



筑波大学
University of Tsukuba



The 3rd EAJS Conference in Japan 第三回EAJS日本会議

BOOK OF ABSTRACTS

The University of Tsukuba
Faculty of Humanities and Social Sciences
14 - 15 September 2019

Supported by the Japan Foundation

JAPAN FOUNDATION  国際交流基金

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Section A - Anthropology / Social Sciences / Urban & Environmental Studies

Section Convenors: Jun'ichi Akashi (University of Tsukuba), Alyne Delany (Tohoku University) & Hidehiro Yamamoto (University of Tsukuba)

A-1-1 Zuzanna Baraniak-Hirata (Ochanomizu University)

CONSUMING THE "WORLD OF DREAMS": NARRATIVES OF BELONGING IN TAKARAZUKA
FAN CULTURE

Recent fan culture studies have often focused on formation of fan communities in cyberspace and much has been written about fan culture that develops around popular cultural texts. Similarly, studies of Japanese fans often analyse characteristics of community-specific fan behaviour and address social aspects of fan interactions. This has also been the case with existing research on fans of the Takarazuka Revue – a popular all-female Japanese theatre company boasting over 100 years of history. As a self-proclaimed "world of dreams", Takarazuka is well-known for glamorous productions which attract a steady following among a predominantly female audience. It has been debated that Takarazuka owes its commercial success to the popularity of otokoyaku (male role players) and their distinct relations with zealous fans. However, so far little attention has been paid to individual and collective fan behaviour that is not limited to enjoying theatrical performances or activities performed strictly within the organization of actresses' personal fan clubs. This paper expands discussion on modern fan cultures by presenting a study of Takarazuka fan behaviour specific to the local fan community of the Revue's birthplace – the Takarazuka city. Informed by 3 months of immersive fieldwork and in-depth interviews with Takarazuka fans, this paper explores narratives of belonging and affect while investigating the process of personal fan identity formation of Kansai-located Takarazuka fans. By examining differences in individual fan experiences, I demonstrate how local Takarazuka fans' practices highlight complex fantasies of spatial belonging and illustrate how urban landscapes can be utilised in fan community formation.

A-1-2 Oksana Kakin (Ochanomizu University)

ANALYSIS OF IDOL DEVELOPMENT AND COMMODIFICATION OF “IMMATURITY” IN FAN
COMMUNITY FORMATION PROCESS

Informed by semi-structured interviews with Japanese fans of male and female idol groups, this paper focuses on the commodification of “immaturity” and idol development within Japanese idol fan practices, and examines them as potential key factors behind the formation of an “imagined community” (Anderson 1983) out of seemingly separate groups of idol fans.

The commodification of “immaturity” is a unique phenomenon that can be observed in Japanese culture. Within traditional Japanese arts, audiences have enjoyed observing the process of growth and maturing of performers. They would support students with potential to become skilled performers while actively consuming their process of “becoming”. This phenomenon is illustrated in the “newcomer matches” in traditional sport sumo, where fans would be on the lookout for possible future star athletes. In contemporary Japanese idol fan culture, a similar process can be observed as well. Idol groups (e.g. AKB48) organize election systems that become platforms for fans to observe and actively participate in the process of growing and training young idols.

Despite the wealth of literature on idol fan culture there has been little academic work undertaken on this process of commodifying “immaturity”, or the theoretical analysis of factors behind fan community formation methods. The purpose of this study is to fill these gaps in our understanding of Japanese idols’ fan culture.

The results show that idols give fans an illusion of taking part in idols’ growth and let fans consume their “immaturity” as a product, which in turn helps the formation of an “imagined” fan community.

A-1-3 Sayako Ono (Tokyo University of Foreign Studies)

LOOKING FOR INTIMACY: HIP HOP DANCE IN JAPAN

Could not attend the conference due to force majeure.

The majority of Japanese youth are less interested in hip-hop music compared to youths of the 1990s. Hip-hop music is often categorised as being anti-authority or anti-injustice, thus it might be seen as the most fitting genre of music in the uncertain Japanese economic and post-3.11 situation. Indeed, since the 2010s several musicians have rapped about being poor or about anti-nuclear. However, it is uncommon for ordinary Japanese people to voice their political views publicly. Thus, in post 3.11 people might feel intimacy with idols who support victims by organising free live concerts and charity events to collect donations, but do not endorse hip-hop musicians who have expressed strong political beliefs.

However, unlike the underground situation of J-rap, the current popularity of hip-hop dance is increasing. Breakdancing has been popular among Japanese youth since the 1980s, and people showed off their dancing abilities in the pedestrian zones or on TV programmes. The most significant change in people's perceptions of hip-hop dance, however, came in 2008 when hip-hop dance was included by the government as one of the genres of the nation's new compulsory school subject of dance. Since then hip-hop dancing has almost lost its rebellious spirit, but it gained new meaning as a form of somewhat familiar or even state-controlled institutional dance. Therefore, this paper explores how young Japanese enjoy this once anti-authority but now familiar form of dance to feel intimacy with others.

A-1-4 Christian Goehlert (LMU Munich, Japan Center)

BETWEEN FOLKORISM AND IDENTITY: JAPANESE MUSEUMS OF EVERYDAY LIFE

The number of Japanese museums that feature sizable exhibitions of everyday scenes and objects has increased sharply in the 1970s and 1980s. At present, the Folklore Society of Japan, the national association of folklorists (minzokugakusha) who have traditionally claimed the study of everyday culture as one of their core territories, lists more than one hundred such institutions all over Japan. The listed museums range in scope from large, national institutions, to tiny regional ones. All of them serve important cultural, political, economic, and academic functions, both for Japan as a whole and for their respective regions. What Gottfried Korff and Martin Roth have said about historic museums in general holds true for them as well: They are “laboratories, playhouses, and identity factories”.

In defining what it means to be Japanese as well as how individual regional identities relate to “Japaneseness” as a whole, museums get to speak from a unique position of authority. Their authority however, is also subject to economic necessities, a complex legal framework that regulates them, and the need to balance the interests of their various groups of stakeholders.

Based on an analysis of exhibitions and interviews conducted in March and April 2019 at the National Museum of Japanese History in Sakura (Chiba Prefecture) and the Tōno Municipal Museum in Tōno (Iwate Prefecture), this presentation examines how museums of different sizes negotiate these issues and what strategies they employ in dealing with them.

A-1-5 Sabrina Waegerle (University of Bonn & University of Tsukuba)

TOO MUCH OF A BOTHER: DISSECTING SEXLESSNESS IN JAPAN FROM A DISCOURSE
ANALYSIS PERSPECTIVE

Entering post-bubble Japan, along with the thriving economy, sex seems to take a leave of absence in marriages. So-called セックスレス・カップル sexless couples, a neologism by psychiatrist 阿部輝夫 Abe Teruo, become focus of scientific discourse when Abe introduced his first case study on a significantly rising number of patients in counseling on their lack of sexual intercourse. The Japanese Association for Sexual Science stimulates the discourse by defining and monitoring セックスレス *sekkusuresu* (or レス *resu*). Since the middle of the 1990s the term has spread into society, even prompts a Japanese government worrying about declining birth rates to surveil its citizen's bedrooms. The Japanese media landscape shows a spike in publications, surveys controlling for frequency of marital intercourse report steadily increasing numbers of sexless relationships, all proof of a new sexless-ified normal?

This paper is an attempt to understand and trace 'sexlessness' via discourse analysis from its beginning in medical sciences to its reception in a wider socio-political frame. This topic has yet to gather scientific attention; the few available studies concentrate on why people are sexless, leaving unanswered why this term is successful in changing Japan's discourse on sexuality. The knowledge production of sexlessness mirrors Foucault's analysis in the west, making for an interesting case to understand sexuality and its social construction and preconditions. Lastly, it reflects seemingly similar developments in South Korea, China, the US and Germany.

A-1-6 Michael Drawing (LMU Munich & Waseda University)

THE HUMAN-SCALED TOKYO. URBAN REDEVELOPMENT AND CITIZEN'S MOVEMENTS IN SHIMOKITAZAWA

Could not attend the conference due to force majeure.

The city of Tokyo is often described using superlatives. Enormous, endless, chaotic, random and so on. But embedded in this sprawling urban conglomeration are countless small spaces that are loved and protected by residents and visitors alike. One of those small-scale and human-sized urban spaces is Shimokitazawa in Setagaya ward, where urban redevelopment was initiated by placing the train tracks of the Odakyu railway line underground. This project was accompanied by new and wide roads, a new station building and the destruction of the old market in front of the former station, provoking long-lasting opposition from citizens through the means of symposiums, cultural activities and even litigation.

After more than ten years of struggle, construction progresses. The new station building opened in March 2019 and plans for the space above the railway line were made public. Involvement of citizens has considerably shaped some parts of the further development of the station area, most significantly by stopping the planned 26-meter-wide road that threatened to cut the area in two. But change is imminent: the distinctive station market is gone, and a bus rotary will be built in its place. Shimokitazawa continues to evolve. What are the characteristics of the area and how will they be affected by ongoing urban redevelopment?

In this paper I will present my fieldwork and interviews with activists, locals and visitors who paint a multi-layered picture of the area while trying to answer the old question, which kind of city is appropriate for whom.

A-2-1 Natalia Novikova (Tamagawa University)

SLOW VIOLENCE OF THE POST-FUKUSHIMA REALITY

More than eight years have passed since the Fukushima Dai'ichi Nuclear Power Plant accident on March 11, 2011. Damaged infrastructures have been partially reconstructed, financial aid has been paid, and the preparation to the 2020 Summer Olympics in Tokyo is in full swing conveying the image of the country's success in dealing with one of the greatest calamities in modern Japanese history. Nonetheless, imperceptible to human senses and delayed in time acts of radiation "slow violence" (Nixon, 2011) remain untelevised and underrepresented in policy-making as well as in human memory.

This paper analyses the work of the fund organized by parents, primarily mothers, to provide annual thyroid cancer screening for children from the Kanto region. Through the analysis of semi-structured interviews with Kanto region activists and physicians as well as participant observation of the fund's activities, the paper uncovers complex hierarchies of radiation risks recognition. By drawing on the concepts of environmental (Schlosberg, 2007) and testimonial (Fricker, 2007) justice, this paper reveals how social groups that had been constantly excluded from the decision-making process and deprived of opportunities to participate in the spread and production of scientific knowledge were able to address the representational challenges of radiation pollution and counter the violence of radiation exposure risks. Furthermore, the paper enhances our understanding of environmental justice realms and sheds light on challenges inherent in citizen science.

Key words: environmental justice, citizen science, risk society

A-2-2 Shunsuke Takeda (The University of Shiga Prefecture)

SUSTAINING RURAL COMMUNITY AGAINST NUCLEAR POWER PLANT:
CONFLICTS AND COOPERATION BETWEEN RESIDENTS AND AMENITY MIGRANTS IN
IWAISHIMA ISLAND, JAPAN

This research investigates how one of overaged rural communities have continued their rural lifestyle against construction of nuclear power plants and protect their livelihood through cooperation between residents and amenity migrants.

