



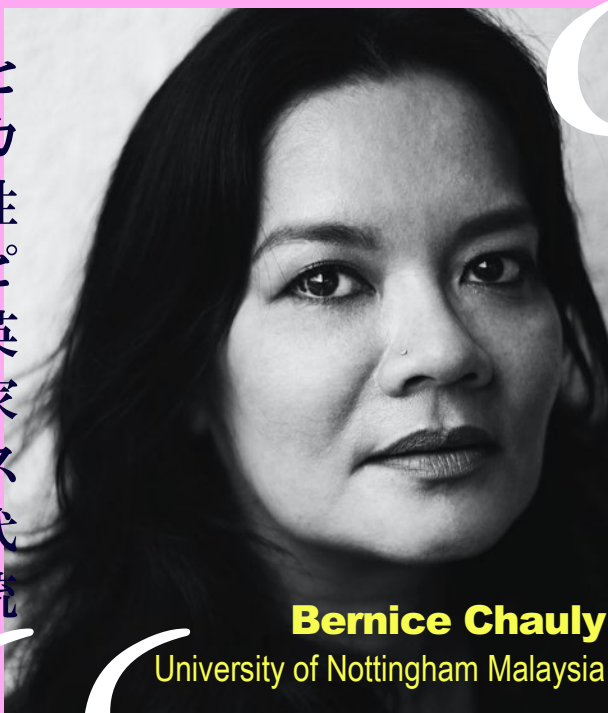
James Shea

Hong Kong Baptist University



Dinah Roma

De La Salle University



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University of Nottingham Malaysia



Tiffany Atkinson

University of East Anglia

文学生産の場としてとしてのアカデミアの可能性を、香港・フィリピン・マレーシア・英国・日本の作家教員が考え、ポスト国民文学時代の新たな文学流通を探る。

文学的クリエイションの場としての大学



Manabu Kawada

Kyoto University of the Arts

オンライン・ラウンドテーブル
2020年12月15日 19:00～（日本時間）
司会：立命館大学・吉田恭子

R
RITSUMEIKAN

主催 立命館大学国際言語文化研究所

萌芽的プロジェクト研究「ポスト国民文学時代の文学生産と文学流通の多様化と活性化についての研究」

科研費 国際共同研究加速基金（国際共同研究強化B）「冷戦期東アジアにおける創作教育、文学、大衆文化」

協賛 京都文学レジデンス準備委員会

University as a Site of Literary Creativity: A Roundtable 文学的クリエイションの場としての大学

ポスト国民文学の時代に文学的価値はどのように創られるのか。文学的クリエイションの場としての大学の可能性を、アジアとイギリスを拠点とする作家教員らが探るオンライン国際ラウンドテーブルの記録

このイベントは京都文学レジデンシー準備の一環として、立命館大学国際言語文化研究所・萌芽的プロジェクト研究「ポスト国民文学時代の文学生産と文学流通の多様化と活性化についての研究」および科研費 国際共同研究加速基金(国際共同研究強化B)「冷戦期東アジアにおける創作教育、文学、大衆文化」の主催、京都文学レジデンシー準備委員会の協賛で行われました。

登壇者(登壇順)

ジェイムズ・シェイ(詩人, 香港バプテスト大学・助教) アイオワ大学創作ワークショップ修了。詩集『The Lost Novel』『Star in the Eye』香港バプテスト大学人文学部でクリエイティブ・ライティングを教えている。国際作家ワークショップの副ディレクター。————— 4p

ディナ・ローマ(詩人, デ・ラ・サール大学・教授) マニラ、デ・ラ・サール大学で文学とクリエイティブ・ライティングを教えている。詩集を四冊刊行している。デ・ラ・サール大学N.サントス・創作センターの元ディレクターであり、アジアで最も古い創作ワークショップであるシリマン大学ワークショップの修了生でもある。————— 6p

河田学(文学理論, 京都芸術大学・教授) 京都芸術大学の文芸表現科の学科長として文学理論を教えている。大学の短期ライター・イン・レジデンス・プログラム兼アウトリーチ・プログラムである「ストーリーヴィル」の運営にも携わっている。————— 8p

ティファニー・アトキンソン(詩人, イーストアングリア大学・教授) イギリスを代表するクリエイティブ・ライティング・プログラム、イーストアングリア大学の創作科でレヴァーハルム・リサーチ・フェローとして詩作を教え、文芸評論家としても活動している。第四詩集『Lumen』(詩図書協会推薦図書)がBloodaxe Booksより2021年2月に刊行予定。————— 10p

バーニース・チョウリー(詩人・小説家, ノッティンガム大学マレーシア校, PENマレーシア会長) マレーシアの小説家、詩人、キュレーター、教育者。詩集、小説、回想録など著作を7冊刊行している。2011年から18年までペナン島のジョージタウン文学祭のディレクターを務めた。大学での創作教授歴は20年にわたり、現在、ノッティンガム大学マレーシア校とヴァーモント芸術大学で教鞭をとる。クアラルンプール作家ワークショップの創設者で、PENマレーシアの初代会長。————— 12p

司会: 吉田恭子(小説家・翻訳家, 立命館大学・教授) 小説家・翻訳家・アメリカ文学研究者。英語短編集『Disorientalism』(Vagabond Press)など。アメリカ現代小説を日本語に訳し、二本の現代詩を英訳している。<https://kyokoyoshida.net>

2020年12月15日(火)
19:00~20:30 (日本時間) オンライン・ラウンドテーブル

ジェームス・シエイ

詩人 香港バプテスト大学・助教



アイオワ大学創作ワークショップ
修了。詩集『The Lost Novel』
『Star in the Eye』香港バプテ
スト大学人文学部でクリエイティ
ヴ・ライティングを教えている。
国際作家ワークショップの副ディ
レクター。

ピューリッツァー賞を受賞した小説家であり、アイオワ大学のクリエイティブ・ライティング科の教授であるマリリン・ロビンソンはかつて、今日アメリカの作家が大学に平然と囲い込まれていることに対する懸念について言及し、次のように述べました。

「実際には大学を取り巻く生活はたえず活気にあふれているのに、大学がアメリカの文学に与える影響について心配する人々は、まるで教育には必然的に文学を衰退させる効果があるかのようには嘆いている。作家と大学の関係は歴史的に新しく、そのことが一部では不安の種となっている。作家が屋根裏部屋で食べる物に困り、貴族に媚びを売り、偽名で三文小説を書き散らかしていた時代を懐かしむ声もある。また、一部の国には作家が政府から俸給を受ける仕組みがあることを羨むこともまれにある。しかし、そのどこが悪いのだろうか」

ロビンソンは、文学創作の新しい拠点を歓迎しています。批判的思考、内省、共感が育まれる場所ほど、作家の成長にとって良い環境はないでしょう。また彼女は続けて、大学が作家に仕事、学術出版社、学生という形であらかじめ読者を提供し、現存する著者による新作について作家が教える機会を与えていることにも触れています。

このように大学を受け入れたロビンソンの精神に倣って、私が副所長を務める香港の大学で行われている「国際作家ワークショップ」というライターズ・イン・レジデンス・プログラムについてご説明したいと思います。私たちの歴史や実践を伝えることで、他の人々にそれぞれの機関で役に立つことを見つけて帰ってもらいたいという狙いです。今回は主に教室外での活動を中心にお話しま

すが、興味のある方がいらっしゃれば、ディスカッションの中で教授法についてもお話しできればと思っています。

国際作家ワークショップ

香港では一九七〇年代のいくつかの例外を除けば、二つの英語芸術修士課程（そのうち一つだけが現存）と一つのバイリンガルのクリエイティブ・ライティング学士課程（私が教えているところ）が誕生したことで、香港の作家は、ここ二〇年程の間に大学制度の中にますます安定した居場所を見出すようになりました。中国語だけで提供されているクリエイティブ・ライティングの学位はないことから、理学、ビジネス、工学の学科が力を持っている香港の大学では、クリエイティブ・ライティングの分野はまだ十分に受け入れられていないと言ってもよいでしょう。

アイオワ大学のインターナショナル・ライティング・プログラムに触発されて、私の大学の課程は「国際作家ワークショップ（IWW）」という名前で、二〇〇四年に先進の気風に富んだ学部長（文学者・翻訳家）によって設立されました。長年寄付により資金を確保していましたが、彼女が引退して資金が尽きた後、IWWはより控えめな大学の予算に支えられることになりました。例えば、滞在期間は最長三ヶ月から四週間になり、作家を中国本土への長期旅行に連れて行くこともなくなりました。しかし、最近、別の寄付者から資金援助を受け、同様のミッションと枠組みを持つ「中国作家ワークショップ（CWW）」というプログラムにも並行して資金提供を受けています。IWWは中国語以外の国際的な作家を対象としています。CWWは中国語の作家を対象としています。

IWWはこれまでに五〇カ国以上から一〇〇人を超える作家を受け入れてきました。私たちには三つのミッションがあります。（一）大学レベルで学生の間で創作や文学的な議論を奨励すること、（二）地域レベルで香港の人々の文化的な生活を豊かにすること、（三）香港の生活や文化に触れることで、国際的な作家の間で文学的な創造力を高めることです。三年前に刷新されたIWWは、現在、「著名作家シリーズ（Distinguished Writers Series）」と新たに設計された「ライターズ・イン・レジデンス・プログラム」を年に一度開かれる文学祭と一緒に開催しています。「著名作家シリーズ」では、秋学期に国際的に尊敬される一人の作家を迎えて、朗読、マスタークラス、公開講演・対談の三種のイベントを開催しています。最初の年には、在香港・マカオ米国総領事館と（助成金の提供の形で）提携して、ピューリッツァー賞を受賞した詩人のタイヒンバ・ジェスを招待しました。毎年恒例の「ライターズ・イン・レジデンス・プログラム」では、このプログラムの新しい特徴である公募により選ばれた約六名の国際的な作家を受け入れています。この競争による滞在プログラムの最後に、テーマを替えながら一週間にわたって文学祭を開催しています。

滞在中の作家はキャンパス内で生活し、大学生、小中学生、地域社会の人々、作家仲間やアーティスト

トと交流します。招待した作家の行う対外的な活動の種類としては

- 一 図書館などでの公開講演
- 二 司会者やパネルディスカッションを交えた公開「対話」
- 三 文学作品の朗読会
- 四 各部署主催の授業見学
- 五 学生とのマスタークラス
- 六 一般向けのライティング・ワークショップ
- 七 講演会やワークショップのための高校訪問
- 八 マルチメディアパフォーマンス（詩や音楽など）
- 九 メディアのインタビュー
- 一〇 大学や地域の作家仲間との文学サロン
- 一一 学生との交流のための他都市訪問 等です。

昨年の文学祭「サイエンス・フィクションの複数の世界」では、学際的なパネルディスカッション、文学の朗読、ライティング・ワークショップ、作家や音楽家による音楽コンサート、映画上映などが行われました。目玉の一つは、英国の作家によるSFのライティング・ワークショップでした。ふだんの大学のカリキュラムでは取り上げないテーマだったのです。

WW以外では、大学レベルでのライティング関係の取り組みとしては次のようなものがあります。

- 一 他大学の学生・教員との交流
- 二 クリエイティブ・ライティングに関するシンポジウムや会議
- 三 地元の学校でのクリエイティブ・ライティングの授業（英国のサタデークラブのようなもの）
- 四 文芸、出版業界などでのインターンシップ
- 五 企業、美術館、文芸誌、出版社、文芸祭、大使館などの政府機関との提携
- 六 ライティング・コンテスト
- 七 テーマに基づく文学祭

制度と人間

大学に文芸をどのように取り込むのかという実際的な検討に加えて、私たちがプログラムを設計・実施する歴史的・政治的な文脈を理解するためには、制度的な要請の裏にある思想的な基礎を振り返る必要があると思います。なぜ私たちはある種の選択をし、そして明確にまた特に暗黙のうちに、他の

