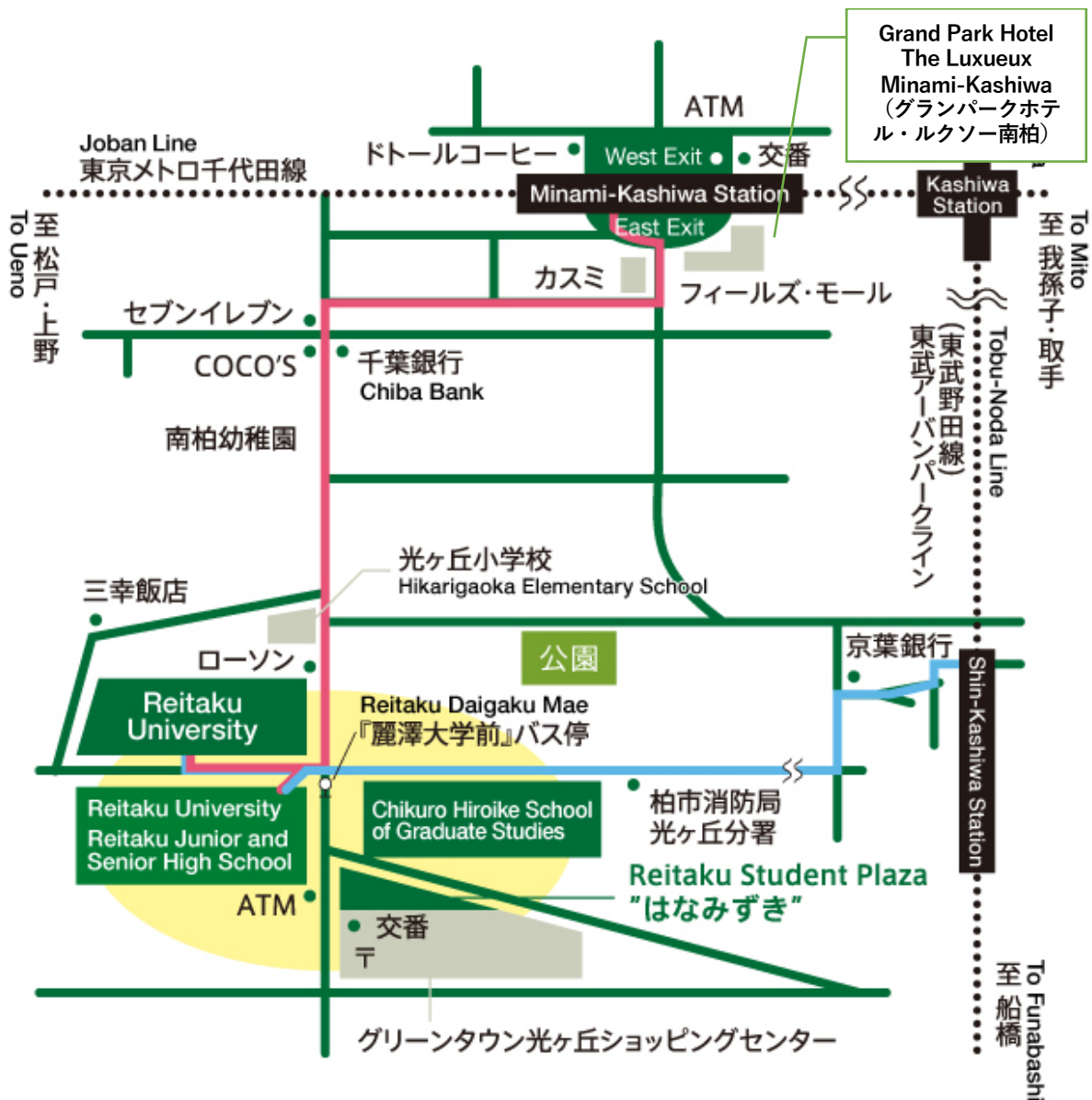
Kristie Collins, Conference Chair

Welcome to the first L.M. Montgomery conference to be held in Japan! On behalf of the entire “L.M. Montgomery and Canadian Literature Abroad” conference organizing committee, I am delighted to welcome presenters from Canada, Germany, Finland, Norway, Japan, and the United States, as well as guests and attendees from near and far, to this special event at Reitaku University. Over the course of the conference weekend, we look forward to hearing talks on a variety of themes and topics related to Montgomery’s legacy, and to exploring the ways in which great literature and compelling characters can build bridges across cultures and forge deeper cultural understanding and friendship between nations. We are also proud to share some traditional Japanese culture over the span of the weekend, and I hope that many conference attendees will take some time to join us during the lunch breaks to learn about Japanese tea ceremony and Kabuki theatre. I have no doubt that many “kindred spirits” will find each other over these wonderful few days!

This year marks a particularly special occasion for Canada and Japan as 2019 commemorates 90 years of diplomatic relations between our two countries. On a more intimate scale, 2019 will also be remembered as the inaugural year of study abroad for Reitaku University students at the University of Prince Edward Island, where students will have the opportunity to learn more about L.M. Montgomery and the world of *Anne of Green Gables* up close. In fact, these themes of personal, cultural, and diplomatic bridges remain at the heart of the conference plenary talks. For the first plenary, on Saturday June 22nd, with “Growing Up With Anne: an unexpected feminist journey,” I will share my own personal and professional journey, having been raised in Prince Edward Island, and then (re)discovering my love of *Anne of Green Gables* after settling in Japan and finding my research calling in female singleness studies. On Sunday June 23rd, JACS Vice President, Professor Norie Yazu will deliver a plenary on “90 Years of Canada-Japan Diplomatic Relations—Friendship Forever,” which chronicles the rich relationship developed by these two nations. Detailing the reciprocal exchange of cultural, political, educational, and commercial support between Japan and Canada over nearly a century of diplomatic ties, Professor Yazu’s talk captures the significance of the bridge built between Canada and Japan. Along with the four conference panel themes, “Anne and Modern Japanese Literature,” “L.M. Montgomery’s Life and Times,” “L.M. Montgomery and Translation,” and “L.M. Montgomery and Popular/Consumer Culture,” I sincerely feel that even Anne Shirley would agree that this conference offers true “scope for the imagination.”

