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研究会報告書

タイトル: 東・東南アジアの越境する子どもたちートランスナショナル家族の子どもをめぐる文化・アイデンティティとローカル社会ー

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## Migrant Mothers and the Varieties of Absent Children

Nicole Constable

How do one's biological children, perhaps the most familial of kin, become (un)familiar strangers through contemporary processes, technologies, and practices of migration and separation, and how, in the process of migration, conventional and unconventional sorts of families are made and unmade? Taking a two-pronged approach, I explore the link between an on-the-ground ethnographic and affective approach to "people" with a more "mid-range" and distanced approach to the institutions and expert knowledge, the "global assemblages," that promote and shape the practices and forms of migratory separation of biological mothers and their children. Based primarily on stories told by Indonesian and Filipino migrant women in Hong Kong about a spectrum of different sorts of absent children, this essay builds on previous studies of "left-behind children," calling for greater attention to the spectrum of sorts of absent children, and to queer or less normative or forms of migratory families.

## Like a Family, but Not Quite: Emotional Labor and Cinematic Politics of Intimacy

Michelle T.Y. Huang

This essay explores the production and possibilities of intimacy in the context of global labor migration, considering the complex forms of borders mediated and disseminated in cinematic constructions and the paradox of being like family, but

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not quite. By closely analyzing three filmic representations (*Hospital 8 East Wing*, *Nyonya's Taste of Life*, and *We Don't Have a Future Together*) depicting how female foreign laborers are treated in Taiwan, this essay looks at the tensions between a congenial affirmation of migrant workers and the constrictive governance of migrant labor for the state's regulatory purposes. My assessment of cinematic representations takes place within a critical analysis of the constitutive logic of domestic/healthcare work, namely the paradox of being "like family, but not quite." In spite of the fact that these filmmakers attempt to portray migrant laborers as "one of the family," such benign efforts also represent invisible migrant workers' emotional as well as physical labor to reinforce the logic of governance that instrumentalizes their lives.

Japanese Filipino Children (JFC ) and Japan : Crossroads of Family, Nationality,  
Class and Migration  
Chiho Ogaya

Due to the strict immigration control policy that does not accept the entrance of so-called "unskilled workers," the "entertainer" visa has largely become the sole route by which women migrant workers from the Philippines enter Japan since the late 1970s.

The term Japanese–Filipino Children (JFC) literally means the children born to Filipino–Japanese parents. In many cases, these children have Filipino mothers, who came to Japan as entertainers, and Japanese fathers, whom the mothers met at their workplaces in Japan. Many of these children are not acknowledged by their Japanese fathers or are categorized as illegitimate children since their Japanese fathers and Filipino mothers are not legally married. Therefore, the children born out of the Filipino–Japanese wedlock, as well as those who do not have any contact with their fathers, are called JFC, and they grow up in the Philippines.

In 2009, the nationality law in Japan was amended, according to which the illegitimate children having foreign mothers could acquire the Japanese nationality in a more relaxed manner than earlier based on the legal recognition of their biological Japanese fathers. Since then, JFC and their Filipino mothers have been recruited for elderly care sector and manufacture industry in Japan as the new "unskilled workers." Ironically, JFC's "legal Japanese-ness" and "social foreignness" make them more attractive to Japanese industries as a new source of cheap labor.

In this paper, I discuss the JFC case as the consequences of the immigration control policy and family system in Japan and reflect on the challenges that have to be faced by both the Filipino and Japanese societies.

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