力によって規定されているのでしょうか。

例えば、エヴァン・キンドラーは著書『批評家詩人と文化運営 (Poet-Critics and the Administration of Culture)』の中で、大恐慌後、米国の作家は大学に居場所を見つけたと述べています。彼は「モダニズムの詩人批評家たちは、大恐慌後にバトロンに見捨てられ、大学、同人雑誌（リトル・マガジン）、連邦政府、慈善財団によって生計を立てることを余儀なくされた」と述べています。作家が大学にいることの一つの帰結は、作家が自らの美学的・政治的な価値観を補強するために、書評や賞、特別研究員の地位を利用して、文芸を見守る批評家となったことです。私は、創造性の制度化に関わるすべての人に、このような取り組みの起源と展開の背後にある歴史と政治について時間を割いて考えることを勧めたいと思います。それは、思想的な制約から自由になるためというより、前に進むにつれてより自己吟味できるようにするためです。

最後に、セッションの後半で議論を呼びそうな四つの修辭的な問いかけをして締めくくりたいと思います。

一 どうすれば滞在プログラムを自らの地域社会だけでなく、作家にとっても有意義なものにできるでしょうか。例えば、WWでは、海外の作家は学生だけではなく、地元の作家やアーティストなどの仲間との出会いを大切にしていることがわかりました。

二 作家が大学の中にいることは、どのように彼ら自身の作品形成に関わっているのでしょうか。

三 大学運営者は、文学的実践の価値と理系やビジネスなどの他の学問分野の融合を試みるべきでしょうか。そうだとしたら、クリエイティブ・ライティングという学問分野が実務教育に関連するものと位置づけられた場合に、何が失われる（あるいは得られる）恐れがあるでしょうか。

四 文学的実践はどのように文学研究に寄与できるでしょうか。

ディナ・ローマ

詩人 デ・ラ・サール大学・教授



マニラ、デ・ラ・サール大学で文学とクリエイティブ・ライティングを教えている。詩集を四冊刊行している。デ・ラ・サール大学N.サントス・創作センターの元ディレクターであり、アジアで最も古い創作ワークショップであるシリマン大学ワークショップの修了生でもある。

恭子からの提案をヒントにしたいと思います。つまり、大学の創作プログラムを話をするときによく出てくる同じ議論を繰り返さないことです。

第一に、フィリピンの創作プログラムについては、お話しすべきことがたくさんあると思います。時系列に沿って説明すると、一九六〇年代初頭（特に一九六二年）に遡ることができます。エディス・ティエン・ポ博士（フィリピンで国家文学芸術家となった方です）とエジルベルト・ティエン・ポ博士がアメリカのアイオワ大学で大学院の学位を取得して帰国したばかりの頃です。

最初にシリマン大学から資金援助を受け、三週間のシリマン・サマー・ライターズ・ワークショップが設けられました。これがフィリピン文学の偉大なレガシーの始まりであり、現在まで他に匹敵するものがないと間違いなく言えます。このサマー・ライターズ・ワークショップからは何世代もの作家が世に出ています。注目されたいと思っている新進作家にとっては、長い間、このワークショップに参加することが登竜門のようなものでした。

様々な政治的混乱や政権交代を経て、シリマン・サマー・ライターズ・ワークショップは、文化機関、資金提供機関、献身的卒業生の寄付や支援によって存続してきました。

しかし、当時、他のライティング・ワークショップが開催されていなかったわけではありませんでした。もちろん、フィリピン大学サマー・ライターズ・ワークショップは、フィリピン語と英語の両方で書かれた原稿を受け付けていて、フィリピンのトップクラスの大学により運営されていました。私は、その両方に参加することができました。

この二つの主要なワークショップは違った特質を持っています。二つのワークショップの違いについて一般的な説明を加えると、次のようになります。フィリピン大学ライターズ・ワークショップが政治色を帯びているのに対し、シリマン・ライターズ・ワークショップは両ティエン・ポ博士の新批評教育に従った形式的なものと思われることが多かったのです。しかし、もちろん、これはワークショップの中で行われる力関係を考慮に入れていないので、簡単に説明しただけのものにすぎません。

第二に、ワークショップと大学の創作プログラムについての議論は、言語の問題についても語らなければ完全なものと言えません。フィリピンの文学や文化遺産について本格的に研究すれば、私たちが向き合わなければならない植民地時代の背景にある言語の問題に必ず触れることになります。

この二つのワークショップ、特にシリマン・サマー・ライターズ・ワークショップについて興味深いのは、このワークショップがフィリピンで設けられる他のワークショップのモデルになったということです。私が「モデル」と言う、これはいくつかの意味で捉えられるかもしれませんが。何十年にもわたって、国内のさまざまな地域で創作ワークショップが設けられてきました。このワークショップの発展について研究した人によると、ライティング・ワークショップの増加は、英語とフィリピン語が、様々な地域のフィリピン人の表現力や創造ニーズに、もはや応えられていないことの表れだということです。これは、フィリピンの若者たちのあふれんばかりの創造的エネルギーをはっきりと示しています。

その例を以下に述べます。

バコロド市（ビサヤ州）を拠点としたYASサマー・ライティング・ワークショップは、二〇年近く続いています。そして、パンデミックがなかったら、五月に二〇周年の記念行事をしていたことでしょう。また、最近終了したタクロバン市を拠点とするラミロー・ライティング・ワークショップ。また、セブ市を拠点に三〇年近く続いているコルネリオ・フェイガオ・ライターズ・ワークショップもあります。最近ではダバオのライティング・ワークショップもあります。アテネオ・ライターズ・ワークショップ、サント・トマス大学（アジアで最も古い大学）のライティング・ワークショップなど、他の大学も後に続いています。他にも、様々な規模でワークショップを運営している大学はまだまだ言い尽くせないほどあります。

しかし、私が言いたいのは、この地域のライティング・ワークショップは、それぞれがその地域に特有の言語を対象にしているということです。これらのワークショップにおいて、学習、読者、ネットワーク、出版（翻訳も含まれます）の領域が広がられています。また、学校や大学と公式な関係を持っていない新進作家にも支援を行えます。ですから、ライティング・ワークショップは、いろいろ

な意味で執筆に関して非公式と公式の溝を埋める役割を果たしていると思います。

大学の役割（フィリピンの場合）について申し上げます。この点については、あまり長々と説明する必要はないと思います。極めて重要な役割を持っています。大学は、創作の研究に本格的に取り組むために欠かせない水路や船であると考えられています。それは、教育機関の基盤、資金調達、知的資源確保、教育の質、継続指導、そして今回の（出版物があり、また創作を勉強している学生が参加している）イベントのような研究発表会と関連しています。

これらのプログラムは、私たちの文筆業コミュニティをどのように形作っているのでしょうか？ 先ほどフィリピンのライティング・ワークショップの数が増えてきているという話をしましたが、フィリピンの文筆業コミュニティは、本当に小さなものです。英語やフィリピン語や他の母語で書く作家は、暑い気候と青い海のおかげで、島々を旅するには最高の時期である夏の間に、いくつもライティング・ワークショップに参加することができます。（今では懐かしいあの頃ですね。）新型コロナウイルス感染症が蔓延する前、大学で創作を教えている私たちの多くは、ライティング・ワークショップのパネリストとして夏の間は多忙でした。

結論を申し上げます。私は二〇年間、デ・ラ・サール大学で創作を教えてきました。私が最も大切にしていることの一つは、学生が自分の作品を発表して賞を獲得することだと思っています。あるいは、ただ単に自分の才能やスキルを活かす道を追求できるということです。中には教師になる人もいます。

特に大学院レベルの学生の多くは、かなり高いレベルの執筆の知識を持って、私たちと一緒に勉強するようになっています。大学院のプログラムは、コミュニティ意識を与え、厳しい訓練のための安全な場を提供しています。大事なことは、多くの教えている人たちと同じように書かせることではなく、学生を励まし、力づけ、枠を超えていくようにさせることです。学生が自分の道と考えを見つけるまで指導するのです。

それが、卓越した作品を生み出す唯一の方法だからです。

ありがとうございました。

河田学

文学理論

京都芸術大学・教授



京都芸術大学の文芸表現科の学科長として文学理論を教えている。大学の短期ライター・イン・レジデンス・プログラム兼アウトリーチ・プログラムである「ストーリーヴィル」の運営にも携わっている。

京都芸術大学の河田と言います。今日は本当にお招きいただきありがとうございます。もう既に二人のお話を聞かせていただきましたが、とても興味深く伺いました。こういう場にご一緒させていただいて本当に光栄に思っています。

で、僕は先程ご紹介いただきましたが、京都芸術大学の文芸表現学科ということで、クリエイティブ・ライティングを教えておりますので、そこでの試みみたいなことをお話しして、やっぱり日本のクリエイティブ・ライティングって、特に英語圏のクリエイティブ・ライティングとはだいぶ違うところがあるので、その辺のお話と、それから今日の本題、いかに文学的な文芸的なクリエイションの場にな学がなりえるのか？ということについて、ちょっとだけ僕の考えをお話ししたいと思います。

僕が勤めているのは京都芸術大学というところなんですけれども、うちの大学はとも新しい大学です。ね、最初一九七七年に短大としてスタートしたですけども、一九九一年に四年生の大学になって、僕が教えているクリエイティブ・ライティングのプログラムが始まったのは、二〇〇七年です。

日本では先駆者のような大学が幾つかありまして、たとえば日本大学の芸術学部にある文芸学科——ここは一九八四年からクリエイティブ・ライティングをやっています。あるいは近所というか、関西でいうと、大阪芸術大学——この文芸学科、こちらも一九六七年ということで比較的、うちに比べると非常に長い歴史を持っていて、まあ日本で言えば芥川賞作家なんかも輩出しているような、そういう学科ですね。で、もちろんすべての日本におけるクリエイティブ・ライティングプログラムがそうなのではないですけども、ひとつの特徴として、日本ではクリエイティブ・ライティングのコースプログラムが芸術大学に置かれているというのが、ひとつ面白いところかな、と思っています。

で、もうひとつ大きな違いとしては、英語圏のクリエイティブ・ライティング・プログラムというのは、フィクションとポエトリーっていう感じで、小説と詩がメインだと思うんですね。ところが、日本ではわりとその書くことと編集することっていうのを二本の柱として教育を組み立てているっていうところが、だいぶ様子が違うところなのではないのかな、という風に思っています。

まあなんで編集なのか——多分英語圏の人から見たら、編集ってクリエイティブ・ライティングではないよね、という風に思われると思うんですが、なんで編集なのかというと、今の日本の大学の状況というのは非常に厳しくてですね、子供が減っているで、非常に競争が激しくなっている、たとえば学生を就職させないといけないとか、そういう状況もあるんですけども、ただそれだけではなくて、なんというのか、編集を学ぶということが、学生の作品を世に送り出していきたいという狙いと繋がっている部分も非常に大きくあるではないか、と思っています。

たとえば僕たちの文芸表現学科は、芸術大学にあるので、毎年度の終わりにですね、卒業生の卒業制作の展覧会をやっています。で、たとえば美術系のファインアートであれば、作品を展示して、それを見て買って、ということになるんですけども、僕たちは文章を書いている訳ですから、作品を見て買っても、ぱつと見てもそれで作品を鑑賞してもらえたことにはならないので、今写真でお見せするような形でですね、文庫のサイズで本にして販売するというをやっています。

去年は三十四人の学生が卒業したんですけども、二日間の会期中、合計五百冊ぐらい——一般の方も含めてですね——本学生達の本を買ってくださいました。

これも卒業展の写真です。

でもうひとつ、学生が外に出ていくということとして、これは



Graduation Exhibition (2019)



Graduation Exhibition (2020)



ちょっと違いますけども、「ストーリーヴィル」というイベントもやっています。これはうちの学科の創設者であり今ニューヨーク在住の作家である新本良一さんが名づけたイベントなんですけれども、読書会であつたりとか……この写真は、二〇一三年にデニス・ジョンソンさんとリン・ティルマンさんをアメリカからお迎えして、一週間ぐらい大学に滞在していただいて、イベントをやった時の写真です。

けれども、ま、こういったゲストを呼んでのイベントもありますし、これはイーストアングリア大学（UEA）からアンドリュー・ガウワンに来ていただいた時の写真ですね。で、そういったゲストを呼んでのイベントもありますし、最近本を出した作家のトークであつたりとか、あるいは学生が自分たちの作品を読んだりとか——そういったことを通して、学生が社会に出ていく、あるいはその社

