

トリン・T・ミンハ教授の夜間セミナー・講演会のお知らせ

お茶の水大学ジェンダー研究センターは、カリフォルニア大学バークレー校教授のトリン・T・ミンハさんを 1998 年 5 月から 8 月まで、客員教授としてお迎えしています。トリン・T・ミンハさんは、すでにみなさまもご存じのように、女性学、文学理論、哲学、人類学、社会学、映画論など、さまざまな既存の学問分野を横断する活躍をし、それぞれの分野で自明のものとされてきた前提を根底から問い直す作業をつづけられている批評家、作家、映像作家です。

ジェンダー研究センターは、最近の関心をふまえてトリンさんの 4 回の夜間セミナー (5/27, 6/3, 6/10, 6/17) と 1 回の講演会 (7/4) を開催する予定です。ご関心のある方はぜひご参加ください。セミナーでの講義や質問、意見交換は英語でおこなわれます。通訳はつきませんが、ある程度の議論の整理を、司会者が日本語でおこないます。

セミナーに参加ご希望の方は、同封の用紙にご記入のうえ、5 月 20 日(必着)までにジェンダー研究センターに FAX か郵便でご送付ください。セミナーの性質上、参加人数が限られますので (30 人前後)、応募者多数の場合はやむをえず抽選とさせていただきますのでご了承ください。

講演会 (通訳つき) は参加自由で、人数の制限はありません。ご関心のある方を、ぜひお誘いあわせの上、お出かけください。なお、お問い合わせは FAX でお願いします。電話でのお問い合わせはご遠慮ください。

お茶の水女子大学ジェンダー研究センター長 原ひろ子

Seminars and Lecture given by Dr. Trinh T. Minh-ha at the Institute for Gender Studies, Ochanomizu University

Dr. Trinh T. Minh-ha of the University of California, Berkeley, is currently staying as a visiting professor at the Institute for Gender Studies, Ochanomizu University. She is an eminent writer, critic, and filmmaker known throughout the world, who has had an enormous influence on women's studies, literature, philosophy, anthropology, sociology, Art, film studies, and so forth, calling into question every basic assumption that has been promoted in these disciplines, especially from the perspectives of feminism and post colonialism.

Dr. Trinh will hold four evening-seminars in May & July, and one lecture on July 4th, at the Institute for Gender Studies according to the following schedule. Her lectures and the follow-up discussions will be in English without translation, although the chairperson will lead the discussion both in Japanese and in English.

In order to apply for the seminars, fill in the attached application form and send it to the Institute for Gender Studies at Ochanomizu University by fax or mail by May 20, 1998. Note that the number of participants in the seminars is limited (approximately 30). For further information, contact the Institute for Gender Studies by fax. Telephone service is not available on this matter.

Director of the Institute for Gender Studies, Ochanomizu University Hiroko HARA

Reading List of Dr. Trinh T. Minh-ha's Seminars

Title: "Naming, Informing, Narrating: Identities across Difference"

When the Moon Waxes Red: Representation, Gender & Cultural Politics, Routledge, 1991

(『月が赤く満ちる時』小林富久子訳 みすず書房, 1996)

Woman, Native, Other: Writing Postcoloniality and Feminism, Indiana University Press, 1989

(『女性、ネイティブ、他者』竹村和子訳 岩波書店, 1995)

"Outsider/Insider" (May, 27)

When the Moon Waxes Red 『月が赤く満ちる時』

- Introduction: Yellow Sprouts 黄色い新芽
4. Outside In Inside Out 裏返された表、表返された裏
 9. Bold Omissions 大胆な省略と精密な描写
 14. The Other Censorship もう一つの検閲
 8. Images of Politics (Optional) 映像と政治にかんする問い

"Politics of Naming" (June, 3)

When the Moon Waxes Red

3. Mechanical Eye, Electronic Ear, and the Lure of Authenticity 機械の目、電子の目、ほんものの誘惑
7. L'Inécriture: Un-Writing/Inmost Writing
非エクリチュール 取り消された書きもの/もっと奥深い書きもの