Thank you very much for joining the “L.M. Montgomery and Canadian Literature Abroad” conference, and I wish all presenters and attendees a memorable and enjoyable weekend.

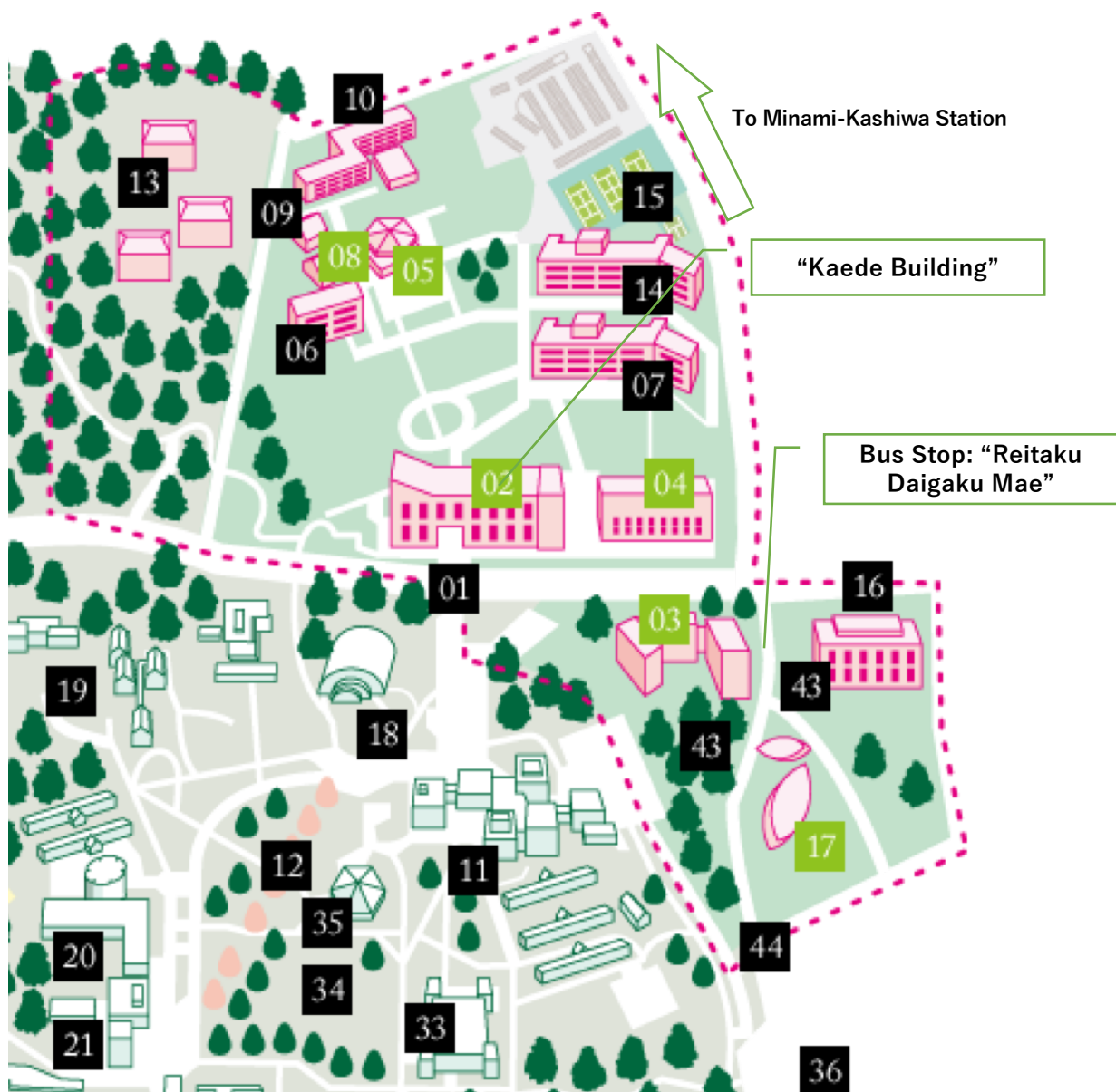
Access Maps



Take the JR Joban Line local service (directly linked to the Metro Chiyoda Line), and get off at Minami-Kashiwa Station. Take the Tobu bus (**Bus Stop #1**) at the East Exit (170 yen for one way); the ride takes about 4 minutes. Get off at **Reitaku Daigaku Mae Station**. From Minamikashiwa Station, it takes 20 minutes on foot. (JR 常磐線各駅停車 (地下鉄千代田線直通) 「南柏」下車、東口より東武バス (1 番乗り場) に乗車で約 4 分 (片道 170 円)。「麗澤大学前」下車。徒歩の場合は 20 分)

The Grand Hotel Luxueux (1 min. walk from the East Exit of Minami-Kashiwa Station)

<<https://lxminamikashiwa.owst.jp/en/>>



Bus Stop “Reitaku Daigaku Mae” is located between #03 (“Asunaro” Building) and #16 (Life-long Education Center & Graduate Course Building). #02 (“Kaede” Building) is the conference venue. Many buildings in the campus have named after plants like “Kaede” (maple), “Asunaro” (hiba arborvitae), “Hiiragi” (holly), and “Hanamizuki” (dogwood).