会に向けて、開かれたイベント、文芸的なイベントを企画していくことによって、文芸を通じて社会と関係を持つということをやっています。

で、こういった社会に出てくるということについてですね、非常に興味を持っているひとつの理由についてのは、日本の出版っていうのが、わりと大部数の出版が多い。

これは卒業生が出した本なんですけども、無名の新人でも、五千部ぐらい刷ったりする訳ですね。

で、たとえば村上春樹が『騎士団長殺し』を書いていますが、百二十万部初版で刷ったとか、そういう大規模な出版というのが、日本ではごくごく

普通に行われていて、出版界がそれに依存しているという構造があると思います。

ただ、それに今抗うようにして、どんどん、どんどん新しい出版社が出てきて、小規模でもいい本を本来届くべき所に届けたいということをやったりしています。で、そういった流れを受けてですね、我々の学科でも、三〇一（サンマルイチ）文庫という風に呼んでいます。三〇一っていうのは、大学がある瓜生山という山の標高なんで、三〇一なんですけれども、そういう、まあ、出版レーベルを作ってますね、自前で本を出しているこう、で、うちの大学は通信教育部がありますので、そこでは一八歳からもう上は八〇代の方ですが、創作を学んでいるわけですね。そういった方たちの作品の中に、その人でなくては書けない——そういうものは、一般の書籍にはなりにくいかもしれないけど、

そういった本をどんどん世に送り出していきたい。

で、イベントを通じてだったり、そういう出版を通してであったり、そこにまたさらに現役の学生達に加わることによって、クリエイティブ・ライティングのプログラムがですね、そういう文芸コミュニティのようなものを形成する、ある種のハブのようなものとして機能することができんじゃないか……というところに、うちの学校、僕としては非常に大きな期待を持っています。

簡単ですけども以上で終わりにしたいと思います。どうも御清聴ありがとうございました。

ティファニー・アトキンソン

詩人 イーストアングリア大学・教授



イギリスを代表するクリエイティブ・ライティング・プログラム、イーストアングリア大学の創作科でレヴァーハルム・リサーチ・フェローとして詩作を教え、文芸評論家としても活動している。第四詩集『Lumen』（詩図書協会推薦図書）が Bloodaxe Books より2021年2月に刊行予定。

このパネルの一員として、他の学部や他国の素晴らしいライティングについて非常にたくさんの方を学べて光栄です。そちらには「こんばんは」と言うほうがいいのは分かっていますが、こちらは朝です、ええ、ですからまずお詫びしておかなければいけません、今日はゴミ収集日で私は自宅にいます。ですから、もし雑音が始まったら、それはたぶんゴミ収集車のものの可能性が高いです。雑音が入らないことを願っていますが、もし入った場合は、収集車のせいです。

さて、私は今日、ノリッジからお話しています。私はイーストアングリア大学（UEA）の教授で、当校のクリエイティブ・ライティング・プログラムは今年で五〇周年を迎えます。クリエイティブ・ライティングの小説の大学院課程が一九七〇年にアンガス・ウィルソンとマルコム・ブラッドベリによって開設されたことはかなり知られており、UEAは同校が英国初のクリエイティブ・ライティング・スクール（文芸校）であることを確実に誇りとしています。オリジン・ストーリーはたいがいひとつだけではないので、他の同様のものがあるでしょう。しかし、すでに議論されている多くのクリエイティブ・ライティングの取り組み同様、本校もアイオワ・ワークショップからインスピレーションを得て、それを基本として進んでいます。そして長年にわたり、それは創作から詩や脚本、さらにライフ・ライティングへと拡大してきました。私はここに来てからまだ5年ですが、後発のしの創作プログラムを運営しています。それは一九九〇年代初頭に当時の桂冠詩人であるアンドリュー・モーションによって確立されたものです。

しかしUEAは依然として大学院レベルでクリエイティブ・ライティングに取り組んだ英国初の機関、あるいは大学の一つであると思います。それ（講座開設）以来、クリエイティブ・ライティングは非常に人気となり、大半の大学の文学部レベルで学ぶことができるようになりました。これは、一九九〇年代にポリテクニク（英国で大学並みの専門学校、一九九二年に大学に昇格）のアー

トスクールが大学制度に組み入れられたことと大いに関係があると思うのですが、当時、多くのアートプラクティス芸術実践教育が芸術の学術教育に編入され、学生の間で非常に人気があります。ですからそれは成長分野であり、今や英国の大半の英語学科では少なくとも従来の文学研究と並行してクリエイティブ・ライティングを教えています。

さて、プログラムのことについては、長々話ほしないでいきます。この手のプログラム、特に母体であるアイオワのワークショップのようなプログラムから発生したものが、いかに機能しているかについては、おそらく皆さんも理解していらっしゃると思うからです。プログラムがいかに文学の各コミュニティを形成しているのか、そして文学の各コミュニティや各大学がいかに文学の価値を形成しているのか、ということについて少しお話しさせていただきたいと思います。これは非常に興味深い質問だと思います。なぜなら、往々にして英国では大学におけるクリエイティブ・ライティングはある種、象牙の塔にこもっているエリートだとかある毎に批判されてきたからです。実社会などには全く関与しない文学的芸術の実践だとされてきたのです。そして、そこには何らかの真実があるかもしれません。五〇年前にマルコム・ブラッドベリやアンガス・ウィルソンが文学修士講座を開講した際には、確かにある意味批判はあっていたからです。英国アーツ・カウンシルや独立系アーティスト向け芸術助成金、さらに商業出版社が文学的フィクションや実験的フィクションに助成金を拠出することがあまりなかったという当時の状況下で、二人が特に力を入れたのは、文芸小説が活況を呈するような環境を創造することでした。議論の余地があるはいえ、あえて言わせていただければ、それは非常に良いことです。新自由主義のもと流行語になった「大学におけるクリエイティビティ」という概念は、理系教育のための副次的概念として濫用され、就職のため、企業精神育成、市場性獲得のために都合よく濫用されています。私は、文学創作やアートのために、芸術実践の余地が確保されることに賛成です。ですから、私はブラッドベリやウィルソンを批判するつもりもありません。

しかし、私たちの有名な同窓生——例えばカズオ・イシグロやイアン・マキューワンといった同窓生が、往々にして特定の種類の文学作品を代表しているという事実に対して異議を唱えることはできません。しかしながら、この手の歴史をもつ作家があるUEAについて本当に興味深い点は、実社会に出た卒業生で、編集者、エージェント、出版人といった業界の水準を維持する側になる者がいるということです。ですから私たちは必ずしも文学者を輩出していないのかもしれませんが、私たちが文学の新たなみかたを生み出し、促進していることは確かです。そして昨年の私の卒業生の例を挙げますと、クリエイティブ・ライティングの修士号を取得した全員のうち、三人は独立系出版社を立ち上げ、一人はロンドンでオープン・マイクの事業を経営し、もう一人は文芸誌『グラントラ』編集部働き、非常に影響力のある出版社からエキサイティングな新作を国際的に依頼し、残りの二人には人種マイノリティの若い作家に特化した雑誌の創刊資金が授与されています。このように、彼らは将来の文学の文化を形成していく学生たちであり、それについて考察するのはとても重要でエキサイティングなことだと思います。

もう一つ私がお話したかったことは——ある出版の例を通してお話すれば良いと、ふと思ったのですが、この冊子は、今では二年前にUEAでの大学出版プロジェクトで制作した出版物です。それは私が監修したもので、私たちが複数のクリエイティブ・ライティング学科で行っている作品数点によって、どのように、より大きな文学コミュニティを形成できるかを説明できればと願っています。さて、この共同制作は、カルカッタのジャダヴプル大学の学生との間で行われました。これはコロナ・ウィルス前に起きたことですが、私の心に浮かんだのは、コロナ・ウィルス後の今の状況では残念ながら、私たち全員が推進してきた各種のフェスティバルや交流、さらに研修は、私の知る限りでは、当面の間は見通しが立たないということです。これはある意味、旅行をしなくても、文学的な共同制作ができるというモデル例です。

ではまず最初に、大学出版プロジェクトについて少しお話ししたいと思います。さて、これは意外と最近になってからUEAに設置されました。私が五年前にここに来たとき、UEAのようにクリエイティブ・ライティングで定評のある大学に出版部がなかったことに驚きました。ですからそこで、私たちは英国アーツ・カウンシルと大学の共同出資で出版社を設立しました。今では、同社は作品の売れ行きが非常に良い作家の作品を数多く出版しているため自給できていますが、最初は実際、少しばかり投資が必要でした。同社では翻訳および共同制作、さらに国際的な共同制作、国境や文化の違いを超えて実施されるライティングなどを専門としています。数年前に私はノリッジの作家センターとのプロジェクトに参加しましたが、その際、作家がカルカッタに行き、現地で仕事をしたり教授をしたり、詩人がカルカッタからUEAに來校してここで何らかの仕事をするというような交流を実施してきました。当時、私たちはこれを学生たちとシェアできればと切望していましたが、財政上の制約や実際の交流の難しさにより、国際的な共同制作について考慮せざるを得ませんでした。そこで私たちは考案したのが、「場所を描く (Writing Places)」というオンラインのプロジェクトです。基本的には、ノリッジとカルカッタ在住の作家グループ同士が、互いの都市についてのストーリーを交換したのですが、それらは写真や記憶、地図、神話、伝説を題材にしており、あらゆる種類の事実と想像力を詳細に盛り込んだ詳細な情報が提供されています。そして、生徒たちはこの共同資料から、二つの都市についての一連の詩や物語を執筆しました。これは都市交流のようなものですが、イーストアングリア大学出版局からこの共同制作の書籍を出版したのです。

さて、私はこの本の序文を書いたので、その背景にあった取り組みを少しだけ説明いたします。これからその序文を少しだけ朗読しますが、それはこの共同作業を通して私たちが何をしたかったのかを感じていただくためです。

「だから、各ライフ・ワークショップの創造的エネルギーはひとつの事象なのだ。オンラインでの交流と共同制作のダイナミクスは、一段とスローペースで、より瞑想的であり、ふうっと息をつきなくなるものだろう。オルタナティブなガイドブック、つまり秘密のマップの選集であるプロジェクト

を開始するのにこれ以上のやり方があるだろうか。詩人のロイ・フィッシャーは、故郷について、自分は街を考えるのだと述べている。これこそが参加者に求められていたことであり、ただ単に執筆するだけでなく、実際にフィールドワークをして、自分の周りに、それまでもとすれば気づかれることなく、また記録もされていなかったものを発見することなのだ。人は注意力の質によっては、自分の街においてさえも異邦人になってしまうことがあり、作家たちは馴染みある二一世紀の都市生活と劣らず、忘れ去られた歴史や個人的な地理や伝説や思い出を、探求すべきなのだ。したがって、ここに収録されているそれぞれの作品はある種の翻訳であり、言語間だけでなく、大陸や時間軸、経験の間を翻訳したものである。そして、これらの物語や詩は、場所についての説明をしているどのドキュメンタリーにも劣らず鮮明でありながら、優れた文学作品の特質である奇妙な感覚の揺らぎがあり、そこでは言語は単に現在の主張に対してだけでなく、記憶に定着し、そして先読みをする影響や要求という間接的な傾向にも呼応している。結局のところ、私たちはどこにいて、自分たちが誰だと思っているのだろうか。おそらく我々は全員が赤の他人であり、皆が他人同士の共同体なのだ」

さて、この二年前に出た選集に登場する執筆者の何人かは、自身の作品を出版して執筆キャリアを築くに至りました。しかし、大半の者はそうはならず、これは、大学でのクリエイティブ・ライティング学習が提供するものは何か？という観点では、非常に大切なことだと思えます。学習によって文学者になれるわけではないかもしれませんが、内側から文学を学ぶ機会となり、単に書くだけでなく、それに伴うあらゆるつながりやネットワーク、場所の理解、さらには他者に対する寛容性についても内側から真剣に学ぶ機会を与えてくれるのは間違いありません。

ここで私の話は終わらせていただきますが、これから皆さんとさらにお話できれば嬉しく思います。ありがとうございました。

バーニース・チヨウリー

詩人・小説家

ノッティンガム大学マレーシア校

PENマレーシア会長



マレーシアの小説家、詩人、キュレーター、教育者。詩集、小説、回想録など著作を7冊刊行している。2011年から18年までペナン島のジョージタウン文学祭のディレクターを務めた。大学での創作教授歴は20年にわたり、現在、ノッティンガム大学マレーシア校とヴァーモント芸術大学で教鞭をとる。クアラルンプール作家ワークショップの創設者で、PENマレーシアの初代会長。