The research case is the community in Iwaishima island, Japan. In this island, most of the inhabitants have been opposed to the construction of nuclear power plants on the other side of the island since 1982 and continued to live mainly on fishery and agriculture. After the Great East Japan Earthquake and the accident of Fukushima Daiichi Nuclear Power Plant in 2011, the island attracted attention of people in Japan. Some people who sympathize with residents and are longing for living in rural areas immigrated to the island.

Through interviews and participation observation of daily lives, communal events, and anti-nuclear movements in the island, this research analyzes how the residents and migrants have cooperated and sustained their communities. Firstly, it makes clear that there are some cultural differences and conflicts between residents and migrants and how they have been solved. Secondly it investigates how the residents sustain their lives, events and movements with the help of the migrants, and how the migrants get the means and social bonds to get live on in this island. The migrants also can provide residents with resources such as new sales channel of products and activists' network outside the island.

This research provides the understanding the possibilities that overaged rural communities can sustain themselves against demographic shrinkage and exploitation by external major enterprise.

A-2-3 Cecile Laly (CREOPS, Sorbonne University & International Research Center for Japanese Studies)

FROM "HAMAMATSU KITE FLYING" TO "HAMAMATSU MATSURI":
LET'S INVITE TOURISTS TO CELEBRATE THE BIRTH OF (Y)OUR CHILDREN!

In Hamamatsu, it is said that the custom of flying kite to celebrate the birth of the children – initially the first sons – date back the middle of the 16th century, while at the occasion of the birth of Yoshihiro, the first son of Iio Buzen-no-kami who was ruling the Hikuma Castle (Hamamatsu), someone flew a kite with the child name written on it. With time, more and more people started to fly kites around *tango no sekku* (Boy's Day celebration, May 5) to celebrate the birth of first sons. This custom later led to the establishment of the "Hamamatsu kite flying", which started being an organized event at the beginning of the 20th century. Therefore, after the war, the event changed name from "Hamamatsu kite flying" (Hamamatsu tako-age) to "Hamamatsu Festival" (*Hamamatsu matsuri*), and thus it also changed shape. The idea of making it a touristic event for both domestic and international tourists grew along the last decades and is even more prominent now that the Tokyo Olympics are getting closer. During this presentation, we will analyze the place which is still given to the private activities related to the celebration of the local newborns during a festival which now aim to be a show open to anyone.

A-2-4 Fernando Ortiz-Moya & Marco Reggiani (Institute for Global Environmental Strategies)

SURVIVING AT THE EDGE OF JAPAN: COMMUNITY ADAPTATION MECHANISMS TO A POST-GROWTH SOCIETY IN IMABETSU TOWN

Low birth rates, restrictive immigration policies, and decades of economic stagnation are marking Japan's transition to a post-growth society. All levels of government have hurried to address the new challenges ahead. In this desperate run for survival, the development of new high-speed railway lines in peripheral areas has been met with high expectations for a new prosperity. The case of Imabetsu Town, Aomori Prefecture, well exemplifies this tendency. Located at the northernmost tip of Honshu, its population has more than halved since the 1950s and, in 2016, it became the smallest municipality in the country to join the Shinkansen network with the opening of the Okutsugaru-Imabetsu Station along the new Hokkaido Shinkansen line. Local authorities have devised a host of policies to take advantage of the development promised by high-speed railways and revitalise the town's economy. However, initial data about the usage of the station do not seem encouraging. This paper explores the policy and social responses to the town's decline while questioning the hoped positive effects of the opening of the Shinkansen station. It argues that even though the Shinkansen improved accessibility, the station in and of itself does not have the potential to solve the structural problems of the town. By taking Imabetsu Town as case study, the paper calls for a careful re-evaluation of the still accepted pro-growth discourse within post-growth Japan.

A-2-5 Guzel Ishkineeva (University of Tsukuba)

TRANSFORMATIONS OF URBAN MANAGEMENT UNDER CENTRALIZED STATES: CASES OF
JAPANESE AND RUSSIAN CITIES

In the post-war period Japanese government was prioritizing economic development above all. Scholars call it 'rich Japan poor Japanese syndrome', which was characterised by degraded urban environments, expensive and cramped housing, shortage of public spaces and parks, etc. Although not named the same syndrome could be attributed to Russian cities. Before recent initiatives on improving the quality of life in cities, creating more public spaces or rendering them back to citizens, launching projects aimed at improving liveability and security in cities, the situation was quite similar.

In communist USSR as well as in capitalist Japan approach to urban development was mainly economy oriented. Soviet government saw its cities as hubs for promoting industrial development. This resulted in various problems inherited by Russia, such as mono-cities, extremely polluted and non-liveable cities, etc. In the same way for a significant period development of Japanese cities followed the construction of roads, JR lines and shinkansens, prioritizing overall economic development over the development of localities. However, this has changed with machizukuri initiatives of citizens in Japan and volunteer movements in Russia. Local governments stepped aside from mere economic development starting to improve their cities, including liveability, affordability of housing, public spaces, raising the attractiveness of their cities (partly by responding to the demands of creative society and globalization challenges), introducing various concepts starting from garden city up to smart and resilient cities.

Present research follows the path of urban transformations in two countries, triggered by similar challenges of urban development in the past, centralized approach to city development remaining to great extent in present and implementation internationally acknowledged concepts for the future. Therefore, the aim is to analyse the characteristics of these changes, their real drivers, actors involved and their interactions, lessons two countries can learn from each other.

A-2-6 Julia Gerster-Damerow (Tohoku University)

THE INTEGRATION OF NEGATIVE HERITAGE IN COLLECTIVE MEMORY:
BOSAI TOURISM AFTER 3.11

The disasters of March 11 2011 washed away whole villages at the coast of Northeast Japan and destroyed the lives of thousands. Meskell (2012: 558) describes such places as “negative heritage, a conflictual site that becomes the repository of negative memory in the collective imaginary.” The scholar emphasizes the dual role of such places, as they can be either used for positive didactic purposes as it has been done Auschwitz or Hiroshima, or they are to be erased “if such places cannot be culturally rehabilitated (...)” (Meskell 2012: 558). In Japan as well, how to remember the disasters has been recognized as an important task. This paper investigates the efforts of several communities in Iwate and Miyagi Prefecture to integrate the negative experiences in their collective memory with Bosai Tourism (Disaster Risk Mitigation Tourism). By listening to the stories of survivors (*kataribe*) and visiting places directly affected by the 2011 tsunami, visitors are promised not only to learn about the impact of the disasters but also about appropriate behavior in case of earthquakes or tsunamis. I argue that Bosai Tourism is part of a cultural rehabilitation process to cope with the 3.11 triple disasters.

This paper is part of a larger study in which I plan to compare the integration of negative heritage within cultural rehabilitation processes in Iwate and Miyagi Prefectures with such in Fukushima Prefecture.

A-3-1

Panel

RENEWABLE ENERGY POLICY AND POLICY COMMUNICATIONS IN
JAPAN

Chair: Leslie Tkach-Kawasaki (University of Tsukuba)

Japan has seen major shifts in the relationship between citizens and government in the past three decades, particularly in terms of renewable energy policy. Certain shifts have occurred in response to major events, including natural disasters such as the Great East Japan Earthquake in March 2011, and the political, social, and environmental repercussions of the Fukushima Dai'ichi Nuclear Power Plant accident. Other shifts have involved the expanding role of civil society in renewable energy policy governance, energy security, as well as domestic energy actors and their relationships. In addition, most recently, growing attention to SDGs (sustainable development goals), including renewable energy targets, has been a focus of attention.

The papers in this panel reflect these critical themes in Japan's renewable energy policy with a focus on communications and information provision flows. Examining attitudes towards renewable energy policy in the past through different actor perspectives, including political parties, industry, and civil society, can provide valuable information about how to approach renewable energy in the future. Analysis of Japan's energy self-sufficiency mix in a comparative perspective, as well as how the future prospects through SDGs are communicated by local governments, also point to prospects for a resilient Japan in today's complex renewable energy situation.

Junku Lee (University of Tsukuba) & Yutaka Tsujinaka (Tokai University)

POTENTIAL AND ACTUAL INFLUENCE OF CIVIL SOCIETY ORGANIZATIONS IN THE GERMAN
AND JAPANESE ENVIRONMENTAL POLICY NETWORK

Since the associational revolution (Salomon, 1994) in the late 20th century, evaluating the role of civil society actors in democratic countries is increasing continually and they are acquiring significant influence in various areas. However, in the policymaking process, as a fundamental task of governance, the influence

and power of civil society are questioned from various perspectives. Therefore, investigating the influence of civil society in the policy network provides an opportunity to estimate and prove the actual role of civil society in national policy governance.

Governance theory states that horizontal and autonomous network forms are more effective at solving various and complex social problems without hierarchical government control. Network governance can enhance policy outcomes, strengthen democratic aspects in the policy decision process, and create alternatives. These outcomes occur because the cooperation and negotiation processes are emphasized in achieving common purposes and are revealed in the process of producing public goods and services via network governance. To accomplish these purposes in network governance, independent and autonomous actors interact and cooperate through exchanging resources while maintaining relationships. Social network analysis can identify these mechanisms more clearly and is a useful methodology for analyzing connections, relationships, and influence among main actors in the environmental policy networks.

This study investigates the relationship between the potential and actual influence of civil society organizations participating in Japan's environment policy network. Starting with analyzing the network structure and network characteristics of the information flow in the policy network, then using the evaluation influence of every actor and indicators of social network analysis of information flow network, the relationship between the potential and actual influence is examined.

The data for the analyses is drawn from the J-GEAPON-2 and G-GEAPON-2 Surveys, two datasets of the GEAPON (Global Environmental Policy Network) Survey which were conducted in Japan and Germany in 2012-13 and 2016-17, respectively, among organizations related to environmental policy. Such survey data allows us to examine the position and role of civil society actors in the environmental policy process by analyzing their potential and actual influence. Such analysis can reveal more details about the role civil society actually plays in the policy network at the micro level of governance.

Hiroyuki Tagawa (University of Tsukuba)

POLITICAL CONFLICT MANAGEMENT OF ACTORS IN JAPANESE ELECTRIC POWER SYSTEM
REFORM AFTER 3.11: DIS-COMMUNICATION BETWEEN ELITES AND PUBLIC OPINION IN
THE PROCESS

After the Fukushima nuclear disaster, the Japanese government embarked on electric power industry reform. However, a reform characteristic is that the power industry's business model changed from being vertically integrated to horizontally specialized with the expansion of renewable energy. In addition, the Japanese government maintained focus on nuclear power owing to energy security and climate change impact.