For more information, please access the following page (Japanese Only)

<<https://www.reitaku-u.ac.jp/campuslife/campus-map.html>>

PROGRAM

Saturday, June 22nd, 2019

9:00- 17:00 Registration at “Kaede” Building (校舎かえで) in Reitaku University

10:00-10:20 Welcome and Opening Remarks

Kristie Collins, Conference Chair / Reitaku University

Kazunobu Horiuchi (堀内一史), Vice-President of Reitaku University

10:30-11:45 Panel 1: “Anne and Modern Japanese Literature”

Moderator: **Ikuko Matsumoto** (松本郁子), Toyo Eiwa Archives / Ph.D. Student of the University of Tokyo

Hiromi Ochi (越智博美), Hitotsubashi University, Japan

“Book Women” Around Anne

Joan Ericson, Colorado College, USA

“Problem: literature for children: Situating *Anne of Green Gables* in Post-WWII Japanese Children’s Literature”

Patricia Sippel, Toyo Eiwa University, Japan

“Loretta L. Shaw and the Commitment to “Character Building Literature” in Modern Japan”

11:45-13:00 Lunch

Reitaku University Japanese Tea Ceremony Club (Omote-Senke School) displays and serves Japanese tea

13:00-13:45 Plenary 1

Greetings: **Nobuyuki Sato** (佐藤信行), President of the Japanese Association for Canadian Studies / Chuo University, Japan

Keynote Speech 1: **Kristie Collins**, Conference Chair / Associate Professor and Head of the English and Liberal Arts program, Reitaku University, Japan

“Growing Up With Anne: An unexpected feminist journey”

13:45-15:00 Panel 2: “L.M. Montgomery’s Life and Times”

Moderator: **Lay Sion Ng**, Lecturer, Center for English Communication, Reitaku University

Kazuko Sakuma (作間和子), Sophia University, Japan

“Higher Education for Women and the Lasting Popularity of *Anne of Green Gables* in Japan”

Hiroko Washizu (鷺津浩子), University of Tsukuba (professor emerita), Japan

“Dry Island: Drinking in L.M. Montgomery’s Anne series”

Etsuko Ishii (石井英津子), Tokyo Women’s Medical University, et. al., Japan

“The Orphans in L.M. Montgomery’s Works and Influences in Japan”

15:00-15:15 Coffee Break

15:15-17:00 Special Film Screening (*Looking for Anne*)

18:00-20:00 Banquet at Grand Park Hotel The Luxueux Minami Kashiwa

Greetings by **Hisayuki Hikage** (日影尚之), President of the Reitaku Society for American and British Cultures / Reitaku University

Sunday, June 23rd, 2019

9:00-14:00 Registration at “Kaede” Building in Reitaku University

9:30-10:30 Plenary 2

Keynote Speech 2: **Norie Yazu** (矢頭典枝), Vice-President of the Japanese Association for Canadian Studies / Kanda University of International Studies

“90 Years of Canada-Japan Diplomatic Relations—Friendship Forever”

(Introduction by Toshihiro Tanaka (田中俊弘), Vice-President of the Japanese Association of Canadian Studies / Reitaku University)

10:30-10:45 Coffee Break

10:45-12:00 Panel 3: “L.M. Montgomery and Translation”

Moderator: **Alessandro Grimaldi**, Lecturer, Center for English Communication, Reitaku University

Susan Erdmann, University of Agder, Norway

“Fairy Tales, Dreams, and Poetry: Anne Shirley in Norway”

Laura Leden, University of Helsinki, Finland

“Silencing Unconventional Girlhood: Censorship in the Swedish Translation of
L.M. Montgomery’s Emily Trilogy”

Audrey Loiselle, Translation Bureau of Canada

“The Marvellous Mrs. Rachel”

12:00-13:30 Lunch & Special performance (The OB members of Reitaku University

English Drama Group shows a part of their ongoing production *Shunkan* (俊寛) based on a
Kabuki play)

13:30-14:45 Panel 4: “L.M. Montgomery and Popular/Consumer Culture”

Moderator: **Lay Sion Ng**, Lecturer, Center for English Communication, Reitaku University

Yukari Yoshihara (吉原ゆかり), University of Tsukuba, Japan

“Imagination for Survival in Anne of Green Gables and Bungo Stray Dogs”

Hisayuki Hikage (日影尚之), Reitaku University

“Literary Ambition, Consumer Culture, and Professional Identity in L.M. Montgomery’s Anne
of the Island”

Carolyn Sandner, independent scholar, Germany

“Across All Borders: Anne’s universal search for identity and its renderings in worldwide fan
labor”

14:45-15:00 Closing Remarks and Thanks

Kristie Collins, Conference Chair / Reitaku University

Shin Watanabe (渡邊 信), Vice-President of Reitaku University

PANEL 1: *Anne* and Post-War Japanese Literature

Hiromi Ochi: “Book Women” Around *Anne*

This paper is an attempt to situate the Japanese translation of *Anne* books in the broad context of Cold War cultural politics involving post-World War II Japan, especially the network of female translators and librarians and their agency, which has rather been invisible in the shadow of male dominated Cold War cultural diplomacy.

Recent scholarship has shown how book translation was under the control of GHQ/SCAP (General Headquarters/Supreme Commander for the Allied Powers) and after the occupation the book program was operated by the United States Information Service (USIS). As a part of the program, translation was considered an important vehicle of U.S. cultural policy and promoted by the USIS.

Children’s literature was an important field that concerned nurturing children in post-war democratic Japan. *Anne*’s translator Hanako Muraoka had a voice in children’s education and worked closely with Momoko Ishii, a distinguished writer and translator of children’s books. They founded Katei Bunko Kenkyukai (Home Library Research Group). The group was supported by Asia Foundation, which was later found funded by the CIA, and was offered a room for their meetings at the International House, Tokyo (a product of the Rockefeller Foundation’s project) by its chief librarian Naomi Fukuda, a prominent librarian and a close friend of another translator Shiho Sakanishi, who was affiliated with the Rockefeller Foundation. A consideration of the reception of *Anne* and other translation of children’s books in this light will lead us to see the significance of that female network.