私は、大学関係者と対話することは実はそれほど頻繁にはありません。それよりも主に作家や詩人、アクティヴィストと話すことの方が多く、ですからこの場が楽しみです。

まず、マレーシアでは、伝統的に創作を教える大学はほとんどありません。私たちは、帝国の、つまり大英帝国の植民地支配下にあったこともあり、独立後に、植民地から開放された後の時代の経験について英語またはマレー語で文章を書く作家が現れ、一世代を作りました。この世代は、その後のマレーシア人作家の道を切り開きました。六〇年代から七〇年代の作家は、自分のような作家が八〇年代から九〇年代に掘り下げ始めたテーマや社会問題を急速に広めたと思います。その結果、マレーシアではいくつかの大学が、ほとんどが私立大学ですが、創作科（クリエイティブ・ライティング・プログラム）を設けるようになりました。私は二〇〇五年からずっとマレーシアにキャンパスを持つノッティンガム大学で教鞭をとっていますが、二〇一五年に創作科を英文学部の下に統合しました。そしてつい数週間前に、「散文と詩——クリエイティブ・ライティング入門」の六年目の講義を終えたところです。

何がすごいって、本当に若い学生たちが多数受講しているんです。若いとは一〇代の若者という意味です。また、七歳〜八歳ぐらいのお子さんを持ち、子どもたちにクリエイティブ・ライティングを学んで欲しいと思うお母さんたちから質問を受けたりもします。なぜなら、八〇年代や九〇年代、私たちの世代の教育制度では広く普及していたダイナミックな要素が今はまったくなくなってしまっていて、もはや現在の大学では文学が本当に教えられていないのです。家族に文学やライティングに特に興味のある子供や学生がいるならば、学術の世界の外に飛び出していくように子供を後押しし、将来へ向け持続可能な（ずっと執筆することで生活を送ることができる）システムやエコシステムを提供していくのは、親または教師の役割次第です。では、子供がライティングに興味を抱いていたら、その興味をどう維持させ、どのような進路に進むよう支援すればいいのでしょうか？その道は大学で叶えられますか？子供が地元の大学で創作科を履修するのがいいでしょうか、それとも海外のプログラムを調べて検討したりするでしょうか？

ノッティンガム大学ならば、英文学科でクリエイティブ・ライティングの学位、統合学位を取得できます。また、マレーシアで初となる創作科の修士号プログラムも設立されました。しかし、問題があります。現在、特に英語で文章を書くことに興味がある学生がかなり大勢いますが、実際のところ、卒業後どうなるか。マレーシアには、例えばフィリピン、英国、香港にあるような英語ライターを受け入れるインフラや枠組みはありません。自分たちの教授を作家・芸術家の最初の模範として励まされ、三、四年間大学の環境で学ぶ。詩をいくらか読んだ、スポークンワードをたくさん読ん経験を持つ学生がいて、詩を本当に勉強したわけじゃない。そこで私たちが、リズムや韻律、リズム、と技法の理解の基本的要素をすべて教えているのです。三年間大学の環境だけを体験している彼らが、驚くほど素晴らしい文章を書くんです。マレーシアにはかなりの才能が存在しています。しかし、卒業するとどうなってしまうのでしょうか？大学在学中は持続可能です。大学自体が発表媒体なのだから。フェスティバルがありますし、それには一幕物の芝居のフェスティバルもあれば、詩のフェスティバルもある。文芸誌もあるけど、卒業すると、実社会に出ると、彼らの多くは何をすればいいのかわからず、挫折してしまうのです。創作科で勉強して、私はどうやって仕事を見つけたらいいの？という感じです。私が教える学生の多くは優秀で、その一部は本当に才能があるんです。長年教えてますが、ノッティンガム大学の学生は益々優秀になっています。今ちょうど学生の一人と相談したところだったんですが、二年生の中で最も優秀な学生の一人なんですけれども、「作家エージェントをどうやって見つけたらいいんでしょう？」と聞いてきました。「今後三ヶ月を小説の原案執筆に費やすとしたら、どうやって自分を支えていけるんでしょう？」とも。私は、「そうね、まず小説を書いて、それからその後について一緒に話しましょう。私はいつもここにいて、もうあなたを教えていなくても、私は常に何らかの手本になれるでしょうね」と答えました。

そして、実際その後どうなるのでしょうか？マレーシアには、これだけの才能が溢れています。私はジョージ・タウン文学祭を七年間開催しました。ノッティンガム大学で教鞭をとっていたという事実が波及して、学生、創作科の学生が作品を読む発表媒体も設けました。またそれは、シンガポールで創作科を設けていたデ・ラ・サル大学にも広がり、学生たちが自分たちの作品を発表するためだけにペナンのジョージ・タウンにやって来てくれました。

だから、フェスティバルディレクターとして活動した時代に、学生たちが自分の作品を読んで自分の作品を共有し、世界中の他の作家に見てもらおうプラットフォームを作ったのです。しかし、それで

も問題は同じまま。常にこの問題に行き着きます。それでも、これらのプラットフォームすらなかったら、これほどの才能を持つこの若者たちはどうなってしまうでしょうか？LGBTQの若者がいたとして、同性愛をテーマにした詩集を出版するところがマレーシアにあるでしょうか？そんなんです。サポートシステムがないので、私たちがこれほど必要なプラットフォームがこの国にはないのです。

マレーシアでは検閲は大きな問題で、私がここでPENを立ち上げたことの一つは、表現の自由を規制する法律に何らかの対応をしたからです。私たちが暮らす東南アジアは、ある面は非常にリベラルであるのに対し、別の部分においては非常に抑圧的です。そして、東南アジアにおける英文学の伝統を見ると、私たちがいかに人種や民族の壁を乗り越え、世界における存在感を受け止めているのか、他とは明確に違う東南アジアの物語を世界に向けて作り出そうとしています。もし私が、あからさまに政治的な小説を書いたら、英国のエージェントは出版するどころか、原稿を読んでくれるでしょうか？ですから、私たちは非常に多くの障壁に直面しているので、

それでも、私たちには溢れるほどの才能があります。私はずっと学生たちに、あなたは小説の未来になる、詩、戯曲の未来になる、と言い続けていますが、しかし彼らが卒業して、労働市場の中に放り込まれると、ゆくゆくは文章を書くことをやめてしまうのです。常にこの問題です。なぜなら、私たちにはとても才能があり、多様性もあり、幅広い意見が存在していて、みんな英語で文章を書いて、マレーシアと東南アジアの他の地域にはない独創的なストーリーを伝えようとしているのに、プラットフォームがない、（若きライターたちが生きていける）適切なエコシステムがない、これらの学生たちを長期的にサポートできる適切な制度がない、非常に残念でなりません。実際に、彼らはどうするのでしょうか？多くは、コピーライター職に行き着きます。お金に余裕のある人は、アメリカや英国で芸術修士号（MFA）プログラムに行き着きます。なぜなら、一度種から芽が出たら、そして一度言葉の魅力の虜になったら、みんなずっと文章を書き続けたいのです。ですからマレーシアでは、これが問題なのです。私たちができることには限界があり、学術の世界に身を置く者として、ほぼ二〇年にわたり、もちろん学生を励まし、技能も教えますが、しかし、彼らが大学を卒業するとき、そこが懸念なのです。彼らが作品を出版できるプラットフォームやチャネルを作りたいと思いつながら、ここが私たちの力が及ばないところなのです。私たちの未来のライター、明日のライターを後押ししていくにおいて、ここが深刻に欠けている部分なのです。ご静聴ありがとうございます。

University as a Site of Literary Creativity: A Roundtable

文学的クリエイションの場としての大学

This online roundtable explored variety of roles universities can play in literary production and value making. Writer-instructors from Asia and the UK shared their insights on new possibilities in the era of post-national literature. This was a kickoff event for the preparation and promotion of Kyoto Writers Residency project.

This booklet is a record of the panelist's initial presentations. The reader may find further details at <https://kyotowriters.org>.

Panelists (in order of appearances)

James Shea is the author of two books of poetry, *The Lost Novel* and *Star in the Eye*. He teaches in the Department of Humanities and Creative Writing at Hong Kong Baptist University, where he is the Associate Director of the International Writers' Workshop. _____ 4p

Dinah Roma is University Fellow and Professor of Literature and Creative Writing at De La Salle University (DLSU) Manila. She is the author of four books of poetry. Roma was the former director of DLSU's Bienvenido N. Santos Creative Writing Center and was a fellow at the Silliman University National Summer Writers' Workshop, considered as the longest-running workshop in Asia. _____ 6p

Manabu Kawada teaches literary theories and directs the Department of Creative Writing at Kyoto University of the Arts. _____ 8p

Tiffany Atkinson is a poet, literary critic, Leverhulme Research Fellow and Professor of Creative Writing at the University of East Anglia. Her fourth poetry collection, *Lumen*, a Poetry Book Society Recommendation, is forthcoming from Bloodaxe Books in Feb 2021. _____ 10p

Bernice Chauly is a Malaysian novelist, poet, curator and educator. She is the award-winning author of seven books of poetry and prose, and directed the George Town Literary Festival from 2011-2018. She has taught creative writing in universities and colleges for almost 20 years and currently teaches at University of Nottingham Malaysia and the Vermont College of Fine Art. She is the founder of KL Writers Workshop and is the first President of PEN Malaysia. _____ 12p

Discussion and Q&A _____ 14p

Moderator: **Kyoko Yoshida** is the author of story collection *Disorientationism*. She translates into Japanese and experimental poetry from Japanese. She teaches American Literature at Ritsumeikan University.

James Shea

James Shea is the author of two books of poetry, *The Lost Novel* and *Star in the Eye*. He teaches in the Department of Humanities and Creative Writing at Hong Kong Baptist University, where he is the Associate Director of the International Writers' Workshop.



Marilynne Robinson, the Pulitzer-prize winning novelist and professor of creative writing at the University of Iowa, once noted the concern that U.S. writers are now housed squarely in the university. She observed:

...the worriers lament the influence of the university on American letters as if education had an inevitable deadening effect, when in fact the life that surrounds a university is invariably vibrant. The relationship between writers and universities is novel, historically, and this is a cause of anxiety in certain quarters. There is some nostalgia for the old regime when we'd have starved in garrets or else earned our bread by flattering lordlings or cranking out dime novels under assumed names, and there is very occasional wistfulness about the arrangements in some other countries where writers receive stipends from their governments. What could possibly go wrong with that?

Robinson welcomes creative writing's new home—what better setting for writers to develop than in a place where critical thinking, self-reflection, and empathy are fostered. She goes on to mention that universities provide work for writers, academic presses and a readymade readership in the form of students, and the opportunity for writers to teach to new books by living authors.

In the spirit of her embrace of the university, I would like to describe the International Writers' Workshop, a writers-in-residence programme at my university in Hong Kong where I am the Associate Director. My aim is to share our history and practices, so that others may take away what's useful for their own institutions. I will focus mainly on activities outside of the classroom, however, I'm happy to address pedagogy during the discussion, if anyone is interested.

International Writers' Workshop

Aside from a few exceptions during the 1970s, writers in Hong Kong have only in the past twenty years begun to find an increasingly stable home in the university system with the emergence of creative writing courses, two MFA degree programmes in English (only one of which remains in existence today), and one bilingual BA programme in creative writing (where I teach). There is no degree offered in only Chinese creative writing, so it's fair to say that the discipline of creative writing has not been fully embraced by universities in Hong Kong, a city where the subjects of science, business, and engineering reign supreme.

Inspired by the University of Iowa's International Writing Program, my university's programme is called the International Writers' Workshop, or "IWW," and it was founded in 2004 by an enterprising Dean (who was a literary scholar and translator). She secured funding from a donor for many years, however, after she retired and the funding expired, IWW found itself supported by the university with a more modest budget. The duration of the residency, for instance, is 4 weeks instead of up to 3 months, and we no longer take writers on long trips to mainland China. However, we've recently received funding from another donor to fund a parallel programme called the Chinese Writers' Workshop with a similar mission and framework. IWW now features non-Chinese international writers, whereas CWW invites Chinese-language writers.