In fact, although the power industry is gradually becoming competitive, it is doubtful whether the reform benefits Japanese people as power consumers. Expanding renewable energy with solar power lead to an increase in renewable energy levy to over 2 trillion JPY (over 18 billion USD) in 2017, which is a large burden. In addition, power utility efficiency is questionable because nationwide grid investments have not expanded. Oligopolic power companies nowadays aim to resume operation only at profitable nuclear plants. The Japanese government maintains a passive attitude towards such decisions and market order.

However, have such issues activated political conflict or controversy in Japan? Why has the electric power issue not become a critical agenda item even after 3.11? This study focuses on this „do not become in dispute“. Public opinion after the Fukushima disaster has certainly established that nuclear power is unpopular. Nevertheless, elite management of the political process, involving oligopolic power companies, business groups, the Liberal Democratic Party, and the Ministry of Economy, Trade and Industry is still alive. Their conflict management mechanism deters the issue from becoming critical.

The study suggests that such major actors carefully work to keep the public calm in the political process by excluding them from the process, allowing them to maintain a manageable situation throughout the qualitative process tracing description. In other words, there is a state of dis-communication under elites and public opinion for the sakes of elites' manageability. This research investigates the actor's logic of conflict management behind the dis-communication.

**Keiichi Shirakawa (Land Institute of Japan) &
Yohei Kobashi (Watashi-ha)**

ENERGY MIX AND ECONOMIC RESILIENCE: AN INTERNATIONAL COMPARISON

Since the 1973 oil shock, Japan has emphasized diversification in power generation methods, balancing energy sources for an optimal mix of energy supply, including nuclear power, hydroelectric power, and thermal power. Energy policies based on such an energy mix may provide economic stability against soaring fossil fuel prices and improve energy self-sufficiency. However, whether this approach is sufficient to enhance economic resilience against sudden and influential crises such as wars or oil shocks remains questionable.

The complexity of a supply chain, drawing on the concept of a “resilient supply chain” (Christopher, 2004), guards against normal price fluctuation influences and assumes that the impact of unexpected risks such as natural disasters, war, or terrorism will spread through a global network. Thus, given such crises, it is believed that the global economic impact will exceed normal price fluctuations throughout the world. Although it is possible to enhance resiliency against ordinary price fluctuations by advancing such an energy-mix policy, it has not been verified whether such a policy suppresses the impact on the economy under crisis.

In this paper, we compare and analyze the relationship between fluctuations of oil prices and GDP among 26 OECD (Organization for Economic Co-operation and Development) countries with their corresponding energy mix policies. As a result, under such crisis situations, in addition to the effects oil price fluctuations, we discovered more serious impacts on these economies. Moreover, we discovered that lowering the ratio of thermal power generation within the energy mix did not have an impact on suppressing the influence of crises in such economies, yet increasing the ratio of renewable energy (as opposed to that of nuclear power) did demonstrate a suppression effect.

On the other hand, during non-crisis periods, even if the rate of thermal power generation is reduced within a country’s given energy mix, we could not discern any effect on suppressing the economic impact of fluctuations in oil prices. Viewed from the perspective of the complexity of the supply chain, despite rises

in the cost of thermal power generation as one source of energy, in addition to electricity being merely one of the input resources in production activities, we can infer that direct effects may be diminished, as alternative power sources can be secured through a wide range of networks.

Leslie Tkach-Kawasaki (University of Tsukuba)

COMMUNICATING PUBLIC POLICY: SOCIAL MEDIA AND SUSTAINABLE DEVELOPMENT GOALS (SDGs) IN JAPAN

With Internet populations increasing—and public service budgets decreasing—throughout the advanced industrial world, governments at various levels are re-examining the means by which they are communicating with and the informing the public about policy initiatives and endeavors. One promising area for combining public policy, social development, and ICTs involves the set of 17 Sustainable Development Goals (SDGs) determined by the United Nations General Assembly in 2015. With an agenda of achieving measurable and sustainable development by 2030, these goals and their accompanying targets are providing a blueprint for social development in various countries throughout the world.

In Japan, the Sustainable Development Goals (SDGs) Promotion Headquarters was created in 2016 and 29 areas throughout Japan have been formally designated as model areas for SDGs development, including Tsukuba City in Ibaraki Prefecture. Using a combination of qualitative and quantitative approaches, this paper investigates the similarities and differences among these 29 designated areas in terms of communications and information exchange with the public about SDGs. Two questions guide this exploratory research: First, how are these designated areas addressing SDGs in general through Internet-based media, including social media channels? And second, can certain similarities and differences be discerned in terms of the topics covered, for example, SDGs related to the environment and renewable energy? Answering these research questions will yield important results in investigating how public policy is communicated in general with today's multi-channel ICTs and identify the major actors and areas of policy emphasis. Furthermore, this exploratory research will provide a benchmark for further comparative research concerning SDGs and social development.

A-4-1

Panel

GEOGRAPHIES OF THE NIGHT IN JAPAN

Chair: Mariko Ikeda (University of Tsukuba, Japan)

As a special issue of Urban Studies noticed in 2015, night-time was for decades neglected in the fields of sociology, planning as well as geography, despite the existence of an intense academic attention and obsessiveness towards space-time or temporal-spatial transformation (van Liempt et al. 2015). The previous academic research also implies a discussion of the definition of night and night-space; night-time as a time defined by the meridian or the absence of a day-light (darkness), and night-space as a given objective space or socially, economically constructed space. Now in the era of global cities, there exists an increasing attention towards urban night, especially in countries hosting mega-events. In the light of Tokyo Olympic Games in 2020 and Osaka Expo in 2025, each presentation in this panel could give (i) General overview of urban night and “night-life tourism” in Tokyo, (ii) The difference of Day-time space and Night-time Space in the bordering area between Okubo Korean Town and Japanese Night-life District, (iii) ghost-tourism in Tokyo Metropolitan Area, (iv) theoretical approach of landscape for night and darkness, and (v) astro-tourism in natural area, which will followed by the academic discussion about night in Japan.

Mariko Ikeda (University of Tsukuba, Japan)

NIGHT BECOMING LEGAL? THE RISE OF „NIGHT-TIME TOURISM“ IN TOKYO

With the vitalization of urban tourism in the wake of the forthcoming Tokyo Olympic Games in 2020, there is an increasing focus on research about night-life in Tokyo. This paper clarifies the impact of mega-events on the urban transformation through the focus on the vitalization of the night-time economies. The research data is based on interviews with the city’s administration and other related actors. The results show that there is an increasing focus on night-life tourism, such as pub crawls, visiting music clubs and live music venues, and that this night-life tourism is mostly concentrated in the three wards Shibuya, Shinjuku, and Minato, located in the inner-city area of Tokyo. Especially in Shibuya and Minato, new entrepreneurial services relating to night-life tourism for foreign tourists have been newly established. In addition, with the amendment of the so-called

“Entertainment Business Law” (Act on Control and Improvement of Amusement and Entertainment Business) in June 2016, Shibuya has first released the official promotion for night-life tourism in Japan. This night-life tourism and relating services may be further developed in urban spaces, and a restructuring of night-life businesses itself would be further expected. This means that mega-events promote not only the restructuring of the city’s built environment, but also its socio-economic and cultural environment, attempting to maximize the capital investments even at a night- time.

Kim Yeonkyung (University of Tsukuba) & Sachi Nakagawa (University of Tsukuba)

NIGHTSCAPE IN THE BORDERING AREA BETWEEN OKUBO AND KABUKICHO

Okubo Korean town in Shinjuku-ward, an ethnic town located in the inner city of Tokyo, has been formed mainly since the 1990s with an increasing number of Koreans, and the area started to become a tourist destination for Japanese since 2004. Although Kabukicho, known as Japanese night-life district, is located next to Okubo, the relationship between these two areas has not been explored in previous research. Therefore, this paper will discuss how the geographical scale in the daytime differs from that in the nighttime, by examining the bordering area between Okubo ethnic town and Kabukicho night-life district, where ordinary/daily experiences are provided for employees working in these areas.

Taiyo Yagasaki (Tokyo Metropolitan University) & Akira Uehara (Tokyo Metropolitan University)

FEAR AND CURIOSITY IN THE DARKNESS: GHOST TOURISM IN JAPAN

Darkness in the night brings about fear for human. Whereas the Japanese ghost called yokai and yurei is manifestation of fear of darkness, ghost tourism has been a popular recreational activity since ancient times in Japan. Participants in ghost tourism feel not only fear but also curiosity in haunted places. This paper discusses the human feelings and attitude toward night and darkness by

examining ghost tours organized by a taxi company in the Tokyo Metropolitan Area. Haunted places, defined as the site where a certain number of people experienced mysterious and supernatural phenomena, can be found anywhere at the outskirts of the urbanized area. Ghosts live in the place where people feel fear of darkness in the night.

Yuki Sakamoto (University of Tokyo) & Mariko Ikeda (University of Tsukuba)

LANDSCAPE AT NIGHT: INVISIBLE NIGHT AND EXPERIENCED DARKNESS

Since the arrival of modernity in the industrialised cities, “Night (night-time)” has started to be redefined in industrialised societies in European countries: light and shadow (darkness), civilised and non-civilised, safe and danger etc., which apparently are connected to a difference of nightscape in European countries, in which historic centres are illuminated during night, and Japan. This paper will intend to develop the terminology of landscape (Landschaft), one of the key concepts in geography, through the perspectives of night (invisible) time.

Takuya Uda (Meio University) & Takumi Isono (Mie University)

NIGHT IN ECO-TOURISM OF OKINAWA: A CASE OF ASTRO TOURISM IN ISHIGAKI ISLAND

In academic discourses, “night” or “night-life” tend to be connected to the urban and urbanity. Therefore, academic research and discussion about night in non-urban, namely natural or rural areas is in demand. Astro tourism in Ishigaki Island is a practice of commodification of night in a natural area and was started to be promoted by the city administration since 2014, contributing to the setting of a “preservation area of for astro-sightseeing” in 2018. This paper will examine how night tourism exists in a Japanese natural area.

A-5-1 Christopher Bondy (International Christian University)

MINORITY ISSUES IN TEXTBOOKS: CONTENT VS. DESIRE

Materials covered in textbooks act to legitimize knowledge and values of a society in a very concrete manner. Information in history and social studies textbooks are inherently contentious, as debates regarding textbook adoption, historical memory, religious issues and scientific contents demonstrate. This study will examine minority representations in Japanese education and show they do matter in terms of how knowledge is legitimized and how students respond.

This paper explores two interrelated issues surrounding minority education in Japan. First, through a content analysis of junior high school textbooks, I show that discussions of minority issues, if discussed at all, highlight a passive rather than active focus. Despite the relative lack of contemporary engagement with minority issues in textbooks, a preliminary survey of university students shows that there is an active desire to learn more about minorities in Japan. The manner of addressing such issues, I argue, is in large part due to the absence of these issues in entrance examinations. The changing structure of entrance exams may change how teachers can approach these issues, though the level of such change remains to be seen.