Speaker biography:

Hiromi Ochi is a professor at Hitotsubashi University, Tokyo. Her research interests include the literature of the American South and Cold War literary politics. Her publications include: “Cultural Occupation and American Literary Studies,” *The American Review* 50 (2016): 21-43 [in Japanese]; “Democratic Bookshelf: American Libraries in Occupied Japan” in *Pressing the Fight: Print, Propaganda, and the Cold War*. Eds. Greg Barnhisel and Catherine Turner (University of Massachusetts Press, 2010): 89-111.

Panel 1: *Anne* and Post-War Japanese Literature

Joan E. Ericson: “‘Problem’ literature for children: Situating *Anne of Green Gables* in Post-WWII Japanese Children’s Literature”

It may come as a surprise to some people that literature written for a child audience often mirrors adult literature. Moreover, we often see an interaction with contemporary societal concerns, presented through the eyes of a child, by an adult author.

During the Meiji Period (1868-1912), the new concept of the modern child became a focus of universal education and a growing interest in what that child should read. We see a wide gamut of literature for the future citizens of the new Japan. Pedagogic literature gave a common grounding to the textbooks commissioned for the new required educational system, translations of non-Japanese children’s literature opened up boundaries, “fantastic” literature inspired a childlike imagination, and proletarian children’s literature provided real-life situations to help children of all social classes navigate social problems. During WWII, censorship restricted the kinds of literature, including literature for children, to that which supported the war effort.

In the aftermath of WWII, with the loosening of censorship, much in the vein of the earlier proletarian children’s literature in which children tried to wrestle with real-life social problems, there was a focus on “problem” literature for children (e.g., *Nijuuyon no hitomi* (Twenty-Four Eyes) by Tsuboi Sakai, 1952). It is within this context that the 1952 publication of the translation of *Anne of Green Gables* found a receptive audience. The story of an orphaned girl who overcame hardships resonated with those hardest hit by the devastation of war.

Speaker biography:

Joan E. Ericson is Professor of Japanese at Colorado College and Chair of the Department of German, Russian, and East Asian Languages. Author of a variety of works, including *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature* (University of Hawaii Press, 1997), editor of *Manga Botchan* (Yumani, 2011), and co-translator of tanka by survivors of the March 2011 disasters in northeastern Japan in *The Sky Unchanged: Tears and Smiles* (Kodansha, 2014), she is currently working on a book-length manuscript on the history of Japanese children’s literature. She teaches courses on Japanese Children’s Literature, Gender, Literature and Manga, and Japanese Language and Culture.

Panel 1: *Anne* and Post-War Japanese Literature

Patricia Sippel: Loretta L. Shaw and the Commitment to “Character Building Literature” in Modern Japan

In 1923, Loretta Leonard Shaw (1872-1940), representative in Japan of the Missionary Society of the Church of England in Canada, wrote: “Japan has become a nation of omnivorous readers. Unfortunately... much of the old literature is so obscene that it would not be tolerated in western countries. Added to this, the worst type of modern novel, especially French and Russian, has been freely translated and the bookshops are flooded with literature that tends to lower the moral tone” (Shaw, *Japan in Transition*). Sent to Japan as an educational missionary in 1904, Shaw worked for more than two decades as a teacher at the Bishop Poole Memorial School in Osaka and from 1931 as head of the department for women’s and children’s literature at the Christian Literature Society in Tokyo. In her teaching, editorial work, writing, and speeches, Shaw stressed the educational and moral power of good literature, including original stories and translations. At the Christian Literature Society, she found a fellow advocate in Muraoka Hanako, whose work included issuing a children’s monthly magazine, *Little Children of Light*. It was to Muraoka that Shaw gave a copy of *Anne of Green Gables* as a parting gift before leaving Japan in 1939. Using Shaw’s writings and other specialized works such as Muraoka Eri, *An no Yurikago: Muraoka Hanako no Shōgai* (2011), this paper aims to examine Shaw’s commitment to “good literature” and the convergence with Muraoka Hanako’s goals and achievements. It suggests not only why Shaw and Muraoka saw *Anne of Green Gables* as suitable for Japan but also why its heroine has held such appeal for generations of female readers.

Speaker biography:

Patricia Sippel is a professor of Japan Studies at Toyo Eiwa University. Her basic specialization is in local government, flood control policies, and environmental issues in early modern Japan. She has published monographs on the history of Methodist (and later United Church of Canada) missionaries of the Woman’s Missionary Society (WMS) in Japan, including “Surviving Japanese Militarism: Canadian Educators at a Christian Girls’ School” in *Asian Cultural Studies*. International Christian University, No. 38 (2012): 31-45, and 「カナダ合同教会アーカイブズ資料より～緊迫する国際情勢下のコーテス書簡(1925-1941 年)を読む」 『資料室だより』 No. 89 (2017): 1:7.

PANEL 2: L.M. Montgomery's Life and Times

Kazuko Sakuma: Higher Education for Women and the Lasting Popularity of *Anne of Green*

Gables in Japan

Since *Anne of Green Gables* was first published in Japan in 1952, the book has been particularly popular among Japanese women, compared with women in other countries. In the years following the Second World War, Japanese readers' interest in American culture, including its lifestyle and fashion, extended to an interest in Canada. Even the novel conveys foreignness, its depiction of education for women was and still is relevant to Japanese women. This presentation focuses on Anne's decision to give up the Avery scholarship for a college education and become a teacher in order to stay with Marilla after Mathew's death. Anne says merrily, "There is no sacrifice... I'm just as ambitious as ever. Only, I've changed the object of my ambitions." Although Anne does not call it so, such a familial sacrifice was familiar to Japanese readers, in the context of Japanese culture and historical trends. Data show that in Japan, only 2.4 percent of women could go to university in 1954 while 50.1 percent of women went to university in 2018. However, other data also show that there is still gender discrepancy in the rate of attendance to universities in some provinces. Through Montgomery's depiction of Anne's decision and Anne's positive attitude toward creating a meaningful life in her situation, Montgomery's message that Anne "knew that flowers of quiet happiness would bloom along it [the road]" beyond the bend resonated and still continues to resonate with Japanese women, helping to explain the novel's lasting popularity.