IWW has hosted over 100 writers from more than 50 different countries. We have a threefold mission: 1) to encourage creative writing and literary discussions among students at the university level; 2) to enrich the cultural life of Hong Kong people at the local level; and 3) to inspire literary creativity among international writers by exposing them to Hong Kong life and culture. Revamped three years ago, IWW now holds a Distinguished Writers Series and a newly designed Writers-in-Residence Programme combined with an annual Literary Festival. The Distinguished Writers Series honors one esteemed international writer during the fall semester with three events: a literary reading, a masterclass, and a public talk or conversation. In our first year, for instance, we partnered with the U.S. Consulate General in Hong Kong & Macau (in the form of grant funding) to host the poet Tyehimba Jess, winner of the Pulitzer Prize in Poetry. Our annual Writers-in-Residence Programme hosts approximately six international writers accepted through an open call for applications, a new feature of the programme. This competitive Residency Programme ends with a week-long Literary Festival based on a rotating theme.

During their stay, Writers-in-Residence live on campus and engage with university students, primary and secondary school students, community members, and fellow writers and artists. Types of outreach by invited writers including the following:

1. Public talks, such as at a library
2. Public "conversation" with a moderator or panel discussion
3. Public literary readings
4. Class visits hosted by various departments
5. Masterclasses with students
6. Writing workshops with the public

7. Visits to a high school for a talk or workshop
8. Multimedia performances (e.g. poetry & music)
9. Media interviews
10. Literary salons with fellow writers from the university and/or community
11. Trips to other cities to meet with students, etc.

Last year, our Literary Festival (called “The Many Worlds of Science Fiction”) showcased cross-disciplinary panel discussions, literary readings, writing workshops, a musical concert with writers & musicians, and a film screening. One highlight was a writing workshop offered by a UK writer on science fiction, because we did not offer such a topic in our curriculum.

Outside of the IWW, other kinds of engagement with writing at the university-level include:

1. Student & faculty exchanges with another university
2. Symposiums or conferences on creative writing
3. Creative writing classes offered to local schools (Saturday Club in UK)
4. Internships in the literary arts, publishing, etc.
5. Partnerships with businesses, museums, literary journals, publishers, literary festivals, embassies, and other government agencies
6. Writing competitions
7. Literary Festivals around a theme

Institutions and Persons

In addition to the practical considerations of how to integrate the literary arts in the university, I think it’s necessary to reflect on the ideological underpinnings behind institutional imperatives, so that we can understand the historical and political contexts within which we design and implement our programmes. Why are we making certain choices, how are they informed, explicitly and, especially, implicitly by other forces?

In the United States, for instance, creative writers found a home in universities after the Great Depression, according to the scholar Evan Kindley in his book *Poet-Critics and the Administration of Culture*. He writes: “modernist poet-critics [who] found themselves abandoned by patrons after the Great Depression and forced to make a living by way of universities, ‘little magazines,’ the federal government, and philanthropic foundations.”* One consequence of placing writers in the university is that they became critics who watched over literary art, using book reviews, prizes, and fellowships to reinforce their aesthetic and political values. I would invite anyone involved in the institutionalization of creativity to spend time thinking about the history and politics behind the origin and development of such initiatives, not because we can escape ideological capture, but because we can be more self-scrutinizing as we proceed.

I will end with four rhetorical questions that may invite discussion later in the session:

2. How does the presence of creative writers in the university shape their own writing? (See the emergence of the “campus novel” and “campus poetry collection”; Srikanth Reddy)
3. Should administrators try to integrate the values of literary practice with other academic disciplines, such as the sciences or business? If so, what may be lost (or gained) if the discipline of creative writing is positioned as relevant to STEM education?
4. How can literary practice inform literary studies? (See Rita Felski)

*Note: Other books that trace the history of the institutionalization of creative writing in universities: *The Elephants Teach: Creative Writing Since 1880* (D.G. Myers), *The Program Era: Postwar Fiction and the Rise of Creative Writing* (Mark McGurl), *Workshops of Empire: Stegner, Engle, and American Creative Writing During the Cold War* (Eric Bennett), and *Creative Writing and the New Humanities* (Paul Dawson).

1. How can we make a residency programme meaningful for

Dinah Roma

Dinah Roma is University Fellow and Professor of Literature and Creative Writing at De La Salle University (DLSU) Manila. She is the author of four books of poetry. Roma was the former director of DLSU's Bienvenido N. Santos Creative Writing Center and was a fellow at the Silliman University National Summer Writers' Workshop, considered as the longest-running workshop in Asia.



Good evening everyone! First, I'd like to thank Kyoko Yoshida of Ritsumeikan University for having me in mind for this roundtable discussion. I'd also like to acknowledge my co-panelists for this evening: James Shea of Hongkong Baptist University; Bernice Chauly of Nottingham University of Malaysia; Tiffany Atkinson of the University of East Anglia; Manabu Kawada of Kyoto University of the Arts. It is an honor to be in such esteemed presence.

I would like to take my cue from the suggestions given by Kyoko. And that is not to repeat the same discussion that often emerges when we talk of creative writing programs in the University.

First: I do believe there is so much to share about the creative writing programs in the Philippines. If we are going to establish some kind of timeline to this, we can go back to the early 1960s (particularly, 1962) when Dr Edith Tiempo (who became our National Artist in Literature) and Dr Edilberto Tiempo had just returned from their graduate studies degrees at Iowa University in the US.

Receiving funding initially from the Silliman University, the 3-week Silliman Summer Writers' Workshop was established. And that began a great legacy in Philippine literature that I can strongly say has been unequalled up to now. You have generations of writers coming out of this summer writers workshop and, for longest time, joining this workshop has been like a rite of passage for any emerging writer who would like to be considered committed and of note.

Through various political upheavals, through change of governments, the Silliman Summer Writers Workshop has persisted through the donations and help of cultural and funding agencies as well as dedicated alumni.

This is not to say, however, that there was not any other writing workshop going on at the time. There was, of course, the University of the Philippines Summer Writers Workshop that accepted manuscripts written both in Filipino and English. This was run by the premier university in the country. I was able to attend both.

These two leading workshops have different temperaments. (Now if we go by the usual description about them: the UP Writers Workshop has been politically charged while the Silliman Writers Workshop has often been seen as formalist following the New Criticism training of the Tiempos. But, of course, this is rather

putting it simply as it does not take into account the dynamics that take place within the workshop itself).

Second: The discussion about the workshop and the creative writing programs in the University would not be complete if we also do not talk about language. And a serious study of Philippine literary or even cultural heritage would always touch on the language issue given the colonial backdrop that we all have to wrestle with.

What is probably interesting about the two workshops and, particularly, the Silliman Summer Writers Workshop, is that this has served as a model for other workshops to emerge in the country. When I say "model"—this may be taken in several ways. Over the decades, over the years, there have been creative writing workshops that have emerged in the different regions in the country. There is one scholar I talked regarding this development and he reasons that the rise in the writing workshops indicates how English and Filipino no longer respond to the expressive or creative need of the Filipinos in various parts of the country. And this clearly shows the abundance or exuberant creative energies of our young people.

So we have, for instance:

The IYAS Summer Writing Workshop based in Bacolod City (in the Visayas) that has been running for nearly two decades. And if not for the pandemic, we would have been celebrating its 20th year anniversary of the workshop May. We also have the LAMIRAW Writing Workshop based in Tacloban City that has just been concluded. And Cornelio Faigao Writers Workshop based in Cebu City that has been running for nearly three decades. You have the more recent Davao Writing Workshop. And other universities have followed suit: the Ateneo Writers Workshop, the University of Santo Tomas Writing Workshop—which is the oldest university in Asia. And there are still others I have not been able to mention in various scales of operation.

But what I would want to say is that each of this regional writing workshop caters to languages that are particular to the region. They open up spaces of learning, readership, network, and publication (and I would have to say translation) in these places. And they're able to reach out to beginning writers that may not have official affiliation with schools or universities. So in a lot of ways, the writing workshops I guess bridge that gap between the

informal and formal ways of getting support when it comes to the study of writing.

With regard the role of the university (in the case of the Philippines): I think I do not need to belabor the point. It is crucial. It is considered as the vital conduit or vessel for any serious undertaking of the study of creative writing. And it has something to do with the infrastructure of educational institutions, the funding, the intellectual resources, the quality of teaching, after care, and exposure—such as this event: we have our literature and creative writing students out in the audience.

How do these programs shape our literary communities?: The Philippine literary community is really a small one despite what I mentioned a while back about the growing number of writing workshops in the Philippines. So you can have one writer able to write in English or Filipino and his own mother tongue joining several writings workshops in one summer which is the best time to travel around the islands because of the hot weather and the blue waters (This is MAKING me so nostalgic for that time). Pre-Covid—many of us teaching creative writing in the universities would rather have a hectic schedule in the summer as we sit in as panelists in writing workshops.

Now to conclude: I have been teaching creative writing at De La Salle University for two decades now. And I think one aspect I really value the most is when students also get to publish their own works and go on to win awards. Or, simply just be able to pursue what it is they want out of their talents or skills. Some become teachers themselves.

Many of these students, particularly, at the graduate level come to study with us with a rather high level of writing knowledge. And the graduate studies program do provide a sense of community and safe space for rigorous training. The point there is not to make them write the same way many of us teaching do, but encourage them, to push them, to go beyond boundaries. Until they find their own path and voice.

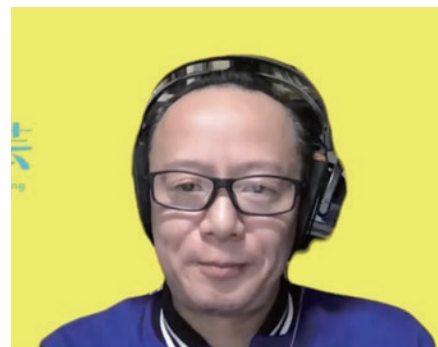
Because that's really the only way we can produce excellence.

If there are other points that need to be discussed then we can talk about them later during the Q & A.

Thank you.

Manabu Kawada

Manabu Kawada teaches literary theories and directs the Department of Creative Writing at Kyoto University of the Arts.



Creative Writing in Japan: A Case of Kyoto University of Arts

First of all, I am most grateful to Kyoko for inviting me here and I am also very happy to see you all. I believe that I have been invited because I teach creative writing at my university, so in this part, I would like to talk about the Department of Creative Writing, Kyoto University of Arts, where I teach, and make a brief comparison between Japanese CW education and its Western predecessors. I will also try to give a hint to the question of the day, how it works as a "site of literary creativity."

My department is quite new, just as my university is quite new. KUA was first established as a junior college in 1977, and it was then turned into a university in 1991. The CW programme was started in 2007, so now it's the fourteenth year for us.

Our programme, and its Japanese predecessors, such as the CW programme at College of Art, Nihon University (est. 1924) and the one at Osaka University of Arts (est. 1967), are different from their Western counterparts in that they belong to art universities or the faculty of arts of a university. In addition to that, they have quite different educational goals: while "fiction" and "poetry" are the two main fields of creative writing, Japanese programmes lay stress on "editorial" as well as "creative writing" itself. Along with editorial courses, they also offer their students courses on various kinds of writing, including commercial articles, interviews, reviews and so on. The fact that Japanese CW programmes are placed as a part of art education might make you think that in Japan creative writing is regarded as an art (in fact, it should be). But it is also true that the situation surrounding Japanese universities is becoming more and more competitive due to the rapid decline of the national birthrate and we are under the pressure that we must teach something "useful."

However, the emphasis on editorial is also deeply linked with our conviction that we must publish our students' works. Since we are at an art university, we annually hold an exhibition of our students' graduation works. In our department, students are supposed to make their works into a book of Japanese paperback size and sell them to the visitors. Last year, our 34 graduates sold nearly 500 copies in total. We also host literary events under the name of "Storyville," which was coined by the founder of our department, Riyo Niimoto, an author now living in New York. Storyville events include book clubs, a short but very intense writers in residence programme in 2011 with Denis Johnson and Lynne Tillman, and

students' reading their own works, an idea I was inspired with when I visited University of East Anglia in 2016.