A-5-2 Yuka Sasaki (University of Tsukuba)

FROM TABUNKA KYOSEI (MULTICULTURAL COEXISTENCE) TO INTEGRATION — EXPANSION
OF IMMIGRANTS AND THE NECESSITY OF SHIFTING CONCEPT —

Although the number of foreign workers is steadily expanded, there is only the immigration policy in Japan currently. It means Japan doesn't have an integration policy yet. Many foreign workers show a tendency to settle down in Japan, and it's demanded that Japan changes many policies in relations to the immigrant's living situations. In this context, this paper focuses on the concept of Tabunka kyōsei (multicultural coexistence). It is a distinctive expression in Japan and used mostly by the local government approaching the issues. The terminology and the guidelines are, however, not clearly defined.

In the case of European countries, policies with a keyword "integration" have made progress under each social background. I intend to clarify similarities and differences between Tabunka kyōsei and integration, based on the actual cases by comparison.

Furthermore, I examine the question of why the term "integration" hasn't been accepted in Japan. In order to make it possible, the cases of the "oldcomers" from Korea (immigrants by Japan-Korea Treaty of 1910) and the "newcomers" from South America (immigrants of Japanese descent) are studied in detail. It is revealed that Japanese society still considers them foreigners.

Finally, I conclude that Tabunka kyōsei concept lacks consideration of basic human rights and the indicators; such as cultural capital and economic capital. Therefore it has a limit in operation.

A-5-3 Paul Capobianco (Hokkaido University)

SPACE, IMMIGRATION, AND IDENTITY: A SPATIALIZED UNDERSTANDING OF JAPANESE
IDENTITY

Japan's demographic changes have brought to attention numerous issues that the nation is struggling to reconcile. One of the most pressing of these has been Japan's future as it relates to immigration. The role of foreigners in future Japan remains a contested topic, about which there exists a plethora of different viewpoints. Of the most pressing of these is the question of how and to what extent foreigners will affect domestic notions of identity and belonging. The debates surrounding biracial celebrities like Asuka Cambridge and Ariyana Miyamoto have already brought attention to these issues and as Japan's demographic changes deepen, we can expect more serious discussions to ensue. This presentation examines the potential roles foreigners and biracial people will play in future Japan and does so in relation to notions of national identity and spatiality. It considers whether a spatialized understanding of Japanese identity – as opposed to one based on race, ethnicity, or some other variable – is most appropriate for understanding Japanese identity and its future in relation to this ongoing diversification. Drawing from a mix of archival and ethnographic data, this research suggests that by using contemporary spatial theory, we can better understand the ways Japanese identity functions and how it might proceed to incorporate or reject foreign and biracial people in the near future.

A-5-4 Liliana Morais (Tokyo Metropolitan University)

WESTERN POTTERS IN JAPAN: IMAGINATION, ADVENTURE AND SELF-REALIZATION IN
TRANSNATIONAL MOBILITY

As a material cultural product with universal and regional features, Japanese pottery condenses a set of meanings, values and ideals later essentialized as “Japanese culture”, exported abroad through a network of transnational contacts. Feeding aestheticized representations of the country dominant in the West since the nineteenth century, which have often focused on “romanticized” ideas of craftsmanship and spirituality, Japanese pottery has become a reference for artists, intellectuals and designers worldwide. Since Meiji Restoration, Westerners have looked at the “exotic” East for self-invention and creative stimulus. Some of those have come to the country to search in Japanese pottery culture for something beyond the normative patterns of their societies.

This paper looks at the trajectories of Western artists, potters, and students who crossed national borders to practice ceramics in Japan since the 1960s until today. Based on ethnographic fieldwork and in-depth qualitative interviews following the ethnosociological method of life-story (Bertaux, 1997), I look at the role of imagination, myth and cultural narratives in their stories of mobility, which often blend into migration. Marked by lifestyle orientations and cultural aspirations, their trajectories shed light on an often overlooked aspect of transnational migration in the contemporary world. Going beyond the dichotomy between low-skilled and high-skilled migrants, their life-stories highlight the role of a search for self-realization, a sense of adventure and a quest for radically different experiences through the culture of “Other” in migration and mobility today.

A-5-5 Anamika Sultana (University of Tsukuba)

BETWEEN THREE WORLDS: THE EXPERIENCES OF BANGLADESHI MUSLIM MIGRANTS IN JAPAN

The Clash of Civilizations is a famous theory of Samuel Huntington (1996), which claims that Muslims do not undoubtedly integrate with the cultures of a receiving country. The Islam has always been a misinterpreted subject. Since the 9/11 attacks, people all around the world assume that all Muslims are extremist and will not hesitate to kill innocent people in the favor of their beloved God. In this situation, I found the article from the Japan Times titled "Can Japan show the West how to live peacefully with Islam? In this article, Nicolas Gating writes, "It has been striking to see Japan's efforts to make this minority feel at home". On the contrary, Japan is described as a zero-immigrant country and Muslims migrants usually are considered to be lower than Western people. Recently, Japan has gradually become a dream country for Bangladeshi Muslims. This thesis is an ethnographic research and a qualitative study, conducted in numerous cities during the years of 2015 to 2017. The result is Bangladeshi Muslim in Japan are culturally, linguistically, and racially unique from the society of Japan. "Perfect" social adaptation is nearly impossible. Firstly, Bangladeshi Muslim group attempt to create tight knit autonomous communities operate in a *modus vivendi* structure for retention of their root culture identity. Secondly, Bangladeshi make alliances with local citizens and other migrants groups developing businesses and opportunities. I have termed this construction, multicultural symbiosis ties. Some elements of diaspora are also visible in the Bangladeshi Muslim community in Japan.

A-5-6 Sergey Grishachev (Russian State University for the Humanities)

MEMORY OF JAPANESE PRESENCE IN LANDSCAPE OF MODERN SAKHALIN

The period of 1905-1945 in history of Sakhalin island is known for establishment of Japanese governorship Karafuto. Although the significant part of vestiges of Japanese presence was demolished after 1945, yet some constructions aimed to be used for civil and cultural purposes were kept because they played an important role in economic life of that time. Like, for example, Karafuto governorship museum, some office and bank buildings, lighthouses, meteorological station and even ruins of Shintoist shrines – intentionally or accidentally they were kept and became important part of social memory of Russian people on Sakhalin.

What is more, some of them are currently being used in accordance with their original purpose. The building of the Karafuto governor museum and significant part of its exhibition has been preserved and are being used even today. Functions of some other constructions have changed though. For example, there is Sakhalin regional art museum in the former building of “Takushyoku” bank now, and we can see soviet stars next to late modern bas-relief.

A-6-1 Sonia Ewa Czaplewska (Univeristy of Gdansk)

FOREIGNERS IN JAPANESE 1ST GRADE ELEMENTARY SCHOOL TEXTBOOKS

Statistics show that the number of long-term and permanent foreign national residents increased from 2,049,123 in 2013 to 2,637,251 in 2018. Moreover, in the same five year period the number of tourists from abroad almost tripled from 10,363,904 to 28,560,119. Consequently, foreigners are assuming an important role in everyday life in Japan.

The main aim of this study is to analyze how foreigners are portrayed in Japanese textbooks aimed at the 1st grade of elementary school. Additional questions are also investigated: 1) How are the non-Japanese and non-Japanese cultures presented? 2) Do the foreigners depicted in textbooks belong to specific cultures or are they labeled simply as "foreigners"? 3) Are there any differences in the portrayal of foreigners depending on the subject for which a given textbook is used?

To answer these questions a content analysis was conducted of both text and images, identifying sentences and images in which the non-Japanese or non-Japanese cultures were presented. For the research material twenty-two textbooks were chosen, as used in 2018/19 for six subjects. In addition, eighteen textbooks used in 2010-11, 2001-02, 1988-89, and 1991-92 were also analyzed.

The results show that depiction of foreigners in textbooks differs depending on textbook subject and can be categorized into four groups: 1) authors of books and stories presented in textbooks; 2) non-Japanese as part of Japanese society; 3) non-Japanese and Japanese as members of the human race, and 4) foreigners presented as moral role models.

A-6-2 Daesung Kwon (Doshisha University)

RYUGAKUSEI IN JAPANESE UNIVERSITIES: ANOTHER NAME FOR PASSING PRESENCES,
TEMPORARY SOJOURNERS, TRANSNATIONAL BRIDGE-BUILDERS

In recent years, the number of international students (Ryugakusei) has been on the rise continuously, hitting a record high. Among them, the majority belongs to Higher Education Institutions (HEIs), and as a result they become a key component of the Internationalization of Higher Education (IHE) in Japan. Notably driven by the two common but powerful discourses as 'aging society' and 'knowledge based economy', the government and HEIs all strive to lure more and best international students. Given that student migrants essentially traverse various boundaries and categories in the spaces of migration with unclear identities both as students (language, degree, exchange students) and workers (irregular, temporary, potential skilled workers) in their destination societies, the way they will be treated varies according to various legal, economic, cultural and political conditions and factors. In the Japanese society, then, how international students are currently viewed? Are they in a category of 'wanted and desired' foreign residents? or otherwise? Are they actually considered as valuable human capital for the Japanese economy? or Are they just being imported as a source of revenue for Japanese universities' shrunken coffers? or ornaments sort of in order to decorate the big wall of 'Internationalization of Higher Education'? This paper attempts to critically review the process of recruitment, retention, and settlement of Ryugakusei with a specific focus on foreign students in English-taught programs. In doing so, this paper seeks to dispel the perceived ambiguity, superficiality, and contradictions in policy directions, objectives, and implementation in Japan's immigration and IHE policies toward international students.

A-6-3 Yuka Hasegawa (Tokyo Gakugei University)

TEDATE: PEDAGOGICAL TECHNOLOGY FOR FOSTERING STUDENT AGENCY

The Organization for Economic Cooperation and Development (OECD) recently put forth the need to foster student agency among its member countries' K-12 curricula.

According to OECD, agency is defined as "the human capability to act intentionally, to initiate and control one's behavior and interactions with others" (EDU/EDPC(2018)29/ANN2: 66). However, OECD also notes that agency is interpreted differently between countries: "For example, the concept of self-regulation in Asian culture aims to keep harmony in society, whereas in European American culture, it aims to fulfill personal goals" (ibid: 72).

In this paper, I ask the question: How is agency learned and demonstrated by students in Japan? While lacking an explicit reference to agency, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) suggests that the need to foster student agency is already stipulated in the Basic Act on Education. In Tokyo Gakugei University attached junior high school science, art, and home economics classes, the students are encouraged to notice and improve the banal aspects of their everyday lives. Based on a video study of these classes, I will explain how agency is fostered in Japan so the students may become global citizens capable of achieving harmony in society while fulfilling personal goals. I argue that the everyday not only helps the students frame a collective purpose and identify actions to achieve individual goals, but doing so can also help the students exercise agency by taking control over their behavior and interactions that shape their everyday lives.

