

The 55th Annual Conference of the American Literature Society of Japan

Room 1

Yui Kasane Hitotsubashi University (Graduate)

Drifting Islands: Representations of Japan in Melville's *Moby-Dick* and John Manjiro

Naoko Uchibori Nihon University

Mary Moody Emerson and American Syncretism: A Pilgrimage to Immortality

Keiko Arai Musashi University

A Genealogy of "mother's child": Rethinking Nathaniel Hawthorne's "Fair Ladies"

David Ramsey Notre Dame Women's University

Wrestling Rhetorics and the Masque of Mythologies in Hawthorne's "The May-Pole of Merry Mount"

Room 2

Yoshiki Koizumi Kyoto University (Graduate)

Jack London's "protest" against Animal Story Writers: A Comparison of His Works with Those of E. T. Seton and W. J. Long

Tomoko Oda Kobe University (Graduate)

The Representations of Native Americans in J. D. Salinger's "The Laughing Man"

MINOBE Takako Kyoto University (Graduate)

Mark Twain's Mysterious Stranger and "How to Tell a Story": Focusing on "The Chronicle of Young Satan"

Ryo WAGURI Shujitsu University

Mark Twain's Attitude with Immoral Relationships and His *Autobiography*

Room 3

CHIBA, Yohei Kanto Gakuin University (Part-time)

Jeffersonian Liberalism and Self-governance in John Dos Passos' Biographies and Historical Novels

Kyoko Shoji Hearn Jochi University

Passing Gatsby, Queering Clare: The Tragic Mulatto Theme and Sentimentality in Modernist

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Literature

Shohei KOSHIMA Ryukoku University (Graduate)

“You can’t live forever”: Myrtle, George and Consumer Society in *The Great Gatsby*

Seiwa FUJITANI

Reconsideration of “Winter Dreams”

Room 4

Akira Kanahiro Nara Teachers College of Early Childhood Education (Part-time)

Floating Desire: Flem Snopes and Advertising Technique

Yamamoto Yoshihiro Tokushima Bunri University

Dilsey: The Story of the Gibson Family in *The Sound and the Fury*

NOBUAKI NAMIKI Senshu University

The Historicism of the Appendix to *The Sound and the Fury* and the Sexuality of “the Muddy Seat of a Little Girl’s Drawers”

Room 5

Karen Nishioka Kyoto University (Graduate)

A Comparative Study of Edna Ferber’s *Giant* and Its Adaptation by George Stevens:

Representations of the Repressed in Terms of Gender, Class and Race

Hiratsuka Hiroko Nihon University

“Race, Gender and Cold War in Ann Petry’s *The Narrows*”

Dierk Günther Tokushima University. Institute of Liberal Arts and Sciences.

‘Time’ and Its Various Forms in Robert E. Howard’s Fantastic Stories

Shinji Iwamasa Professor, Shirayuri University

A Lineage of Rhetoric in Terry Tempest Williams’ *When Women Were Birds*

Room 6

Natsue Ambo Osaka University (Graduate)

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Faceless Women: The Expectation of Cyborg Feminism in *V.* and *Gravity's Rainbow*

Nodoka Hirakawa Osaka University (Graduate)

9/11 in Afterimages: The Poetics of Slow Motion in *Falling Man*

Mami UEMURA Osaka University. (Graduate)

The Allegory of Collection: Progress and Collapse of the Narrative of Paul Auster's Works

Ipei MIYAKE Osaka University (Graduate)

A Transforming Narrator: Fusion of "Reader" and Text in Richard Powers' *Generosity*

Room 7

Ng Lay Sion Osaka University (Graduate)

"Exploding and Being Swallowed": Cannibalism in Toni Morrison's *Beloved*

Yuki KONDO Osaka University (Graduate)

The Revenant's Voice Returns: The Transcendence of the Female Terrorist in Philip Roth's *American Pastoral*

Shunsuke SHIGA Keio University (Graduate)

Linguistic Exile across the Atlantic: Italy as the Third Space in Jhumpa Lahiri's *The Namesake*

Marika OKINO National Institute of Technology, Kochi College

To Acquire "Intangible Things": Fiction and Trauma in Nina Revoyr's *The Age of Dreaming*

Room 8

HIRANUMA, Kimiko Seitoku University

The Possibility of Love in the Form of First Person Plural in Samuel R. Delany's *Babel-17*

Wayne E. Arnold University of Kitakyushu

Perpendicular Architecture: The Skyscrapers and Bridges of Henry Miller

Maiko MINE Japan Women's University

Not *Uncle Tom's Cabin* but Uncle Robin's Castle——Raven Quickskill's Witchery on the Word in *Flight to Canada*

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Kyoko TABUKI Kyushu Institute of Technology

Mourning for the Shattered Fantasy and Celebration of the Power of Dreaming: the Ongoing Hope of the Aging Counterculture Generation in *July, July*

Room 9

Shihoko INOUE Kobe City University of Foreign Studies (Graduate)

Carrying Unborn Words: The Difficulty in “Embodiment” in Sylvia Plath’s Poetry

Hiroko UNO Kobe College (Professor Emeritus)

Emily Dickinson and Japanese Flowers: William Clark and Joe Neesima

Yuko UESUGI National Institute of Technology, Kure College

A Cake of Soap, A Wedding Ring, A Gold Filling: The Elements Affecting the Art of Sylvia Plath in a Sidelong Fashion

Momoko WATANABE Tokyo Metropolitan University (Professor Emeritus)

“Daddy, Daddy, you bastard”: Sylvia Plath’s lyric “you”

Room 10

Haruka Murakami Osaka University (Graduate)

Pregnancy, Death, and Sexuality in *Cat on a Hot Tin Roof*

Paku Kenyu Osaka University (Graduate)

Tennessee Williams and Theater of Eroticism: Representations of Desire in *Clothes for a Summer Hotel*

Hiroki NAKAYAMA Osaka University (Graduate)

Change of Family Love and Racial Struggle in August Wilson’s *Seven Guitars*

Emiko KURODA Chuo University

Analysis of the Elements Which Create “Others” in American Drama