Behind all this is a peculiarity of Japan's publication system: Japanese publishers have been long depending on large-scale publication. Two years ago, when one of our graduates published his first novel, the publisher printed 5000 copies. In Japan, it is common for young authors to make their debuts after receiving prizes and those prizes are highly competitive. As a result, very few chosen newcomers have chance to publish their works and the rest have no chance at all.

But the situation is changing. Now many small scale publishers are emerging, some of them are owned and run by just one person. Following this trend, we are planning to start publishing label "301," the name coming from the height of Mt. Uryuuyama, in front of which our university stands. 301 is going to publish the first issue of its literary magazine in the next March.

Our university also has a correspondence programme of creative writing, in which students aged from 18 to 80s practice writing. I strongly hope that our department functions as a place where people from diverse backgrounds who wish to write can meet. Our publishing label "301" might serve to publish their works as well. And I also hope that our Storyville will be a place where readers and authors can meet. Our department, when initiated in 2007, was more education- oriented and we spent our first ten years developing curriculums optimised for the development of literary professionals. But now we are starting to consider our mission to serve as a local hub of whatever people interested in literary creations.



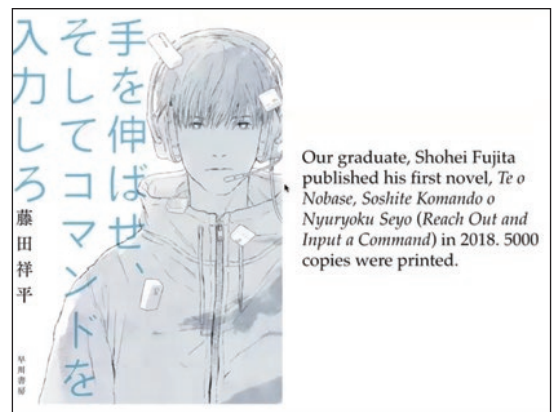
Graduation Exhibition (2019)



Graduation Exhibition (2020)



Storyville



Tiffany Atkinson

Tiffany Atkinson is a poet, literary critic, Leverhulme Research Fellow and Professor of Creative Writing at the University of East Anglia. Her fourth poetry collection, *Lumen*, a Poetry Book Society Recommendation, is forthcoming from Bloodaxe Books in Feb 2021.



Thank you very much for inviting me. It's an honor to be part of this panel and to learn so much about crazy writing in other departments, in other countries. I know I should say good evening to you. It's morning here, um, so I have to apologize because it's bin day, it's refuse collection day and I'm at home, so if there are noises off, it's quite likely to be a rubbish van. I'm hoping it won't happen, but if that happens, that's what it is.

So, I'm speaking today from Norwich, so I'm a professor at the University of Anglia and we are celebrating our 50th anniversary of our creative writing program this year. A post-graduate course in creative writing fiction was set up in 1970, quite famously by Angus Wilson and Malcolm Bradbury and UEA certainly prides itself on being the first creative writing school in the UK. Like most origin stories, I suspect there are alternative ones out there as well. But certainly, like a lot of creative writing initiatives that have already been discussed, it takes its inspiration from the Iowa Writer's Workshop and it proceeds on that basis. And over the years, it has expanded from fiction into poetry, script writing, life writing. I've only been here five years and I run the poetry strand, which is newer. It was set up by the then poet-laureates Andrew Motion in the early 1990's.

But I think UEA still regards itself as being one of the first UK institutions or universities to work with creative writing at post-graduate level. Since then, creative writing has become very popular and at under-graduate level in most literature departments. I think this has a lot to do with the assimilation of art schools in polytechnics into the university system in the 1990's and a lot of arts practice was assimilated into the academic teaching of arts at that time. And it's very popular, it's very popular with the students. So, it's a growth area and most English departments in the UK now teach creative writing, at least alongside traditional literary studies.

So, I don't want to say too much about the program because I think we probably all have an understanding of how those programs, particularly those that come out of the kind of parent Iowa workshop, how those work. I would like to say a few things about how programs shape literary communities and how literary communities and universities shape and create literary values, I think that's a really interesting question, particularly because I think quite often, certainly, in the UK, creative writing in universities has been critiqued for being a kind of an ivory tower elite, being literally art practice that isn't really engaged in the real world and

And I think there may be some truth in there – I mean, certainly Malcolm Bradbury and Angus Wilson in setting up M.A. 50 years ago. They were particularly keen to create some kind of environment where literary fiction could flourish in the context of arts council, arts funding for independent writers and commercial publishing being less likely at the time to subsidize literary fiction, experimental fiction. And I think that there is an argument to be made about that, but I would say that's quite a good thing, that within what I would call a kind neo-liberal buzz word of creativity in the university, which I think often is co-opted as a way of talking about employability, entrepreneurship, market ability is very often co-opted as a subsidiary of STEM subjects and sciences. I am in favor of preserving some space where writing and art practice, for its own sake, almost is preserved. So, I don't necessarily have a problem with that.

But I can't argue with the fact that very often what this means is that our alumnae – our famous alumnae – for example, Kazuo Ishiguro and Ian McEwan do stand for particular kinds of literary production. However, I think what's really interesting about writing programs with the kind of history that all of our universities today have is that our alumni become the gatekeepers, become the editors, become the commissioners, become the publishers out in the real world, so we may not necessarily be creating serious writers, but we are certainly producing and encouraging a new way of thinking about literature. So, to give an example from my own graduates last year, from the M.A. in creative writing, three of them have gone on to start up independent publications, one of them runs an open-mic enterprise in London, one of them works for GRANTA and is commissioning exciting new work internationally from a very influential publishing house, and two of them have got start-up funding for a journal that specializes in writers of color – young writers of color. So, these are our students who are going to be shaping the literary culture of the future, and I think that's an important and exciting thing to think about.

The other thing I wanted to talk about – I just thought I would talk through an example of a publication that's – the University Publishing Project at UEA created two years ago now. It's something that I oversaw and it's something that I hope will describe how some of the work that we do in creative writing departments can create and shape a larger literary community. Now, as it happened – this happened – this collaboration which was with students at Jadavpur University in Calcutta. This happened before COVID, but it strikes me that it's in our post-COVID climate where sadly the

festivals and the exchanges and the residencies that we all championed aren't – as far as I know – possible for the foreseeable future. This is a model of a kind of a literary collaboration that can take place without having to travel.

So, first of all, I wanted to say something about University Publishing Project. Now, this was set up at UEA surprisingly recently. It surprised me when I came here five years ago, that there's a – a university with the – the reputation for creative writing that UEA has, didn't have a publishing house. And so, we set one up, jointly funded by the Arts Council and by the University. Now, because it publishes a number of writers who have gone on to – to sell really well, it is self-sufficient, but it did take a bit of investment to start with. One of the things that it specializes in is translation and collaboration – international collaboration and writing that takes place across borders, between cultures and so on. And so, a couple of years ago, I was part of a project with the Writers Centre in Norwich, which involved exchange – writers going to Calcutta and doing some work there and some teaching there and poets coming from Calcutta to UEA and doing some work here. At the time, we really wanted to be able to share this with our students, but financial restrictions, all kinds of difficulties with practical exchange meant that we had to think around that. So, what we invented was a project called Writing Places, which happened online. So, basically, a group of writers from Norwich and a group of writers from Calcutta exchanged stories about their cities and they were photographs, they were memories, they were maps, they were myths, they were legends, they were all kinds of factual and imaginative detail. And from this joint resource, the students wrote a series of poems and stories about the two cities. It was a kind of exchange of cities, really, and produced this collaborative book that was published by the University of Norwich – so University of East Anglia Publishing Press.

So, I wrote the introduction to this, which explains a bit of the efforts behind it. So, I'll just read a tiny bit of the introduction, to give you a sense of what we were hoping to do through this collaborative work.

"So, the creative energy of life workshops is one thing. The dynamic of online exchange and collaboration is slower and more meditative, perhaps more conducive to expiration. What better way to begin a project that is in many ways an alternative guidebook, an anthology of secret maps. The poet, Roy Fisher, once said of his hometown, the city is what I think with and this is what participants were invited to do, not just in writing, but through actual field work and the discovery of what so-often goes unnoticed or unrecorded close to home. A certain quality of attention can make one a stranger, even to one's own city, and writers were encouraged to explore forgotten histories, personal cartography, folklore, and memory as much as the familiar 21st century urban life. Each piece of work here is therefore a translation of some sort, in some cases between languages, but also between continents, time frames and experiences. And though these stories and poems are as vivid as any documentary accounts of place, they also have the shimmer of strangeness that is so often the hallmark of good literary writing, in which language responds not just to the insistence of the present, but the oblique

currents of influence and desire haunting and prophecy. When, after all, are we ever exactly where and who we think we are. Perhaps we are all strangers, we are a community of strangers."

Now, as it happens, several of the writers in this anthology have gone on to – this is two years ago – forged publishing careers of their own, writing careers of their own. But a lot of them didn't and I think that's also a really valuable thing to talk about in the context of what university study of creative writing offers. It might not turn people into serious writers, but it certainly gives people the opportunity to study writing seriously from the inside, and not just writing, but all the connections and the networks and the understanding of place and openness to others that goes with that.

I think I've had more than my seven minutes, so I will stop talking now, but happy to talk further with all of you in due course. Thank you.

Bernice Chauly

Bernice Chauly is a Malaysian novelist, poet, curator and educator. She is the award-winning author of seven books of poetry and prose, and directed the George Town Literary Festival from 2011-2018. She has taught creative writing in universities and colleges for almost 20 years and currently teaches at University of Nottingham Malaysia and the Vermont College of Fine Art. She is the founder of KL Writers Workshop and is the first President of PEN Malaysia.



Thank you for inviting me to be on this panel. It's not often that I get to speak with academics, it's mostly writers and poets and activists, so this is – this – this is going to be fun, I hope. So, in Malaysia, we have very few universities that actually teach creative writing in the tradition, in English, because – you know, as we are a product of the colonial empire, of the British empire, after independence, there was a generation of writers who wrote about the post-colonial experience in English and Malay. So, this generation sort of paved the way for the other generations of nation writers and I think that writers in the 60's and the 70's precipitated the kinds of themes and issues that writers like myself started delving in, in the 80's and the 90's. So, as a result of that, we have some universities, mostly private universities, who do have creative writing programs in Malaysia. I've been teaching at the University of Nottingham, which has a campus in Malaysia, which has been around since I believe 2005, but I joined the creative writing program under the English department in 2015, and I just wrapped up my sixth year of teaching Prose and Poetry and Beginning Creative Writing just a couple weeks ago.

So, what's happening here is that you have a great number of very young people – young people meaning people in their teens. I get inquiries from mothers who have seven and eight-year-olds who want their children to learn creative writing, because we have this – the dynamic element that was in our education system and prevalent in the '80's and '90's as no longer there, so literature isn't really taught in schools anymore. If you have as a child or a student who's particularly interested in literature and in writing, it's up to the role of the parent or the teacher to encourage this child outside of the academic situation and provide them support systems and an ecosystem that is sustainable. So, if a young child is interested in writing, how do you sustain that and how do you take that through? Does that follow through in university? Do you allow your child to then take up a creative writing program in the local university or do you start looking at programs abroad?

So, what we have here at the University of Nottingham is we have a degree that is in English Literature and Creative Writing, so it's a combined degree; and we also have the first – an M.A. in Creative Writing in Malaysia. But the issues are this. Because we have such a large number of students who are interested in writing in English, specifically, what happens after they graduate is this – we don't have the infrastructure and the kinds of frameworks that you would have in say the Philippines or in the UK or in Hong Kong for that matter. Because we have all these students who have existed

in a bubble for three to four years, being inspired by their professors because we are their first point of reference – you know, as writers, as practitioners. You have a student who has read some poetry, a lot of spoken word poetry, but who hasn't really studied poetry, so we're teaching them all these basic elements of understanding rhyme and meter and sound and craft and all of that. So, they're in this bubble for three years and they're writing amazing things – by the way, there's a lot of talent in Malaysia – but what happens when they graduate? So, it's very sustainable in the university because there are platforms – there are festivals, there are one act festivals, there are poetry festivals, there is a literary journal, but when they graduate – I mean, they come out into the world, a lot of them are confounded, because they don't know what to do. What – how do I get a job as a – you know, as someone who has a degree in creative writing. So, a lot of my students, and some of them are exceptional, really. I've been teaching for a very, very long time and the students at the University of Nottingham just keep getting better and better and better. I just had a consult with one of my students just now, one of my best students in the second year, and he said – how do I get a literary agent? What if I spent the next three months working on a draft of a novel, how do I do this? And I said, well, write the novel first and then we can talk about it – you know, I'm always here, even though I'm not teaching you anymore, I can always be a point of reference.