A-6-5 Eiko Saeki (Hosei University)

SEXUALITY EDUCATION IN JAPAN: RESPONSES BY COLLEGE STUDENTS

In Japan, sexual images and materials are widely available both online and in various public spaces. Yet, in educational settings, sexuality is treated as if it does not exist. This paper explores the experiences and reflections of sexuality education held by those who graduated from high school in recent years. Sexuality education has been stagnant in Japan for the last two decades.

Textbooks only reluctantly mention mechanisms of reproduction and issues surrounding sexuality, and the discussions in classrooms tend to be limited. Starting with the backlash against the attempts to provide more comprehensive sexuality education in the 1990s, conservative forces have been attacking teachers who engage in sexuality education. Especially since the Tokyo Metropolitan Government Board of Education intervened such programs in a special education school in 2003, teachers limit the engagement with such issues in fear of negative consequences. This incident resulted in a court case where the Supreme Court refused to hear an appeal by the Board of Education in 2013. Despite the legal outcome, educators remain cautious, as the threat remain serious. Drawing on the analysis of the data based on the survey of college students in Tokyo, this study examines how young adults view the education they have received as they spent their adolescent years and entered adulthood. Results highlight the ways in which the lack of engagement affect how college students understand and express sexuality in their everyday lives.

A-6-6 Jennifer M. McGuire (Doshisha University)

DIFFERENCE AND INTIMACY AT HOME: 'DIS/ABILITY' IN CONTEMPORARY JAPANESE
FAMILIES

This ethnographic study explores the relationships between deaf and hard-of-hearing children and their families. While the family is often assumed to be a sphere of intimacy, familiarity, and shared understanding, research has revealed complex intimate practices in contemporary Japanese families (e.g. Alexy, Cook 2019). The birth of a child with a 'disability' may introduce unexpected difference while complicating a taken-for-granted, inherited identity. In the case of a deaf or hard-of-hearing child, parents are faced with making critical decisions regarding language and education. Most parents today decide to raise their child using the oral communication method (*kōwa hō*). Non-verbal communication methods, such as 'skinship', may facilitate early childhood bonding but cannot overcome obstacles to intimacy that appear in late childhood and adolescence due to (oral) communication barriers. Despite sharing the same ethnic and social background as their family members, many deaf and hard-of-hearing participants describe experiencing 'otherness' and 'difference' at home. On the other hand, in families where strategic measures are taken to bridge physical and emotional gaps, participants report a sense of belonging. This paper discusses how parents, siblings, and deaf and hard-of-hearing youth negotiate relationships among 'dis/abled' family members while attempting to create and maintain familial intimacies across difference.

Section B - Visual & Performing Arts, Film & Media Studies

Section Convenors: Barbara Geilhorn (German Institute for Japanese Studies) & Ken'ichiro Shirato (University of Tsukuba)

B-1-1 Yuko Kawahara (Kyoto University)

THE POWER TO GENERATE NORMS AND ORDER IN JAPANESE FEMALE FAN-FICTION COMMUNITIES

In the past, Japanese otaku have been described as a human way of being characteristic for today's individualized and atomized society because the otaku so imagined does not value involvement with other people and composes his or her world of only what they are interested in.

Without question, members in fan-fiction communities constituted by such otaku display a remarkably high level of mobility. Fan-fiction (nijisōsaku, derivative works) refers to creations, such as comics or novels, by fans using characters or worlds of already-existing fictions; a practice that also concerns the violations of intellectual property (copyright) in modern society. Members of such groups move frequently without "settling" in one community. In Japan, women otaku communities are extremely large and are said to have millions of members. It is interesting to note that despite the aforementioned high levels of fluidity or the "self-absorbed" image of otaku, they maintain order within their communities carefully and efficiently, and create common norms. They make, share and comply with norms in environments where there are no organizations, leaders, written rules or penalties.

Based on long-term participant observation and deep interviews in the "fan-fiction" community of female otaku, the purpose of this report is to elucidate that the otaku community shows one way of cooperativity in modern society, by analyzing the mechanisms of generating norms and order in such an informal community with its high level of individualization and fluidity.

B-1-2 Pablo Figueroa (Tokyo University of Foreign Studies)

THE DISSIPATION OF THE REAL: ALIENATION AND AHISTORICISM IN JAPANESE PHOTOGRAPHY DURING THE HEISEI ERA

Photographic trends in Japan during the Heisei Era have been multiple and complex. However, despite the sheer number of artists and produced works, the surveys to date have tended to emphasize certain narratives related to just a handful of well-known photographers. Established figures in the industry, along with critics, have dominated the academic discourse leaving the significance of innumerable other artists vastly underexplored.

This paper will focus on photographic representations of alienation and ahistoricism in Japanese photography during the first two decades of the Heisei Era. I will discuss the sense of historical forgetfulness that permeated Japan at the end of the 20th century and beginning of the 21st. My aim is to interrogate images made by art photographers such as Imai Tomoki, Sasaoka Keiko, and Sanai Masafumi in order to untangle views of social and affective space. As Yoneyama (1998) points out, the reality of postwar in late modernity was characterized by a sense of history that tends to dissipate, "even when the desires of the real and the original are intensified". In the same light, critic Sawaragi Noi claims that the Japan of the 1990s was "enclosed in a vicious circle of ahistoricism" (Sawaragi 1998).

I will argue that these processes are imbricated in the cultural representations of late 20th century capitalism and its logic, where Japan struggles with the sense of alienation brought about by hyper consumerism, phantasmatic urban spaces, and the dialectic between a forgotten/imagined past and a visual search punctuated by the affective dimension of desire.

B-2-1 Sean O'Reilly (Akita International University)

"IT'S EXACTLY THE SAME!": HOW RECENT JAPANESE CINEMA USES CUISINE TO SPICE UP
WARRING STATES HISTORY

Japan's Warring States period, needless to say, was a very different era than today's Japan. Perhaps precisely due to these dramatic differences from the present, especially as regards a perceived emasculation of contemporary men compared to the hyper-masculine heroes of the past, the Warring States period is enjoying a recent boom in the realm of Japanese popular culture. But significant problems remain for anyone seeking to render films about Japan's war-torn past appealing to the peace-loving viewers of today. How to make this savage period of Japan's history palatable to twenty-first century audiences?

The answer is "culinary continuity." The 2017 hit *Honnoji Hotel* makes a powerful continuity argument, fueled by konpeito and aburamochi (whose flavors are allegedly unchanged), offering a dangerously distorted view of Japan's cultural heritage. The radical revisionism of this re-mythologization of Japan's warring states period is an ominous sign of a larger trend that has emerged in Japanese cinema in recent years. The savagery of the bloody past is stripped away, replaced with saccharine-sweet sentiments like "I want to create a world full of smiles." The film's 1.5 million viewers might well be convinced by this film's (mis) characterization of Japan's heritage.

In this paper, I analyze *Honnoji Hotel's* reimagining of history, arguing that the film's box-office success happened because of this food-fueled 'de-clawing' of warring states Japan, not despite it. Contemporary Japanese audiences appear to reward films who claim a comforting continuity between Japan's war-torn past and peaceful present, a position which must not go unchallenged.

B-2-2 Leena Elina Eerolainen (University of Helsinki)

SCIENTIFIC MASCULINITY IN JAPANESE SPECULATIVE CINEMA

This presentation is a brief exploration into the world of the Japanese cinematic extraordinary with three main objectives. First, I want to promote Japanese kaiki eiga as an umbrella term under which it is possible to analyze works that contain both the supernatural and the scientific. I will then shed light on two previously overlooked aspects within Japanese film studies: the study of men in weird cinema, and the study of films that deal with scientific narratives.

At the very root of this study is the assumption that mediations of national anxieties are represented in kaiki cinema as embodiments of scientific masculinity. Science and technology, *kagaku gijutsu*, enabled Japan's industrialization, its economic growth and its emergence into the world as a technological superpower. It is closely intertwined with the nation's history, prevalent in the images projected by the nation.

I will demonstrate how fictional portrayals intersect with real-life policies, incidents and the general history of science. Scientific masculinity allows for the exploration of the shift from soldiers to demobilized soldiers to corporate soldiers. This shift is representative of particular images of nationhood: militarist, pacifist, economically and technologically superior, or "Lost". I argue that in kaiki eiga these images are actively highlighted, dissected and subverted, many a time contrasting within one film. The fantastic and the weird provide a framework within which a role of Japan in the world can be questioned and gender roles reconsidered.

B-2-3 Kelly Hansen (Kumamoto University)

LIMINALITY AND GENDER IN THE OCCUPATION FILMS OF HARA SETSUKO

Hara Setsuko (1920-2015) is one of Japan's most admired actresses from its golden age of cinema. Frequently dubbed the "eternal virgin," her legacy today draws largely on post-war films which are readily available on DVD or streaming platforms, primarily roles in which Hara portrays the quintessential self-sacrificing Japanese woman who must set aside personal feelings, or *ninjō*, in the face of family pressures, or *giri*. In the public imaginary, Hara is a woman frozen in time, a nostalgic embodiment of traditional values unsullied by modern society.

This paper offers a re-examination of Hara's legacy reflected in a collection of less-discussed films from the occupation period: *Temptation* (*Yuwaku*, 1948), *Woman in the Typhoon Zone* (*Taifuu-ken no onna*, 1948) and *The Idiot* (*Hakuchi*, 1951). Although often considered highly flawed from a cinematic perspective, these works highlight the roles of marginalized female characters who exist in a liminal space outside the framework of conventional social roles such as daughter, sister, wife or mother. Legal changes in women's status in the early years of the occupation period, including the right to vote and legal rights granted in the 1947 constitution, further contributed to this liminal state in which the possibility, if not the actuality of female agency, was brought into public discourse. This paper concludes by considering why these liminal female characters vanished so completely from Hara's later post-occupation films.

B-2-4 Timo Thelen (Kanazawa University)

FOREIGN WIFE AND JAPANESE WHISKY: MULTICULTURALISM AND JAPANESENESS IN THE
NHK MORNING DRAMA SERIES “MASSAN”

The story of the NHK morning drama series (*asadora*) *Massan* (2014/15) is loosely based on real events and deals with the Japanese whisky pioneer Massan and his Scottish wife Ellie in pre- and postwar Japan. During the 150 episodes, Ellie assimilates into the Japanese society and grows into the role of a ‘good wife and wise mother’ (*ryōsai kenbo*), while her husband succeeds in producing the first authentic whisky made in Japan.

In my paper, I will analyze the series’ narrative from the perspective of multiculturalism in contemporary Japan. I will argue that the series falls into the trap of representing the heroine as a stereotypical foreigner, resembling figures who perform their otherness in Japanese TV shows (e.g., Iwabuchi 2015; Yano 2010). Ellie acts as a self-fulfilling prophecy in praise of Japan’s uniqueness and reinforcing clichés of foreign residents. By doing so, this morning drama series establishes an imagined and exclusive national community for its audience, in which a serious discussion of foreigners living in Japan remains absent.