Speaker biography:

Kazuko Sakuma teaches English and Literature at Sophia University in Tokyo, Japan. Having completed her M.A. and Ph.D. programs in Literature at Sophia University, she has published several articles on nineteenth- and twentieth-century women writers including L.M. Montgomery. Her fascination for Montgomery's work is reflected in her current research interests such as Montgomery and gender, and the reading of *Anne of Green Gables* and her later works.

PANEL 2: L.M. Montgomery's Life and Times

Hiroko Washizu: Dry Island: Drinking in L. M. Montgomery's *Anne* series

One of the most memorable episodes in *Anne of Green Gables* (1908, I of the *Anne* series) is when Diana gets drunk on Marilla's homemade currant wine. Though this episode is warmly remembered in *Anne of Avonlea* (1909, II) and in *Anne of Ingleside* (1939, VI), it has received little individual critical attention as it fits into the recurrent story pattern of the series – misunderstanding, understanding and reconciliation.

A closer reading, however, offers a key to a cultural background of drinking on Prince Edward Island at the beginning of the twentieth century. Marilla's currant wine raises objections: "certain of the stricter sort [of Avonlea], Mrs. Barry among them, disapproved strongly of it" (I: XVI); Marilla continues to make the wine, according to Anne, "in spite of the minister and Mrs. Lynde" (VI: I).

Objections to drinking, though, are not always dominant on the island. Aunt Grace in *Anne of Windy Willows* (1936, IV), complaining how things get worse with time, remembers her wedding when her father provided "twenty gallons of liquor." Between Aunt Grace's wedding and Marilla's wine-making, the island became dry with the Prohibition from 1900 to 1942. In this presentation, I will try to situate the *Anne* series in PEI's drinking history and see how the Prohibition tacitly shapes the fictionalized island.

Speaker biography:

Hiroko Washizu is a professor emerita from the Graduate School of the University of Tsukuba. Alongside her former position as Head of the American Literature Graduate Program at the University of Tsukuba, Hiroko enjoyed a longstanding affiliation with the University of Wisconsin-Milwaukee (UWM), where she was a Fulbright Research Professor and International Fellow. Professor Washizu has published and presented papers on topics related to Hawthorne, Melville, and Poe in Japan and abroad, and she continues to serve as Chair of the American Literature Society of the University of Tsukuba.

PANEL 2: L.M. Montgomery's Life and Times

Etsuko Ishii: The Orphans in L. M. Montgomery's works and influences in Japan

L. M. Montgomery described many orphan characters in her works: Anne is the most famous, followed by Davy and Dora in *Anne of Avonlea* (1909), and Peter in *The Story Girl* (1911).

Why did she describe such orphans again and again? Montgomery's own background was one likely reason. She lost her mother when she was twenty-one months old and was raised by her maternal grandparents. She felt loneliness in her childhood and desired the warmth of home, and such experience might have affected her manner of writing.

She also wrote short novels on the theme of orphans in magazines and newspapers before and after the publication of *Anne of Green Gables* (1908): "The Running Away of Chester" (1903), "Charlotte's Quest" (1933), and others still. The aim of her stories was to pose a social problem regarding loneliness and the miserable circumstances of orphans. She tried to dispel the attitudes of society treating orphans and poor children as cheap labor without education.

In this presentation, dealing with her novels and short stories, I would like to demonstrate the reasons why she wrote about many orphans and explore what she wanted to convey. Many people received Montgomery's messages, and I want to make reference to their significant influences in Japan, as for instance "The Anne Funds Project".

Speaker biography:

Etsuko Ishii teaches English and English literature as a part-time instructor at Tokyo Women's Medical University, Kyoritsu Women's University and Meiji University. Before that, she worked at Shirayuri College as an assistant professor. Her specialty is the writing of L. M. Montgomery. She received a Master of Arts at the University of the Sacred Heart, with her thesis on "L. M. Montgomery's Ideas of Nature and Aspects of Nature in *Anne of Green Gables* (1908)". She has since completed her doctoral program, and continues to research about L. M. Montgomery's works.

PANEL 3: L.M. Montgomery and Translation

Susan Erdmann: Fairy Tales, Dreams, and Poetry; Anne Shirley in Norway

L. M. Montgomery's classic *Anne of Green Gables* has been translated into Norwegian four times – in 1918, 1940, 1984, and 2014. Although the two most recent translations feature the complete text, Mimi Sverdrup Lunden's 1940 translation (approximately 50% complete) has had incredible staying power on the Norwegian market, with new editions of her translation, *Anne fra Bjørkely*, being published even after Venke Engh's complete 1984 translation was in print. For many Norwegians, Sverdrup Lunden's Anne is the authentic heroine of Montgomery's novel.

Sverdrup Lunden was a Norwegian educator and social activist, specifically interested in women's education and labour reform. The chair of the Norwegian branch of the Women's International Democratic Federation, Sverdrup Lunden's nonfiction works explicitly discourage women from the kind of romantic fantasies characteristic of the young Anne's imaginative world. In her book *Den lange arbeidsdagen* (1948 – *The long workday*), Sverdrup Lunden aims to disabuse women of the "Lies – fairy tales – dreams – poetry – (which) men have used so much to keep women – their competitors – in their place." In choosing to translate a book with a heroine who is, by her own account, "so fond of romantic things," Sverdrup Lunden must choose between ideology as encapsulated in her politically-inspired didactic mission and faithfulness to L.M. Montgomery's text. The resulting text – with omissions, reductions, and alterations – represents an attempt to rewrite *Anne* within a mid-century narrative of female education and empowerment. The success and longevity of this translation suggests the ambivalence with which Anne's 'romantic things' were received in post-war Norway.

Speaker biography:

Susan Erdmann is a Senior Lecturer in Translation Studies and English at the University of Agder in Kristiansand, Norway. An applied linguist, Erdmann has published on migrant language-learning and metadiscourse. As members of the Translation and Intercultural Communication research group, she and colleague Barbara Gawronska have authored articles on children's poetry and adjectives in Norwegian translations of *Anne of Green Gables*.