So, what happens after that? Because –in Malaysia, we have, again, all this talent. Yes, I ran the George Town Literary Festival for seven years and – you know, as a spillover of the fact that I was teaching at the University of Nottingham, we had platforms for students, creative writing students, who would read their work. That also extended to LaSalle University, which had a creative writing program in Singapore, so students would come up to George Town in Penang, just to perform this work.

So, in my time as a festival director, I created platforms for students to be able to read their work and share their work and be exposed to other writers from around the world, but the problem again is this, and I keep coming back to this because – if these platforms aren't there, what happens to all these kids who are so talented, what if they're queer, who is going to, in Malaysia, is going to accept a collection of queer poetry? , and it's – we just don't have the kinds of platforms that we need so desperately, because we don't have a support system. Censorship is a big problem in Malaysia and one of the things with PEN, which I started here – is that we want to kind of deal with the laws that deal

the restrictions on freedom of expression. So, we are existing in this part of Southeast Asia, which is very liberal to a certain extent, but then very, very oppressive in other areas. And looking at the tradition of English, in Southeast Asia, trying to create very distinct Southeast Asian stories, to the world, how do we get across those barriers of race and ethnicity and sense of place in the world. If I write a novel that is overtly political, will an agent in the UK even want to read or even want to publish it? So, we're dealing with so many barriers here. Yet, we have so much talent! I keep telling my students, you are going to be the future of the novel, the future of poetry, the future of playwriting, but then again, they come out and they're in the work market enough to – you are too – they just – they stop writing. And this is a problem because it's such a shame because we have so much talent, so much diversity, so many different voices, all writing in English, all trying to tell a very distinct Malaysian and Southeast Asian story, but we just don't have the platforms and we don't have the right ecosystems and we just don't have the right institutions that can support these students in the long run. So, what do they do? A lot of them end up as copywriters, those who can afford it, end up in MFA creative writing programs in the States or in the UK, because – once that seed is there, once they understand and fall in love with the word, they want to keep writing. So, in Malaysia, these are the problems, these are the limitations that we have and as someone who has been in academia for almost 20 years, I try to of course encourage my students and to – , teach them the craft, this is my job, but once they graduate, that's the concern, that's what – what happens to them because in order to create platforms and channels in which they can get published, this is where we fall short and this is where we are severely lacking in encouraging our future writers of tomorrow. Thank you.

Discussion and Q&A

KYOKO YOSHIDA

Let me first ask Bernice a question because - or more like a remark, whenever I go to Southeast Asia, I'm just amazed by this energy of young people - you know, whether it's writing or visual art or just commercial designing, that people are bursting with energy to - to create and they absolutely want to share what they have and it's just amazing. And that was the case at the George Town Literary Festival too, that there - that there was a poetry slam and there's energy of young people and you mentioned censorship, but like, to me, what they express - you know, sounds more liberal and free compared to - to what Japanese young people do, where - that the - I think they're probably were more timid and self-censorship is so strong and everywhere. We also started to see some young writers who go on to pursue creative writing career in the United States and in the UK and they're publishing their stories from Malaysia. So the journals from the University, for instance, is it not enough? It doesn't get the readership outside of university?

BERNICE CHAULY

Yeah. That's the - that's the problem. I mean, most universities have their own literary journals, but it's very contained, it's very self-contained and it's mostly for the university and the students itself, so there's very little spill-over - that is accessible to the public. We don't really have a literary journal in English that has been instrumental in creating platforms. We have some in Malay, there are new ones that come along every few years, but then they don't really last, you see, but I think it's also the curation and the editorial focus of these journals, because they're very much - very much contained within academia, very much contained within what is taught in the coursework. So, anything that is sort of slightly, a little bit risqué, for example, may not be considered, if it's not deemed academic enough. So, this is a problem. It's not - it's very specific, but it's also very limiting in that respect.

JAMEA SHEA

Bernice, what about the internet? I mean, I would think that would be a natural place - for these graduates to sort of create a little ecosystem that you mentioned.

BERNICE

Um'huh. Yeah.

JAMES

And of course, like that can be picked up anywhere around the world and it's something - it sounds like Tiffany had some success with - with - you know, students in Calcutta, so I'm just wondering like what's the - or is censorship a problem online. What's the scene like that, in terms of the internet?

BERNICE

Yeah, there's a very vibrant scene, of course, because there are poets who write for the internet and who have Instagram profiles and who have very, very large followings. But it's a different kind of

market. So, if someone is very popular online, if they publish a book, then of course you're going to have the market, so it translates directly into a publication. But what I'm also seeing is that - it's existing online, the physical presence of - of readings and performances, of course - you know, has completely changed over this last year, but these platforms are diminishing because the people who are running these programs are - a lot of them suffer burnout, there's so little - you know, support, and it's basically just - you know, self-volition, I'm doing this to create platforms. But it's not sustainable, it lasts - you know, two, three years, and then it stops and then something else might start again, so it takes a lot of effort from individuals to sustain these platforms and if that individual decides I'm not going to do it anymore, then that's it - you know, so it's that - it's that sense of - there's work involved and - you know, if I can't create enough support systems within - within my own circles or within a - you know, to get any kind of - of support from the - from the institutions, which - which never happens, most of the time, so it's up to individuals to keep these things going, and if they stop, then that's it, it's the end of an era of a particular kind of event.

JAMES

Yeah.

DINAH ROMA

I would just like to go back to what you shared with us earlier about that collaboration, the online collaboration. I think I would - I would like to maybe set it against a bigger question as to the future of creative writing programs, like post-COVID. Are you preparing for a return to the classroom setting or is it really going to go the other way around - because we - like at LaSalle, we're considering a full online MFA program - I mean, if - if this does not - you know, subside or - but that's - that's actually already in the plan. So, how is it with the other universities?

TIFFANY ATKINSON

Um, if I can stop - I'm unsure if anyone hasn't already answered to that. The post-COVID environment and we're not planning to go online and we're seeing it as a short-term way of managing, and it's working okay, but we are also doing quite a bit of face-to-face, those of us who are able to. So, I've been doing that with the MAs this year and we are hoping to return to the workshop, which I think is a fairly sort of central element of our syll pedagogical practice. That's not to say that aren't a number of very successful online courses. The writer's center in Norwich, which is a non-academic institution, that runs a lot of non-accredited writing courses, but I think ours does very much rely not just on the - the classroom participation, but the literary culture of Norwich. I mean, what I didn't have time to say is it's a - it's got a huge literary culture, there are events every night, there are too many - I mean, in normal times, I can't get to them all, so there's that aspect as well. But if I can kind of just sort of pull that together a little bit with - with what Bernice was saying as well, about - you know, yes, the - the online environment is great, but it is also a bit of a bubble and I think

although we don't face the problems that Bernice's students are - is describing about her students, we do also have the problem that within the university environment, there's a lot going on. But the writers actually want to get their work out there - out there, wherever there is. And that also, for them, involves submitting work to - a lot of them submit to American and Australian journals and publishers and agents as well as British ones. And I think there is always an element of - you know, what - what does it mean for a writer to submit work out - outside of the sort of the university framework. And there aren't enough resources for any of them in that respect. But I did wonder whether Bernice's were submitting to Australian, British and - and American journals, particularly the poetry, because I would have thought that would be very attractive to editors, but - yeah, that - I'm - I'm speculating.

KYOKO

Nowadays it's easier to submit to journals - online submission is possible, and I think many American journals take simultaneous submissions. But at the same time, the question is that - so, it seems like even though people write in the same language, which is English, in this case, that - there's a need to create a local platform as well as exchanges between the platforms, just like Tiffany was talking about. What about in the Philippines? How are - you know, how are the publications circulating - between languages or in other English-speaking areas in the Southeast Asia, in the Pacific?

DINAH

Well, in terms of creating platforms, I - alternative platforms - I think the - the Philippines are very good at that, recognizing that there's a - you know, like limited options in terms of publications. So, we do have writers self-publishing or submitting to independent publishers and this slowly being taken as - as legitimate publications. And when I say legitimate publications, I think I would have to situate that in the context of the topic where you say university as the site of creative or literary creativity. And for the longest time, we have university publishing houses as the only ones being considered as valid, in terms of maybe esthetics, evaluation, acceptance - so forth and so on. But that - that slowly is, I think - how do I say this? The fact that there are other options being opened up, by writers them - by the writers themselves and also by - by writers turned publishers - you know, there are a lot of that and as I have mentioned a while ago, we have creative writing workshops in the regions and along side this, you also have publishers opening up to writings in regional languages. So, in short, what I'm saying is that it's really a lively scene - you know, environment here in the Philippines. And maybe - I just have a question for - for Bernice, and this has something to do with our interesting political situation in Southeast Asia. You were here the last time, remember, the PEN, and there were a lot of statements made - you know, in terms of how writing should - you know, be a platform for democracy and for - you know, calling out injustices, so forth and so on. So, I'm wondering how it is now in - in Malaysia and what are the specific goals that you are trying to pursue as - as President of PEN Malaysia?

BERNICE

It's a very new organization and what we have done with - with

PEN so far is we had three panels at the George Town Literary Festival, which happened like a few weeks ago, just to introduce PEN and the notion of PEN and what it stands for, to a Malaysian audience. The response is pretty good, so now we have to - you know, do things step by step, because we want to address the laws, we want to also address the fact that Malaysia is such a multi-lingual - you know, there's so many different writing circles that exist within our - our own framework, so you have the writers who write in English, the writers who write in Malay, the writers who write in Chinese, and the writers who write Tamil. And that's just Peninsula Malaysia. On the other side, you have so many different languages. So, I think what PEN wants to do is to create a sense of visibility of Malaysian writing - we need to create that to each other, so that we start reading each other, because we're not reading each other. You know, the English writers are so set in their ways about only reading other English writers, who write in English, in Malaysia and elsewhere, and the same with the Malay writers. So, there are all these factions and all these walls that have been in existence for a very, very long time. So, trying to create easy access, this flow of information and this flow of understanding between - you know, writers in Peninsula Malaysia is one of the tasks that we want to do, and also to create very specific issues that we want to target. So, journalists, as you know, in Southeast Asia, are always been targeted. So, one of the things that we want to do as PEN, is to support writers who are not journalists. So, poets, playwrights, fiction writers, non-fiction writers, bloggers, graphic artists, comic artists and so on and so forth, because we feel that journalists have enough of a say, have enough clout within Malaysia and elsewhere. Amnesty International has just put up a campaign called Unsilenced to basically target freedom of speech, end censorship in Malaysia. And that's something that we don't necessarily want to do because that's already being done by Amnesty, so the targets again are very, very specific because we want to address issues that affect us. And the main issue that affects is the law. We have so many laws that deal with sedition, there's so many laws that deal with freedom of speech, there's so many laws that deal with what we can say and cannot say. And because we have this climate that is - you know, we had a coup, the government that is in power right now is not a legitimate government and this is why - you know, on top of COVID, PEN Malaysia was unable to register itself this year because we weren't sure how do we - how do we navigate the current political situation, how do we come across as being an organization that defends freedom of speech by also protecting itself. So, there are a lot of concerns that we need to try and navigate and to - to filter, to see what comes first. What is the first thing we do? We have to take things one step at a time. So, again, it's - you know, really looking at the situation, what we can do, what we can't do. But of course, at the end of the day, it's to create more - more channels of discussion within the writing community itself, which has been problematic for a very, very long time in this country.

KYOKO

Bernice's talk about the reading each other, reading different languages and communication within the community of writers, I was thinking of James' IWW's New Chinese Writers Workshop. What's the idea behind that you have a separate Chinese

program? Does that have to do with translation, language issues, was just a matter of running it?