In addition, I will draw on the theme of whisky production, which becomes the protagonist Massan’s main achievement both on a personal and a national level. His whisky entrepreneurship thus serves as a symbol for Japan’s postwar economic success, also reflecting several tropes of national ideology and fostering them, such as the belief in a particular Japaneseess.

B-2-5 Maxime Boyer-Degoul (Université Libre de Bruxelles)

DOCUMENTARY'S THEATRICALITY AND THEATRICALITY'S DOCUMENTARY: JAPANESE FILM-MAKERS' COUNTER-VISION OF MODELS AND EXOTISM

Since its origins, cinema has a documentary value. Early film pioneers filmed the daily activities and then more distant and exotic cultures such as Japan. Over time, Western gaze itself has influenced this culture and has gradually led it on the path of modernization. Cinema itself is a symbol of this modernization. In attempting to appropriate this filmic device, some Japanese filmmakers understood the artificiality of its process of reproducing a reality and considered films as an artificial representation.

After the Second World War, there was a opposition between these two ways of thinking. On one hand, films such as Ichikawa Kon's documentary about the 1964 Tokyo Olympiad were explicitly presented as icons of the socio-economic model of reconstruction. On the other hand, filmmakers concerned with the preservation of Japanese identity threatened by the American occupier, heavily rejected an approach in order to propose a counter-vision. Ironically, Ozu Yasujiro, the "most Japanese" of Japanese filmmakers embodies this counter-vision at the dawn of post-war propaganda discourses. He who gave films that the Western eyes would see as testimonies of the traditions of Japan, was actually the perfect example of the anti-Western sense of realism.

More contemporary filmmakers are in the continuity of this idea that is to conceive cinema as a mean to question identity and the place of the modern Japanese individual. These concerns sound even more necessary at a period in his history when the Japanese model so much vaunted through propagandist pictures suffer a frightening decline.

B-2-6 Francisco Javier Lopez Rodriguez (Aichi Prefectural University)

THE „WORKING COMEDY“ IN CONTEMPORARY JAPANESE CINEMA

Despite its lack of international recognition, every year many comedy films are produced and released in Japan. These films, aiming to make audiences smile and laugh through gags, jokes, parodies or satires, usually make fun of well-established institutions or social values. Particularly, this paper will focus on Japanese comedies set on workplaces and the term “working comedy” will be used to identify a corpus of films that portray in a comical way the labor conditions and activities carried out by workers of specific fields.

The presentation will be divided in three sections. First, a brief literature review of previous research on Japanese comedy films will allow us to recognize different types of humor and the main characteristics of these works. Secondly, the notion of “working comedy” will be defined and exemplified through the discussion of several contemporary Japanese films. And, to conclude, special attention will be paid to the strategies used by filmmakers to reinforce or undermine the dominant ideology regarding work in Japan. The methodology will combine discourse analysis with concepts from Cultural Studies and Japanese Studies in order to determine in which ways values such as authority, hierarchy or corporate indoctrination are portrayed. Several comedy films dealing with different work areas such as healthcare, transportation, or the media will be analyzed.

Keywords: Japanese cinema, comedy, work culture, ideology, Japanese society.

B-3-1 Christopher Smith (University of Florida)

“OTOKO NO KO DESHO?”: THE QUEER MASCULINITY OF SHINJI IKARI

Shin seiki evangerion (English title: *Neon Genesis Evangelion*) became massive phenomenon when it was originally aired in 1995, and is still an important fixture in Japanese pop culture nearly a quarter century later, with multiple spinoff manga, games, and movies, and another movie scheduled for release next year. The series famously problematizes the giant robot genre and features Shinji Ikari, a fourteen-year-old boy who must pilot a giant robot but is uncomfortable with this role and has trouble believing in his own self-worth. Many analyses have attributed this to his fragile adolescent psyche, but this paper argues that Shinji exhibits a kind of queer masculinity, and much of the despair he feels relates to his inability to conform to hegemonic masculinity. As the series opens Shinji is immediately asked to perform masculinity; to do violence on behalf of society by piloting a giant robot. Unlike other mecha protagonists, Shinji is unsuited to this task and unwilling. When he refuses, he is upbraided by other characters for his failure to live up to normative, hegemonic masculine ideals with the phrase “otoko no ko desho?” (“aren’t you a boy?”). This foreshadows the rest of the series, in which Shinji is regularly pressured to perform normative masculinity, and is largely unsuccessful. Aside from his halfhearted robot piloting, he also proves unable to participate in male bonding through violence and objectification of women. Shinji internalizes hegemonic society’s scorn of his queer masculinity, causing him to devalue himself. He repeats a mantra of his failures to perform hegemonic masculinity, which justify his self-hatred: he is “cowardly, timid, sneaky, weak.” *Evangelion*, then, amidst confusing apocalyptic events, shows Shinji grappling with the violence of social gender policing and ultimately learning to accept his own queer masculinity.

B-3-2 Sari Kawana (University of Massachusetts Boston)

ANCIENT CHINA IN CONTEMPORARY JAPANESE MANGA: HEROES IN
HARA YASUHISA'S *KINGUDAMU*

Although Chinese civilization has exerted a profound influence on Japanese culture across the centuries, the emphasis on modernization and Westernization in post-Meiji Japanese history has shifted educational attention away from Ancient China, especially in the decades after Pacific War. Today, most Japanese school curricula have relegated the study of Ancient China to instruction in *kanbun* (Japanese-annotated classical Chinese) and rudimentary mentions in world history classes.

As such, many contemporary Japanese are more likely to encounter the wealth of Chinese civilization through personal interest than formal education. A number of high-quality manga representations of ancient Chinese classics and personae have been published in recent years as though to compensate for this lack of curricular coverage.

The arduous project of rendering *Sangokushi* (Romance of the Three Kingdoms) into manga was carried out by Yokoyama Mitsuteru (1934–2004) over sixteen years (1971–87). *Sôten kôro* (Beyond the Heavens, 1994–2005; story by Yi Hagin, 1945–98; illustrations by King Gonta, 1962–) offers a different take on Cao Cao, the King of Wei. Currently, one of the most popular manga series—not only in this genre but also in overall manga—is *Kingudamu* (Kingdom, 2006–; by Hara Yasuhisa, 1975–), the story of two boys: one who grows up to become the famed general Li Xin, the other the First Emperor of Qin.

This presentation offers preliminary findings from analysis of mostly *Kingudamu*, and considers their meaning in the history of Sino-Japanese cultural relations in the postwar period.

B-3-3 Yusuke Suzumura (Meijo University)

IS THE CONCEPT OF KAMI STILL ALIVE IN JAPANESE ANIMATION? A RELATIONSHIP BETWEEN CONTEMPORARY JAPANESE THOUGHT AND POPULAR CULTURE

What is Shintoism in contemporary Japan? Can it be seen or experienced in popular culture, in comics and animation for example? The main purpose of this presentation is to examine the influence of Shinto in contemporary Japanese animation, especially after 1980's. Shinto is a folk religion like attitude in Japan which expresses respects to gods and an ancestor, and enshrines them. One of the most important characteristics of Shinto is the polytheistic in which uncountable number of gods exist. In this presentation, several significant works that featured the polytheistic element will be analyzed especially the influence of Shinto-like attitude on the concept of *kami* (god). I argue that this concept does not have religious meaning in most animations or comics. One animation, for example *Densetu kyoshin Ideon* (Space Runaway Ideon, 1980) uses the term *kami* or god in the title, but there is no religious meaning but an implication like "something passes human understanding". In *Kaze no Tani no Naushika* (Nausicaä of the Valley of the Wind, 1984) there is a weapon named *kyoshinhei*, but its character is not a god but a huge artificial life form with god-like power. My conclusion tries to show that in Japanese animations the concept *kami* is applied in relation to some sort of symbol or cryptograph creation in the story. It implies that authors or producers of animations appropriate the Shinto structure, the polytheistic attitude in their works, but one is not sure whether they are conscious of the religious significance.

B-3-4 Dalma Kalovics (Yokote Masuda Manga Museum)

EXPLORING THE POTENTIAL OF GENGA IN RELATION TO MANGA MEDIA

While in the Western world manuscripts of comics, so-called comic art, have become the object of desire for collectors, in Japan manga manuscripts, so-called genga, have been considered merely materials necessary to make comics, never meant for the eyes of readers, usually ending up in storages, if not disposed of after release. However, in recent years manga manuscripts have gained attention with the increasing number of manga related exhibitions, and they have also been recognized as an important part of manga culture to be collected and protected in museums. Regarding genga the role of manga in exhibitions and the preservation of materials have been the main points of interest, but what else can manga manuscripts offer to manga discourse?

After a short overview of how the position of genga has changed from disposable materials into institutionally protected properties, I will explore the potentials and limitations of research on genga. The most obvious significance of genga is, that they contain information about the process of manga making from drawing techniques to printing, but they also provide information regarding publication history and the media of manga. In relation to this I will examine how genga relate to the final print products of manga, including the occasional edits between the initial serialization in manga magazines and subsequent publication in paperbacks due to different publishing practices and the materiality of manga.

B-4-1

Panel

THE POPULAR MEETS THE POLITICAL IN MID-CENTURY
JAPANESE GENRE FILM

Chair: Lauri Kitsnik (Kyoto University / Hiroshima University)

As a popular medium that defined the previous century, cinema at best oscillates between the industrial imperative to provide entertainment for mass audiences and the imaginative impulse to employ the very same appeal to forge a more critical stance towards ideological trends in the society it seeks to depict. In Japan, this double movement is particularly fascinating when observed during certain periods in the nation's history as it underwent a rapid shift towards a new socio-political order, whether descending to military totalitarianism in the late 1930s or embracing free-market capitalism in the late 1950s.

Arguably, it is precisely by working within the confines of the studio system and in the mold of established genres that individual filmmakers were able to make forays into laying bare contemporary discourses. By taking popular genre film as a yardstick, this panel is invested in exploring the various ways that Japanese filmmakers sought to overcome the boundaries imposed by the industry standards and genre conventions in order to make a critical contribution by displaying and discussing societal issues commonly averted in popular entertainment. At the same time, the capacity for intervention of such approaches will have to be carefully balanced by an acknowledgment of its limits and potential pitfalls. This panel seeks to address some of these questions and more by accommodating four papers that range from prewar cinema to the peak of the studio system and present a number of cases of popular genres meeting often radical political agendas on the screen.

Iris Haukamp (Tokyo University of Foreign Studies)

THE BOUNDARIES OF RADICALISM: ITAMI MANSAKU'S TRAJECTORY FROM NONSENSE TO
HUMANISM IN TRANSWAR JAPAN

Jidai eiga, period films, were an integral part of Japanese popular culture from the birth of cinema in Japan until the genre's gradual decline in the postwar era. Set before the Meiji Restoration of 1868, by implication these films depicted an imagined Japan free of foreign influence. The adventures of their charismatic heroes, beginning with Japan's first film star Onoe Matsunosuke, and the spectacular climactic sword-fight made them immensely popular with children and adults alike.