PANEL 3: L.M. Montgomery and Translation

Laura Leden: Silencing Unconventional Girlhood: Censorship in the Swedish Translation of L.M. Montgomery's *Emily* Trilogy

This paper will explore abridgement and censorship of aspects that do not match the conventional image of girlhood in the Swedish 1950's translation of L.M. Montgomery's *Emily* trilogy (1923–1927). Montgomery's books represent crossover fiction that addresses a cross-generational audience of children, adolescents and adults in the same text (Beckett 2009). The target-oriented Swedish translations transfer the texts from their original crossover context to a child audience context to meet the requirements of the target culture publisher who marketed them as children's books. The abridgement is driven by target-oriented didactic and pedagogical norms, previously discussed by Ben-Ari (1992) and Desmidt (2006), and by business norms requiring a lower page count.

Crossover characteristics in Montgomery's texts are evident in the narrator's humorous social criticism, intertextual references and descriptive passages. They reflect the protagonist's unconventional traits and are subject to censorship by purification, cultural neutralisation and plot-driven abridgement. This results in omission of unconventional behaviour, hints of sexuality, inappropriate adult role models, intertextual references and nature descriptions.

The extensive abridgement of the Swedish translations has consequences for the unconventional characterization of Emily in creative and pantheistic interaction with literature and nature. The focus of the books shifts from the creativity theme to Emily's more prosaic adventures. The translations present a constrained image of girlhood and thus represent the conservative and protective strategies described by Epstein (2014) for this period and reflect the 1950's view of children's literature as a means of education by emphasising educational aspects on the expense of crossover characteristics.

Speaker biography:

Laura Leden is a PhD candidate at the University of Helsinki and holds an M.A. in Swedish Translation Studies and a B.A. in Scandinavian Literature. Her research interests include translation and adaptation of girls' fiction. She has published papers in the journals *Barnboken*, *The Lion and the Unicorn* and *The Looking Glass* and presented at several international conferences, including L.M. Montgomery conferences and *Translation Studies and Children's Literature*.

PANEL 3: L.M. Montgomery and Translation

Audrey Loiselle: The Marvelous Mrs. Rachel

« Nobody has much of a chance to go wrong in Avonlea with Rachel to oversee them. »

AoGG

Next to the flamboyant Anne and her boundless imagination, or even the reserved Matthew and Marilla Cuthbert and their concealed capacity for emotional growth, stout Mrs. Rachel Lynde seems the epitome of unalterable commonplaceness. Yet from the moment Montgomery conjures her up in the very first line of Chapter 1 of *Anne of Green Gables* to her last appearance in *Anne of Ingleside*, Rachel Lynde assumes an impressive variety of roles, moving seamlessly between the traditionally feminine functions of wife, biological and surrogate mother, seamstress, (un)solicited advice giver and general busybody and the more unconventional businesses – in her time and place – of political crusader, religious critic and bestower of community approval. Moreover, this supporting character plays a pivotal part in innumerable scenes, which gives her a larger-than-life presence throughout the *Anne* series. This paper seeks to unearth the unsung feats of seemingly conventional Rachel Lynde, but also to examine how and why Montgomery slyly invested this slightly comical character with a power all the more potent for the circumspection with which it was wielded in the staunchly patriarchal community of Avonlea, the fictional stand-in for the Cavendish society in which the author grew up and faced unbalanced gender dynamics that may not come across as entirely outdated to contemporary readers from rural Canadian and Japanese communities.

Speaker biography:

Audrey Loiselle grew up in the Eastern Townships of Quebec and holds a B.A. in French studies from Concordia University in Montreal. She works as a translator for the Canadian government in Ottawa. Charmed by the 1979 *Anne* anime, she became an avid reader of Montgomery's works at age 11 and has attended two LMMI conferences at UPEI, notably as a presenter in the "Reading Montgomery in Canada" plenary session in 2018.

PANEL 4: L.M. Montgomery and Popular Consumer Culture

Yukari Yoshihara: Imagination for Survival in *Anne of Green Gables* and *Bungo Stray Dogs*

Bungo Stray Dogs (2012-) is an ongoing manga/ anime series where characters modeled on great writers, gifted with super natural powers, fight to conquer the world. Most of the characters are Japanese, but there are some non-Japanese characters such as Margaret Michell, Louisa May Alcott, and L.M. Montgomery. L.M. Montgomery in the manga/ anime is a cruel, vicious and sadistic puppet master. Traumatized by her miserable younger days in an orphanage, which gave her supernatural powers to create a room in the alternative reality solely with her imagination, she traps people into a room called “Anne’s room” to console Anne, a gigantic voodoo style doll, for her loneliness. Anne “plays” with those trapped as if they are tiny dolls, thereby killing them. L.M. Montgomery in the manga/ anime – jealous, envious, atrocious -would be the direct opposite to the image we would usually have about Anne in the novel – positive, kind and forward-looking. However, they have one shared quality – their powerful imagination. Anne in the novel utilizes her imagination to survive her days as an orphan, while Montgomery in the manga/ anime needs it to recover from her trauma.

In this presentation, I will examine the reasons why and the historical and cultural circumstances in which L.M. Montgomery in the manga/ anime is created. I will show, even though apparently she is a wide departure from the Japanese ‘tradition’ of adoring Anne, she actually inherits and enlarges it.

Speaker biography:

Yukari Yoshihara is an associate professor at the University of Tsukuba. Her publications include ‘Toward “Reciprocal Legitimation” between Shakespeare’s Works and Manga,” *Multicultural Shakespeare* 14:1 (2016), ““Raw-Savage” Othello: The First Staged Japanese Adaptation of *Othello* (1903) and Japanese Colonialism,” in Alexa Huang and Elizabeth Rivlin (eds.), *Shakespeare and the Ethics of Appropriation* (2014), and ‘Popular Shakespeare in Japan,’ *Shakespeare Survey* vol.60 (2007) .