JAMES

It's a - it was sort of serendipitous. We sort of met a donor who was excited about our program and wanted to participate - you know, financially in it, but - but wanted a new - you know, wanted to brand something new, so we, in consultation, came up with this sister program that features Chinese writers. And - and so it's actually - I think it's funding for four years, so I'm not sure what will happen beyond that, but it's a little bit different in the sense that we have included, for the first time ever, Hong Kong writers under this program. So, previously, we never really - you know, gave any sort of residency experience to Hong Kong writers, but now, through again, a competitive - or actually, I think that - I think that's my nomination, but we - we invite a Hong Kong writer to live on campus and just sort of interact with students. So, that's been an exciting change. And actually, the Hong Kong writer then gets to interact and socialize with these international writers and the Chinese writers, so it's - I think it's good for everyone. And it's actually not that expensive to host a local writer - I mean, you know, to put them up. I mean, you don't have to worry about airfare and - I think they're going to do some workshops for us, so - yeah, it's - it's a - a new dimension to what we've been doing.

KYOKO

There's a question to Bernice. The - he's wondering why do Malaysian students want to write in English? What would be the reason behind that?

BERNICE

That's a question that I'm asked all the time. Well, we were a - you know, a British colony for almost 200 years, so the - the language that most contemporary writers write in, is English because it's - it's an international language, it's - we are taught English in schools. A lot of us speak English at home, it's actually our first - it's - it was my first language because my parents were teachers, so it's - it's almost a lingua franca, if you are of a certain - you know, a certain - if you're sort of middle class or upper middle class, English would be the language that you would speak at home. Now, this has changed a lot since the 80s and the 90s because our education system has changed so drastically. I was a product of a missionary school, so I was taught by nuns, who - you know, spoke in Irish accents and I had to - and Irish LaSallian brother who taught me Shakespeare. So, you know, I was very privileged in that sense, but a lot of my peers spoke in English and write in English, because it's the language that come most - that comes most - that comes easiest to us because it's - you know, we were taught in English, we write in English, we think in English. Bahasa Malaysia is of course our national language, but to write in Malay as a non-Malay, can be seen as oh, this is interesting, why would you do that? So, again, language and ethnicity does not necessarily mean that just because I'm Malaysian means - you know, I will write in Malay because Malay's a very difficult language to write in; it's a very poetic language, it's a very beautiful language. So, again, you know, you go through that layer of translation because if you write in Malay, your work will only be accessible to the Malay Archipelago, to Malaysia, Indonesia, Singapore. If you write in

English, you're immediately in the international arena. You - you are out in the world, so to speak. And that's why we have - you know, many Englishes in this part of the world, we celebrate English as - as a way in which to adapt, to assimilate, to talk about how different we are as Southeast Asian writers who write in English. So, it's a very - it's fascinating. I think it's really interesting how the post-colonial writers used this as well to work with English, to take the language of the empire - of empire and to - to change it, to transform it into what is ours and ours alone. So, English, to answer your question, it's a very malleable language, it's a language that all of us speak very, very openly, especially in Malaysia and Singapore and in the Philippines of course, and it's a language that we feel most - best expresses who we are in Southeast Asia at this point in time.

TIFFANY

That's - gosh that - that's really fascinating, that account of - of the use of English. And to some extent, take it for granted that most of my students' primary language is English and we have a comparatively monoglot - well, very monoglot culture. But my - my - I want to add a question for all of my fellow panelists, which is about the relationship between writing and reading in your courses and for your students. Because - I mean, I think one of the reasons that we quite often get critiqued as kind of teaching creative writing is that students like it, because it's easy, because it's about self-expression rather than about reading others or about literary history or about genre or about - you know, kind of the more technical aspect. Now, clearly, if you're working in several different languages, that is immediately made more complicated. But I did want to ask about how your courses negotiate the canon - you know, the literary tradition, how the writers are encouraged to engage with or to - to perhaps transpose or interrupt literary tradition. Is it something that - that I find quite an interesting part of teaching, is getting students to - to engage with the traditions and to start to - to make them more malleable?

Dinah

Now that I've heard your question - you know, I go back to our - our syllabus and it's rather strange to have like post-colonial literature as a subject and you have on the other hand, masterpieces being taught and still the titles that you have there are - you know, like from the canons, from the Western canon. So, I guess in terms of - of reading, we do try - and not to mention, of course, our own original literature, the teaching of which is already required at the - at the graduate level and required by the commission of higher education. So, all of these things play into - in the teaching of creative writing program. And we always make a point to say that - you know, writing is pretty much reading - you know, and so it's - it's almost like a 50/50% kind of allotment or allocation. We have reading materials that may serve as samples and the reading, we try to make it as mixed as possible. And here, we go again for the post-colonial term of representation, Englishes that does not only come from - you know, countries like UK, but also we have from - from Malaysia, we try to read other writers in Southeast Asia and also in other countries in Asia, India and the others we get in - in translation. So, we do have that - you know. It's always, I think, a - how do you call that - a conundrum, how do teach - you know, all of this things, and not to mention of course, that in our - in our

university, we only have 13 weeks - you know, 13 weeks within which to get a taste of everything, and not to mention, of course, like from September to December, we have - it's the typhoon season and we get a few weeks off - you know, whenever there's a strong typhoon, like just what happened in October and - and November, yeah. So, it's really a balancing act, I guess - you know. And so, with - I think with the online setup, we can just give them assignments. We leave it on the files and then give them some instructions, which they can do on their own.

JAMES

I would just add, it's a big challenge for our students. I teach in a program that's bilingual, so students are taking half of the courses in Chinese, half in English, so their attentions are divided, in that sense, in terms of what they can - you know, read and retain. They're also, frankly, addicted to their phones, so that makes it hard to concentrate - you know, you can see that. I teach poetry, so I - you can kind of get by with - you know, showing - sometimes, if they haven't done their reading, you can show them a poem in class and read it together, make sure they're all on board with it, but it's a challenge - they're reading in a second language, like you said. And so, one thing we have as the final year project, where they really need to write something lengthy and do some deep reading in a particular area, so that's a way to - to sort of make sure they get through the program with something substantial under their belt. But it's a challenge, there's no question. I had a question for Manabu. So, you showed us that photo of the students with their books.

MANABU KAWADA

Yes.

JAMES

I guess the end of the program, end of the year. Who - those are wonderful. I mean, who pays for those books and how - what are the mechanics of these books being produced? Who designs them - you know, yeah.

MANABU

That, of course, the text are written by our students and the design and the material for the design come from students in other departments of my university. So, it's a kind of collaboration. And in Japan, there's a platform called "BOOKS," it writes B-C-C-K-S <<https://bccks.jp/>>. That's an online platform and they - you know, they put the text on the internet and then produce the book and sends them to - to the person who ordered. So, on the average, it costs 500, 600 yens, that is six - five or six dollars and they - most of the students bring copies and they sell it, yes.

JAMES

I see. That's brilliant. Yeah. So, it's like print on demand? They're only producing the book when it's ordered?

MANABU

Yes, it's print on demand, yes.

JAMES

Yeah, that's wonderful. That's clever. Thank you.

KYOKO

It's also an advantage of having a program in art school.

MANABU

Yes, that's right.

KYOKO

Here's another question. In terms of how to create the flow and sustainable ecosystem within the creative community, is there any cross-disciplinary approach within your university? So, you know, Manabu's case is one example, writers write and - you know, visual artists help to design a book. Any other examples?

MANABU

Book design is the best example, I think. I will think of another one.

DINAH

Maybe I can offer an answer to that. Like in our university, really, the buzz word now is multi-disciplinary, inter-disciplinary - you know, so we are asked to think specifically of programs where the writing play across the - across the professions. And right now, for instance, we are putting together a syllabus, it's called Imaginative Writing and it's a three-unit course that will be offered, and when I say offered - you know, like the different colleges will not be able to take it out from the flow chart of the students, it's going to be a - literally a part of their - a part of their program, as a special - as a special course. And we are right now, at that stage where we are thinking of putting together readings from the different disciplines - you know, from the College of Engineering, College of Business, College of - of Science - you know, and I - I remember having a meeting with the other representatives of the - of the colleges and they were just saying what, another writing course again - I mean, do engineering students need this? I mean, they're supposed to be building bridges or they're supposed to be doing this and how different would this imaginative writing be from the other - you know, like basic writing courses and - and we really had to argue - we keep - we just have to keep on arguing. And we have one course, that has been successfully launched by Dr. Marjorie Evasco, and we have doctors onboard writing about their experiences of the COVID, of being front-liners. And that has really drummed up a lot of interest because I think - you know, that this is really a chance for their voices - you know, to be heard and how they, as human beings, are actually faring - you know, in this - in this very difficult times. So, I think they're - they're going to have another workshop, as - it's like a three-week workshop where they have lectures and then you have doctors sending in their narratives to be - to be critiqued, yeah. But generally, I mean, the - the LaSalle University is going into that direction trying to do away with all of this discipline, our boundaries, but I think it's easier said than done right now.

BERNICE

I would like to add to that, if I may. So, recently, I was asked to join the narrative team of a videogame company, so I'm working in videogames now as a narrative writer. And I told my students this - you know, I'm working on a videogame and they're just like wow, that's really cool. And recently, I found myself using a videogame term to explain to them - this is a vertical slice, okay. So, you get -

you cut through a cake and this is a vertical slice and this what your short story should be, okay. So, you get a glimpse into the world that you're creating, and this is the slice, which means you have to have the back story and all the character descriptions and blah, blah, blah, and they get it - they absolutely get it, because they're all gamers, right, so it's - for me, this has become a transition point. In all my experiences working as a multi-disciplinary artist has now sort of lent itself to my ability to navigate the videogame world. I'm not a gamer, so this is completely new to me, but - and you know, I'm still working as a writer and a storyteller, so it's very interesting. Because when I say to my students, okay, I'm working on a videogame, immediately, it's - it's - you know, their attentions perk up, oh, this is - this is really cool, and when I found myself using the term vertical slice, they just - I just thought to myself, never in a million years would I have ever thought - you know, I would use this term in a creative writing class about the short stories, so there you go.

KYOKO

That's great. I remember I hosted a creative writing workshop with translators, once with James - and - even translators - you would think literary translators, they're forming a web - you know, how imagination works and how language works, - you know, that the kind of - you know, become flexible, but that did - they resist - some of them, and the - it's kind of - you know, that they're working - I mean, when we do work with translators, when our work gets translated or when we translate others' works, but at the same time, there are other ways of working with translators too, I feel - yeah.

TIFFANY

Yeah, I mean, as probably the most monoglot person in the panel, I have to agree with that. It always surprises me that certainly in UK universities, literary translation and creative writing is seen as completely different things and I don't think they are - so, I don't think they can be, and it does surprise me that there isn't more of a - of a kind of an interchange. I mean, there is in some places, I'm lucky to have one in Norwich, but because we have the Center for Literary Translation, but that's unusual. And it seems to me that some of the most exciting creative conceptual work is happening in the field of translation, translation studies and that again, would be - those platforms could produce some really interesting work.

KYOKO

Yeah, especially at East Anglia - BCLT was founded by a writer, W. G. Sebald, to start with. You are in the same department, English Department. The cases of Southeast Asia are really important cases because the countries themselves are multi-lingual, and on top of that each nation has different languages, so translation is really the key, the same in Hong Kong and China.



James Shea
Hong Kong Baptist University



Dinah Roma
De La Salle University

Writer-
instructors from
Asia and the UK
explore variety of
roles universities
can play in
literary
production and
value making.



Bernice Chauly
University of Nottingham Malaysia



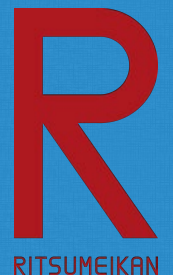
Tiffany Atkinson
University of East Anglia

University as a Site of Literary Creativity: a roundtable



Manabu Kawada
Kyoto University of the Arts

Zoom Roundtable
15 December 2020, 19:00~
(Japan Time)
Moderator: Kyoko Yoshida
(Ritsumeikan University)



International Institute of Language and Culture Studies, Ritsumeikan University
Exploratory Research Project on Literary Production and Circulation in the Age of Post-National Literature
JSPS KAKENHI (Fostering Joint International Research B) "Creative Writing, Literature, Mass Culture in Cold War East Asia"
In cooperation with Kyoto Writers Residency