Woman, Native, Other 『女性、ネイティブ、他者』

- III. Difference : "A Special Third World Women's Issue"
差異 — 「特別な第三世界の女の問題」

"Politics of Informing" (June, 10)

When the Moon Waxes Red

6. A Minute Too long 一分間の時間超過
2. Totalizing Quest 全体化する、意味の探求
11. The World As Foreign Land 外地としての世界
5. All- Owning Spectatorship 何もかもを所有し尽くそうとする見物

"Storytelling" (June, 17)

When the Moon Waxes Red

1. Cotton and Iron 綿と鉄

Woman, Native, Other

- IV. Grandma's Story おばあちゃんの物語

- I. Commitment from The Mirror-Writing Box 無限に映し合う「書きもの」の鏡の箱からの社会参与

(Begin with the section on "Vertically Imposed Language" until the end of the chapter)

(「上から押し付けられる言語」から第一章の終わりまで)

Schedule of Seminars by Dr.Trinh T.Minh-ha

Seminars : "Naming, Informing, Narrating: Identities across Difference"

Time : 6:30p.m.-9:00p.m.

Place : Institute for Gender Studies of Ochanomizu University (See the map.)

(Participants required to read, for each seminar, selected chapters of her books; see the enclosed reading list)

May 27, Wednesday

"Outsider/Insider" (Subjectivity, Reflexivity, Critical Space and Subject Positioning)

Chaired by Professor Fukuko Kobayashi (Waseda University, Japanese visiting professor of the IGS, Ochanomizu University)

June 3, Wednesday

"Politics of Naming" (Identities, Categories, Classifications, Differences, Borders)

Chaired by Professor Kazuko Takemura (Ochanomizu University)

June 10, Wednesday

"Politics of Informing" (Documenting, Interviewing, Media Conditioning)

Chaired by Professor Fukuko Kobayashi

June 17, Wednesday

"Storytelling" (Margins, Alternative Narratives, Interruptions, Emptied Center, Negative Spaces)

Chaired by Professor Kazuko Takemura

Lecture by Dr.Trinh T.Minh-ha

「境界上の出来事：視覚領域における色彩、間隙、多層性」

日時：7月4日(土曜日) 2:00p.m. - 5:00p.m.

場所：お茶の水女子大学 (場所の詳細は、当日、学内に掲示します)

通訳：小林富久子(早稲田大学教授、お茶の水女子大学ジェンダー研究センター客員教授)

竹村和子(お茶の水女子大学文教育学部助教授)

"Boundary Event: Color, Interval, and Multiplicity in the Visual Field"

Time : July 4, Saturday 2:00p.m.-5:00p.m.

Place : Ochanomizu University

問い合わせ先

お茶の水女子大学ジェンダー研究センター

〒112-8610 東京都文京区大塚 2-1-1

FAX(03)5978-5845

Institute for Gender Studies, Ochanomizu University

2-1-1 Otsuka, Bunkyo-ku, Tokyo, 112-8610

FAX(03)5978-5845

Outsider Insider

Introduction

The Frame: seminar context

Theory: A box of tools

The Texts

(the two books from which the seminars largely draw their discussions and general contributions of my work:)

- the told and the telling
- the instance of writing and of reading
- theory and practice
- representation and reality
- resonance and residue
- *Framer Framed* (FF)

On the relation between texts read and excerpts of films shown

Concepts and tools (to discuss and elaborate during seminar)

Outside Inside: spatial, positional, spiritual

Yellow Sprouts

Nighttime & Moonlight

sleep and wake

altered consciousness; wisdom; logic of conscious knowledge. Logos and mythos, the political and the poetical, which language? (FF)

"Non-alignment" and New Alliances

Outside In Inside Out

Representation of self and other

authenticity

objectivity & subjectivity (the subject on trial, the science of the subject; reflexivity in Seminar 3) (FF)

"giving voice"

The insider's subjectivity and the place of the native

The Inappropriate/d Other

Bold Omissions and Minute Depictions

Hybridity

the challenge of the hyphen

negritude, feminitude, separatism

cultural difference

Meaning and the Film Image

formless form (ch'i)