From the late 1920s, director and scriptwriter Itami Mansaku (1900-1946) quickly made his way to becoming one of the most highly regarded creatives in the genre. Paradoxically, however, he voiced a continuous criticism of *jidai eiga*, and his films deviated from the genre's previous permutations. In line with the tradition of using the past to critically comment on present conditions and through his detached but humorous style, they questioned social trends that Itami was suspicious of.

This paper considers Itami's simultaneous disdain and pursuit of the genre in the context of increasing nativist/militarist discourse from the 1930s. His films, popular because of their "nonsensical" (*nansensu*) appearance, contained a radical potential precisely because of their lack of an overt message, and Itami re-reads the term into the radicalness of the erotic-grotesque-nonsense triptych of the Taishô period. However, with the official discourse's radicalization, Itami's cinematic means of expression became limited. Arguably, Itami's work delineates both the drive to and the boundaries of radicalism in the popular culture of transwar Japan.

Alo Jõekalda (Meiji Gakuin University)

IN THE SHADOW OF THE SUN: BACKLIGHT (1956) AND THE TAIYÔZOKU FILM

The *taiyôzoku* (sun tribe) film, a short-lived cycle of youth films produced, mostly, in the summer of 1956, is often cited as a major turning point in postwar Japanese cinema. Indeed, the immense popularity of the adaptations of Ishihara Shintarô's novels depicting reckless youth marked several important shifts in cinematic expression, from a newly discovered fascination with aggressive masculinity — taboo since the end of the war — to a general loosening of onscreen morality and experimentation with film style, all of which signified the beginnings of the Japanese New Wave.

My focus, however, is on a film generally excluded from discussions on *taiyôzoku* film. Based on the writings of Iwahashi Kunie and marketed as the female version of Ishihara's *Season of the Sun* that had initiated the cycle three months earlier, *Backlight* (1956, Furukawa Takumi) admittedly does not have much in common with Ishihara's masculine visions. The film features a female protagonist whose rebellion is largely directed against gender inequality, and instead of aimless bourgeois youth spending their time at beach houses and nightclubs, *Backlight* is populated with working students who flirt with Soviet culture and frequent the politicised spaces of *utagoe kissa*. In this paper, I aim to take a closer look at *Backlight*'s various historical contexts and reframe the *taiyôzoku* cycle in light of this oft-neglected film, arguing that it merits further attention precisely because of its departures from the earlier formula.

Lauri Kitsnik (Kyoto University / Hiroshima University)

NO SUBJECTIVITY FOR AN ITINERANT FILMMAKER: STUDIO SYSTEM AND LABOUR RELATIONS IN *GUYS OF THE SEA*

At Yokohama harbour, a rebellion breaks out among underpaid Japanese dock workers while unloading a foreign cargo ship. This is a brief summary of *Guys of the Sea* (1957), a little-known film which marks the only collaboration between the independent film director Shindô Kaneto and one of Japanese cinema's most enduring stars, Ishihara Yûjirô. While being part of Nikkatsu's youth film and action genres, *Guys of the Sea* also manages to address societal issues such as labour relations and by so doing implicitly draws parallels with the agency of the filmmaker within the Japanese film industry itself.

This paper seeks to contextualise *Guys of the Sea* within the early careers of both its director and star, while remaining attentive to its genealogies in film history. For Ishihara who was at the verge of becoming the biggest-grossing actor in Japan, this film points at star image in transformation from a bourgeois rebel to a working-class hero. For Shindô, a filmmaker known for his leftist leanings, the thematic focus resonates with his independently produced work while underlining his often self-referential mode. Besides its gritty albeit somewhat schematic depiction of labour relations, *Guys of the Sea* is also notable for placing this in a markedly international context. In particular, it is the multinational ship crew that contributes to decentring the perception of foreigners as a homogenous mass during the period of enhanced American presence in Japan, thus effectively undermining any neat separation between the oppressor and the oppressed.

**Yutaka Kubo (Tsubouchi Memorial Theatre Museum &
Waseda University)**

DISMANTLING THE POLITICS OF AGEING AND FAMILY IN KINOSHITA KEISUKE'S FILMS OF
THE 1950s

Sociologist Amano Masako has argued that an embodiment of the imagination for a longer life course became possible in Japanese cinema only after the end of World War II. As exemplified by Ozu Yasujiro's *Tokyo Story* (1953), the representation of ageing and aged characters indeed started to appear more frequently on the screen from the late 1940s and proliferated in the 1950s. Reinforcing ideals of marriage and family, the body of such films illustrates the Japanese film industry's response to the public's desires for longer, prosperous lives, establishing a new genre called home drama. This genre became one of the hallmarks for the Shôchiku Studios and notably included films of Kinoshita Keisuke who offered various forms of ageing through the representation of the family on the screen.

This paper focuses on Kinoshita's cinematic exploration of ageing in his 1950s films as a response to socio-economic changes in Japan that allowed individuals to seek ways to fulfill the life course. By examining Kinoshita's popular film adaptations of novels and newspaper articles such as *Times of Joy and Sorrow* (1957), this paper will analyse Kinoshita's careful rendering of desires for ageing found in the original works as it evokes affective experiences of the audiences as a marketing strategy. Moreover, in order to bring this study to the intersection of queer film studies and ageing studies, this paper will also investigate effects of Kinoshita's parodying of the home drama / family melodrama conventions as a critique of the heteronormative society.

**B-5-1 Iku Sonoda (Research Centre for Japanese Traditional music,
Kyoto City University of Arts)**

THE CONTACT ZONE OF PREMODERN AND MODERN STYLES ON POPULAR ENTERTAINMENT AROUND THE 1900S: MUSIC AND DANCE IN *GENJI-BUSHI ONNA-SHIBAI*

Genji-bushi Onna-shibai, a women's theatre and dance show accompanied by narrative music *Genji-bushi* is one of the most popular entertainments created in the late 19th century.

It was initially widely performed in Nagoya, and then its popularity spread all over Japan during 1890-1910. However, because of the extremely sexual nature of the show, the performances were prohibited and were soon unheard of. As a result, it has been labelled as a vulgar show in modern times.

In this presentation, I focus on the fact that *Genji-bushi Onna-shibai* gained popularity due to its dance and music style. I will elaborate on the characteristics of these two aspects that consisted of both premodern and newer styles, which are different from the traditional forms.

I will also discuss the reasons for the popularity of *Genji-bushi Onna-shibai* around the 1900s.

Two of the aspects discussed in this respect are as follows: First, the performance style and the content of the program were quite similar to that of other traditional women's plays such as *Musume-Gidayu*, *Onna-shibai*, and *Geigi-shibai*. Second, the dance style using popular songs indicates the affinity with modern culture such as the Asakusa and Takarazuka revue.

Considering these aspects by going through some of the performances saved on SP records (78rpm records) and the performers' discourses, I will elucidate that the performance style of *Genji-bushi Onna-shibai* included the representative form of performing arts seen in popular entertainment at that time and that this was the primary reason of its explosive popularity.

B-5-2

Panel

RAKUGO: SURVIVING THE MEIJI RESTORATION

Chair: Sarah Stark (Ghent University)

Whether in academic research or in the media, when talking about Japanese stage-arts rakugo does not find much attention, possibly also due to its comedic character. Rakugo has however had a great influence on Meiji-literature and has been the topic of many recent TV series. In 2019 there are more rakugo performers than ever in the history of the art.

In order to fully understand what influence rakugo has had past the Meiji Restoration, we must understand the mechanisms that have propelled the art to its current status: In this panel we will present a thorough analysis of rakugo's post-Meiji history.

The first rakugo boom occurred shortly before the turn of the 19th century with transliterations in newspapers and magazines, which made the art widely known and immensely popular and influenced many authors of the time.

The arrival of TV sets throughout Japan in the 1950s created a second boom: rakugo stories were now broadcast into homes across Japan and many young men endeavoured to take up the profession.

Finally, at the start of the 21st century, various TV and print media utilised rakugo as a topic to carry their stories, triggering the interest of new audiences that previously had not been in contact with the art.

We intend to show how rakugo managed to graduate from its cosy neighbourhood venues at the end of the Edo-period, evolving into an art whose most famous performers can today fill venues entertaining thousands of audience members.

Nobuaki Miya (Waseda University)

THE *SOKKIBON*-BOOM OF THE MEIJI 20-30s (1887-1906) AND ITS INFLUENCE ON
RAKUGO AND OTHER ARTS

In 1884, Tōkyō Haishi Shuppansha published San'yūtei Enchō's Kaidan Botandōrō (A Ghost Story: Tales of the Peony Lantern) as transcribed by the stenographer Wakabayashi Kanzō. It was Japan's first shorthand book: sokki-bon. Seeing Kaidan Botandōrō's great success, not publishers started to publish transliterated stories of only Enchō but other rakugoka such as Danshurō Enshi I, Shunkintei Ryūō I. Yamato Shinbun, which had featured a serialization of Enchō's Matsu no misao bijin no ikiume (Buried Alive: The Chaste Beauty of the Pines) from its first edition on October 7th, 1886, became one of the newspapers with the highest circulation. In order to keep up, other newspapers also started featuring sokki-transliterations. In 1889, Kinransha published Hakkyāen, a journal solely dedicated to sokki-stories. With Hyakkaen's success, similar journals such as Hanagatami, Azuma Nishiki popped up and Bungei Kurabu, the most influential literary journal of the Meiji Period featured sokki in every issue post September 1897.

This paper looks into the sokkibon-boom of 1887-1906, explaining their distribution and analysing their influence on the rakugo and kōdan artists at the time.

Keywords: Sokkibon, rakugo, kōdan, reading, listening, performance

Sarah Stark (Ghent University)

THE 1960-70 *RAKUGO* BOOM AND ITS CONSEQUENCES

The time between 1955 and 1975 is often referred to as the Golden Age of rakugo. With more and more radios and TV sets installed in households nationwide, the art became popular in all of Japan. A side effect was that rakugoka rather earned money with broadcasting stations than performing at the yose for a handful of coins. Many skilled performers did only appear at the yose for New Year shows and consequently, the quality of yose performances declined.

Seeing rakugo on TV, more and more young men wanted to take up the profession and eventually the number of newcomers was so high that masters (shin'uchi) were ordered to no longer take in new apprentices (deshi). By the early 1970s, there were so many performers, that the Rakugo Kyōkai's chairman Kosan V decided that promotions to master (shin'uchi) should no longer happen in solo shows, but in groups of ten. Enshō and his disciples opposed mass-promotion, asserting that skills were more important than the number of years in the job.

Kosan V's decision caused the biggest schism in the history of rakugo, but also was a trigger for performers to rethink their approach to the art.

Tatsuo Abe (Hitotsubashi University)

THE POST-2000 RAKUGO-BOOM

In the 1990s, Tokyo's *rakugo* world was stagnating to the degree that media reported in 1997 Shinjuku's Suehirotei was in danger of closing.