PANEL 4: L.M. Montgomery and Popular Consumer Culture

Hisayuki Hikage: Literary Ambition, Consumer Culture, and Professional Identity in L.M. Montgomery's *Anne of the Island* (1915)

In L.M. Montgomery's *Anne of the Island* (1915), Anne is a college girl with an ambition to become a writer and who wants to have her writings published. She writes some stories but they are rejected by literary magazines. Ellen Gruber Garvey (1996) refers to an episode where the protagonist's friend Diana, without asking and adding a minor change of mentioning a baking powder's brand name in the original story, sends it in for an advertising contest of a different type of magazine. Upon hearing the news that her story with the minor change has won the advertising contest, Anne feels very upset, thinking that she is writing to achieve (literary) fame and obtain honor, not to advertise a commodity or receive a financial reward. People in Avonlea, however, tend to admire her achievement. As Montgomery herself well knew and implies in the novel as *Bildungsroman* and as Amy Kapan and other literary critics have elaborated, there is a close and inevitable connection among the writer (production), the media, such as magazines, books, and their editors (circulation), and the reader (consumer) in terms of literary professionalism (e.g. E. Holly Pike, 2009). I would like to examine this novel and related materials by and on Montgomery to (re)consider how the Canadian female writer in her times negotiated the market demand and established and/or maintained her literary professional identity.

Speaker biography:

Hisayuki Hikage received his M.A. in English Literature from the University of Tokyo in 1990, submitting a master's thesis examining John Steinbeck in the 1930's. Since 1993, Professor Hikage has been teaching English as a Second Language, American and British literature, and English and Culture through Movies at the Faculty of Foreign Studies at Reitaku University. His current research interests includes Jack London and Turn-of-the-Century American Literature & Culture, Literature of the American West, and Thinking about Social Issues through Movies.

PANEL 4: L.M. Montgomery and Popular Consumer Culture

Carolyn Sandner: Across All Borders: Anne's universal search for identity and its renderings in worldwide fan labor

A central aspect of the constant appeal of L.M. Montgomery's most famous work is Anne's relatable search for her place in the world and her identity. This search for identity is an ever-current topic across time, across nations and cultures, especially for young people going through their formative years. In Anne, who as an orphan must make up her "self" in new surroundings, young people today recognize the familiar conflict between self-image and external image. They face a constant need for self-presentation and self-reflection, especially through social media. The community Anne finds in Avonlea is tiny in comparison with the global online community a modern teenager might find. However, the process of defining oneself and finding a place of their own is of equal importance to either. A teenager growing up with social media as context frame must find trustworthy allies in finding their own place, just like Anne does.

Youth finds ways of expressing these issues in creative ways, and fan labor is one such way. In a detailed analysis, I will show how fan labor positions their creators in relation to the original work and offers insights into the questions and issues that the creators are concerned with. I will show that these issues include universal aspects of identity such as gender, social relationships, and societal expectations. Further, I will examine how different cultural contexts lead to different treatment of the primary text, regarding the underlying intentions of the fan creators as well as the mode of possible artistic treatment and textual transformation (i.e. web based fan art).

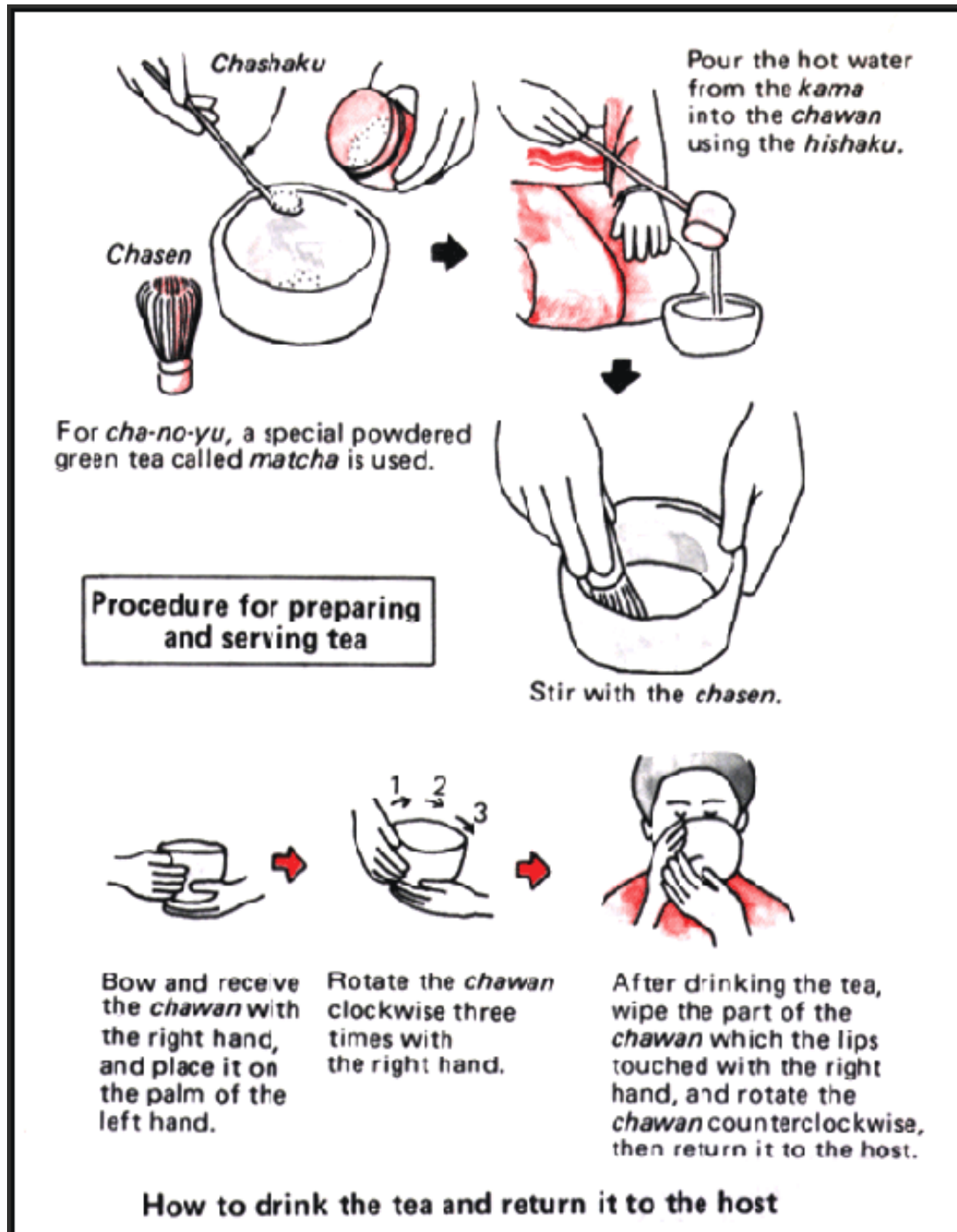
Speaker biography:

