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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction --Nikkei testimonials. Seiichi Higashide's Adios to tears: flexible citizenship, American war propaganda, and the birth of anti-Japanese hysteria in Peru -- Okinawa, El reino de La Cortesia and Okinawa: un siglo en el Peru: dialogues with nationalism and renegotiations of (sub)ethnicity -- Nikkei narratives. Nippo-Peruvian self-identification in Augusto Higa's La iluminacion de Katzuo Nakamatsu and Japon no da dos oportunidades -- Lima + Seville = Okinawa: the Japanese as caricature in Fernando Iwasaki's Espana, aparta de mi estos premios --Carlos Yushimito's post-nationalist and post-identitarian short stories -- Nikkei poetry. Japanese culture and the politics of cultural belonging in Jose Watanabe's poetry -- Gender roles, sexuality, and uchinanchu cultural identity in Doris Moromisato's poetry -- Epilogue.
Sommario/riassunto	In" The Affinity of the Eye: Writing Nikkei in Peru," Ignacio Lopez-Calvo rises above the political emergence of the Fujimori phenomenon and uses politics and literature to provide one of the first comprehensive looks at how the Japanese assimilated and inserted themselves into Peruvian culture. Through contemporary writers' testimonies, essays, fiction, and poetry, Lopez-Calvo constructs an account of the cultural

formation of Japanese migrant communities. With deftly sensitive interviews and comments, he portrays the difficulties of being a Japanese Peruvian. Despite a few notable examples, Asian Peruvians have been excluded from a sense of belonging or national identity in Peru, which provides Lopez-Calvo with the opportunity to record what the community says about their own cultural production. In so doing, Lopez-Calvo challenges fixed notions of Japanese Peruvian identity. "The Affinity of the Eye" scrutinizes authors such as Jose Watanabe, Fernando Iwasaki, Augusto Higa, Doris Moromisato, and Carlos Yushimito, discussing their literature and their connections to the past, present, and future. Whether these authors push against or accept what it means to be Japanese Peruvians, they enrich the images and feelings of that experience. Through a close reading of literary and cultural productions, Lopez-Calvo's analysis challenges and reframes the parameters of being Nikkei in Peru. Covering both Japanese issues in Peru and Peruvian issues in Japan, the book is more than a compendium of stories, characters, and titles. It proves the fluid, enriching, and ongoing relationship that exists between Peru and Japan.