"realism"

The Other Censorship

Critical Space

Politics of Naming

Retelling (The Link With Seminar One)

Representation of self and other: of authenticity, subjectivity ('giving voice') and inappropriateness (the four-dimensional gesture)
Critical Space: The Third Term (formless form; 'realism')

Concepts and Tools (to discuss and elaborate during seminar)

WTM, *Mechanical Eye Electronic Ear and the Lure of Authenticity*

Film (the image and media-making)

The two voices (plain and italics)
Genre & classification
Neutrality & naturalness
"Seeing Is Believing" (neutral camera, neutral cineaste)
"See Them As They See Each Other" (Outsider Insider)
I/Eye (Kino-pravda or cinema truth: the camera eye and the tape-recorder's ear; the "guarantor" of authenticity)
(See also *Woman Native Other*, II. "The Language of Nativism")

WTM, *L'Innécriture: Unwriting/Inmost Writing*

Writing (the word and language-in-the-making)

Categories and the anarchy of differences
Specialized knowledge and neutral language
Words and meaning
The space in between (more on "writing the body" in Seminar 4)

WNO, *"Difference: A Special Third World Women's Issue*

Separatism (with and within differences)

Specialness (Hurstons's threshold identity)
Sources/Roots (dangerous species and endangered species)
I/i; You/me; He or She; Us/Them (origin & self)
Female, ethnic and national identity (border consciousness)
"Woman" and subjecthood
Gender

Politics of Informing

Naming and Showing (The link with Seminars One & Two)

Which reality? Speaking about, speaking nearby (the filmmaker's "intentions" & the spectator's "interpretation")
The focus of each seminar and the multiplicity of entries and passageways
The concept of "reading" and its limits in filmviewing

Concepts and tools (to discuss and elaborate during seminar)

A Minute Too Long

The italicized text
The malaise of categories and labels (inter- and heterogeneous reality)
Brechtian function of art
Filmmaking: a process of mutual learning and of constant modification in consciousness
Seeing an image as image
Self-expression and facile information

The Totalizing Quest of Meaning

Documentary Is/Not a Name
The interval between meaning and truth
Signs of the "real", the "social", "everyday", "everyman"
Ethnographic film and the quest to make meaning
Reflexivity

The World As Foreign Land

"In its form of nothing, the form of something" (formless form; rendering visible invisibility; building up to no total)
A new hold on the visible
Foreigner, Exile, Stranger
Free within one's prison (invisible technology; communication as merchandise: "dialogues," "participation," "exchange")

All-Owning Spectatorship

Red and White.
The spectator's own location (the question of audience and the consumerist rationale)
"Clear communication" (on clarity, accessibility and literal mentality)
The humanism of the commodity
Red, woman, impure
The "political"
TV history, TV war

Storytelling

Showing and Telling

The struggle between fictions (documentary and fiction; science and myth; official and alternative narratives; autobiography, ethnobiography, the personal and the political)

Concepts and Tools (to discuss and elaborate during seminar)

WTM, Cotton and Iron

The story of "marginality" (multiplicity of entryways and exits; the shift in meaning; silence and nonsense; the center(s) in the margin(s)
Speaking for, speaking about/speaking to, speaking nearby
Who speaks, who listens? (What's an author? The death of the author)
Self-expression and the myth of expressivity (identity: the space of ruptures and interruptions)

WNO, Commitment from The Mirror-Writing Box

Clarity and accessibility: the claim in "communication"
The window on the world: working on the frame, showing the framing
Mirror activities: reflecting, projecting, creating
Writing body, writing woman

WNO, Grandma's Story

The open sea: truth and fact (story and history; mother-daughter storyteller-storywriter; story within story)
The bond of coming and going (the ties that bind; keepers and transmitters; *disease, griot*: the moving & singing library; "the invention of tradition")
Orality and tradition (black and white magic: healing, protecting, regenerating, destroying)
The structure in structuring
Our lies, Their lies