Carolyn Sandner holds an M.A. in Slavic Studies (LMU Munich). Her research areas include gender, intertextuality and postmodernism in literature and film. Her academic education includes Romance studies as well as history of Eastern Europe. As a longtime fan of L.M. Montgomery, she was involved in German "Anne-fans" projects and has presented at the LMMI conferences in 2016 and 2018. Currently, she works as a student advisor and continues her education in languages, literature and history.

Japanese Tea Ceremony (June 22nd lunchtime)

Please enjoy Japanese tea and sweets during the lunch break on June 22nd.

Reitaku University Tea Ceremony Club (Omote Senke School) members will display how to prepare tea, and they will serve you Japanese sweets and tea. You can enjoy them in whatever way you like, but please refer to the explanation below and find the official procedure.



<<https://cellcode.us/quotes/traditional-japanese-tea-ceremony-steps.html>>

***Shunkan* (俊寛) performance** (June 23rd lunchtime)

Reitaku University English Drama Group has a long tradition performing great plays under the direction of British directors, Gavin Bantock (from 1969 to 1994) and his nephew Merwyn Torikian (Since 1994). On September 21, 2019, celebrating Bantock's 50th and Torikian's 30th anniversaries of coming to Japan, the OB production team will perform *Shunkan* (directed by Bantock) at the Small Theatre in campus. They are planning to show a short excerpt of the play during the lunch break on Sunday the 23rd.

THE SHUNKAN PROJECT

Our performing group, using its working title 'The Shunkan Project', consists of about twenty former and current members of Reitaku University English Drama Group. Most of these are acting in the play; others are helping as staff, making costumes, handling finance and information, etc.

This ad hoc group are to perform 'Shunkan', a play in English based on the original Kabuki play, at least once on 21st September, 2019.

KABUKI & *SHUNKAN*

Kabuki drama was originally designed as a popular form of entertainment performed at festivals. It developed into a vastly complex and elaborate extravaganza of dramatic art, with full-scale 'realistic' stage sets, highly coloured and flamboyant facial make-up and stage costumes, some of them so heavy that the actors (all male, even for female roles) could move only with extremely artificial ways of walking and making highly-exaggerated symbolic hand and head gestures. At the same time the words they spoke, due to the fact that basic Japanese is not a dramatic or strongly inflected language, had to be distorted and chanted into forms of utterance almost incomprehensible to the average spectator. Kabuki today maintains all these traditionally perfected techniques. When, however, all the showy paraphernalia and ornamentation are removed, we are left with the bare bones of a drama, which is usually very simple and yet often follows a truly harrowing narrative line. 'Shunkan' is just such a story, simple but profoundly moving, and we plan to present the play in this way, as a straight, tragic drama.

Shunkan has been performed as a Noh play and as a Bunraku puppet-play. But our version is adapted from the Kabuki play written by the 17th-century actor and dramatist Chikamatsu Kannosuke (Dates unknown).

Hosted by The Organizing Committee of L. M. Montgomery
International Conference at Reitaku University

Programs supported by: Reitaku University
The Japanese Association for Canadian Studies (JACS)
Reitaku Society for American and British Cultures



小規模にこだわる。国際性にこだわる。



SHUNKAN SYNOPSIS

Shunkan, a priest, and two lords Yasuyori and Naritsune plotted to overthrow the Shogunate (Japanese government) in Kyoto, but their revolt failed and they were exiled to a remote island Kikaigashima, between south Kyushu and Okinawa. When the play opens, they have been on the island for three years, enduring great hardship. But there is a bright spark of happiness in the dark landscape. The younger lord Naritsune has recently fallen in love with a diving girl on the island and made her his wife. Shunkan conducts a simple marriage ceremony for them and tries to perform a celebratory dance but is too weak and falls over laughing. At that moment a ship is seen approaching the island. On board are two envoys from Kyoto. The first, Senou, pompously announces that a pardon has been granted to Yasuyori and Naritsune, but not to Shunkan. Shunkan is shattered that he cannot return to his beloved wife in Kyoto. Then the second envoy, Tanzaemon, announces that Shunkan also has been pardoned but cannot return all the way to Kyoto. The three exiles and Naritsune's new wife Chidori are about to board the boat when Senou says only three persons can return, and orders Chidori to stay on the island. Naritsune immediately decides to stay on the island with his wife; but Shunkan kindly offers to stay instead so that the other three may leave. Senou officiously will not allow this, and a quarrel develops. Senou cruelly informs Shunkan that his wife Azumaya has been put to death for refusing the amorous advances of the Shogun. Racked with grief and fury, Shunkan wounds and finally kills Senou, and as a result knows he will now never be able to return to Japan. Promising that they will all meet again 'in the next life', he urges the other three to leave. Shunkan is thus left alone on the island. Heartbroken and full of longing and regret he watches the boat sail away across the sea and disappear beyond the horizon.