At the time, there were few opportunities of exposure to rakugo on radio or TV, and it seemed as if *rakugo*'s decline steadily continued. However, the situation gradually changed in the 2000s.

This change was not caused by the media broadcasting *rakugo* stories, it was rather prompted by the advent of media contents which had integrated *rakugo* into their storyline that played a significant role in the revival of the art.

Stories focused on rakugoka and the people surrounding them, such as the 2005 TV series *Tiger and Dragon*, the 2007 NHK Renzoku Terebi Shōsetsu *Chiritotechin* as well as the expansion of the 2010s manga *Shōwa Genroku Rakugo Shinjū* into other media - in this case an anime television and life-action series adaption - all triggered audiences' interest in rakugo and enticed them to frequent *rakugo* performances.

The rakugo world continued to proactively integrate new audiences which had no connection to the Golden Age of *rakugo* in the Shōwa era. Concurrently, the number of *rakugo* performers reached an all-time high.

This paper will investigate a new generation of rakugo productions, using the *Shibuya Rakugo* series as an example of how new audiences were generated from among a part of the public with potential interest in *rakugo*.

B-6-1 Mariko Hirabayashi (University of York)

THE SIR ROBERT LEICESTER HARMSWORTH COLLECTION OF JAPANESE COLOUR PRINTS IN
EARLY 20TH CENTURY BRITAIN

Sir Robert Leicester Harmsworth (1870-1937) was a British politician, businessman, and art collector. My paper will focus on the Harmsworth collection of Japanese colour prints (ukiyo-e prints) to examine private collections of Japanese prints and British people's perception of them in the early 20th century.

Following the Great Exhibition in 1851 and the International Exhibition in 1862, which exhibited Japanese artefacts, interests in Japanese art in Britain quickly grew, and collections were built up by both museums and individuals, particularly of Japanese prints. Harmsworth collected key prints by Sharaku, Utamaro, and Hokusai, lending more than three hundred Japanese prints to the V&A, for its Japanese prints exhibition of 1913 to 1914. Because of his high-quality collection, the exhibition was a conspicuous success, and, in 1922, Japanese prints from his collection again appeared in the Japanese theatrical art exhibition at the museum.

Although the Harmsworth collection contained a wide range of prominent Japanese prints, compared with great Japanese art collectors in Britain such as William Anderson and Arthur Morrison, Harmsworth and his collection have not been examined sufficiently because his collection was scattered after his death. Through the analysis of exhibition catalogues, reviews, and auction catalogues, my paper will explore the scope of the Harmsworth collection, and illuminate the significance of the collection as one of the proofs of Japanese prints' strong presence in Britain in the early 20th century.

B-6-2 Atsuko Uda (Tokyo University of Arts)

KAMI-SHIBAI REPRESENTATION THEORY

The aim of this research is to uncover new possibilities for the Japanese cultural entertainment called “kami-shibai” through the use of the representation theory.

Kami-shibai has two types of genres, namely street kami-shibai and educational kami-shibai. I will study educational kami-shibai from its birth to the present, as street kami-shibai ended as a business practice in 1961. In this paper, kami-shibai refers to “educational kami-shibai.”

Kami-shibai is a paper-based medium, but it is influenced by moving images. In particular, it is influenced by the animation production process. The kami-shibai script has distinct differences from scripts for cinema or theater, and the style is similar to storyboards.

Kami-shibai uses several pieces of card stock with illustrations printed on the front and the text printed on the back. They are put in a portable theater with a three-panel door. The performer stands beside it, facing the audience. The performer reads the script and slides the illustrated boards. Each illustrated board is like a frame in a motion picture, so the performer pulls out the illustrated board as if creating an in-between frame. Kami-shibai is a kind of motion picture screened through the motions of the performer’s hands in a live show. It is a unique format that is portable and requires no power source, which makes it an example of minimalist entertainment. It is not just not nostalgic culture. I will collect and interpret works to discover new representations for kami-shibai.

B-6-3 Yukie Niwa (Showa University of Music)

MELODY INGENUITY TO CONVEY THE STORY IN NOH THEATRE

Noh, which was established in the late 14th century, is classified as an art that conveys the story of narratives by singing. At the same time Noh is the first full-scale theater art in Japan. Before the establishment of Noh, narrative performances were mostly for a small audience in the room. Noh needed a device to convey the story properly as the performance space expanded. In this presentation, it is inferred that the Noh melody has achieved a certain level of pattern making it easy to reach the audience.

First, by comparing with various music established before Noh, for example, Utahikou, the singing of Waka and the Buddhist singing, Koshiki, etc. It is pointed out that the melody before Noh has not been clearly patterned through one song.

Next, we examine the way of thinking about Noh's melody in the philosophy of Noh in the Edo period. The poetic form of Noh's lyrics basically consists of seven letters of upper phrasing and five letters of lower phrasing. On the basis of Yin and Yang thought, it is said that the upper phrase has the yang character and the lower phrase has the negative character. This philosophy is considered to be useful in achieving the simplification that the melody of Noh is easy to reach the audience.

B-6-4 Noriko Okubo (University of Tsukuba)

REPRESENTATIONS OF SUMO IN UKIYO-E

In the Edo period, the common people came to the fore as bearers of new culture; it was a time when, under the isolationist foreign policy, forms of culture evolved that were unique to Japan. Sumo, kabuki, and other kinds of entertainment grew in popularity, and celebrated stars were depicted in ukiyo-e.

The techniques of nishiki-e—a form of multi-colored woodblock printing—were established in 1765. They enabled the production of artworks with greater detail, and led to dramatic changes in how human expressions were depicted. For the common people, nishiki-e were affordable artworks, much in the same way that bromide prints were for Japanese in the middle and latter parts of twentieth century.

Although sumo is a national sport today, originally it was familiar only among the ruling classes—as part of religious ceremonies at the imperial court, for example, or as a method of training for samurai. It became a popular form of entertainment among the masses in the Edo period, when a system of regular tournaments contested by wrestlers from across Japan was created, so ushering in the golden age of sumo.

For commercial reasons, ukiyo-e rejected realistic portrayals, in part likely due to the aesthetic ideals that prevailed at the time.

This presentation looks at depictions of sumo wrestlers in sumo-e (ukiyo-e that take sumo as their subject), and seeks to understand what the common people expected of sumo wrestlers; in so doing, it examines more broadly the role played by sumo in the Edo period.

B-6-5 Shiho Takai (Waseda University)

FROM A MONSTER TO A FILIAL HEROINE: ADAPTING THE DOJOJI LEGEND IN JORURI
PUPPET PLAYS

The medieval myth of Dōjōji, in which a woman's attachment to a beautiful priest transforms her into a large snake and destroys the priest, became popular source material for literature, theater, and art in the early modern period. The image of the snake woman, Kiyohime, accreted over time through numerous retellings. In picture scrolls and illustrations, Kiyohime is depicted as a threatening monster who burns the priest to death. This aggressive nature is used in the story as a cautionary message – to warn priests to stay away from women, and women not to become too attached. The two *jōruri* puppet plays based on the Dōjōji legend, *Dōjōji genzai uroko* (*Present Scales of Dōjōji*, 1742) and *Hidakagawa iriai zakura* (*Cherry Trees Along the Hidaka River*, 1759), ostensibly share this overall image of Kiyohime by directly quoting from earlier texts, as well as evoking visual images of Kiyohime as a snake monster from the medieval picture scrolls. However, these plays also depart from the original medieval legend by introducing plot twists and visual twists. How did *jōruri* make use of the conventional image of Kiyohime, how did it make changes without completely abandoning the previous image, and what do these changes mean? This paper examines textual and visual materials of the two *jōruri* adaptations of Dōjōji and considers how *jōruri* addressed the early modern concerns of human emotion versus social duty and class issues through adhering to, yet twisting, the well-known tale of Dōjōji.

B-6-6 Heike Hoffer (The Ohio State University)

BLIND MUSICIANS AND SUPERNATURAL WORLDS: ANIMATED REPRESENTATIONS OF
JAPAN'S MYSTERIOUS BIWA HOSHI

The world of anime is populated by a wide variety of colorful and unique figures derived from long-established stock characters of Japanese culture. In addition to their memorable visual traits, these stock characters can be accompanied by special aural or musical attributes that add to the richness of their characterization. Such is the case of the biwa hōshi, an infrequent but notable character in anime based on the real-life blind Buddhist monks who traveled Japan on foot during the samurai era playing their biwa and dispensing demons by means of mysterious supernatural powers. The sharp, dramatic “twang” of the biwa, combined with the biwa hōshi’s bold recitation style, immediately fills the modern Japanese mind with a romanticized sense of old-world atmosphere and high drama. This presentation examines the daily lives and distinctive performance traditions of the biwa hōshi, drawing on Japanese scholars Hugh De Ferranti, William Malm, Helen McCullough, Barbara Ruch, and Alison Tokita. With a historical model in place, we can examine how this figure is re-imagined visually and musically in characters from two famous anime: Watanabe Shinichirō’s “Shige” from the 2004 series *Samurai Champloo*, who controls a group of zombies in a quest to find buried treasure, and Tezuka Osamu’s “Biwa Hōshi,” an enigmatic sage and fearsome demon killer who features prominently both in Tezuka’s 1969 series *Dororo* and in the wildly successful remake of this show currently airing in Japan.

B-7-1 Tino Bruno (Tokai University)

FROM DAIGO FUKURYŪ MARU (1954) TO FUKUSHIMA (2011):
EVOLUTION OF MEDIA DISCOURSE OF NUCLEAR DISASTER IN ASAHI, MAINICHI AND
YOMIURI NEWSPAPERS

In the wake of the atomic bombings of Hiroshima and Nagasaki, the then censored Japanese press had only barely been able to account for the dangers of radioactivity. A decade later, newspapers gave intensive coverage to the radioactive fallout from the Castle Bravo nuclear test which incidentally contaminated the Japanese crew of the tuna fishing boat *Daigo Fukuryū Maru*. Panic spread among the population who followed news reports about the fishermen's health status, about the concerning levels of radiation measured in what would shortly be called "atomic tuna," or about subsequent nuclear tests deemed to have deregulating effects on the climate.

The Fukushima Daiichi Nuclear Power accident contaminated the agricultural and fish production of a vast area and brought discredit upon the Japanese nuclear industry. That is why 8 years later, many Japanese are still reluctant to consume products coming from the affected areas, despite numerous promotional campaigns.

This paper aims at analyzing the media coverage of those atomic disasters through the Japanese newspapers *Asahi*, *Mainichi* and *Yomiuri*, with a particular focus on the relationships between nuclear energy and culture. It will show how the 1954 discourse, which sometimes opposed a threatening technology coming from outside of the country to the frailty of an age-old culture in tune with seasonal rhythms, will evolve in 2011 to stress out the fact that danger was coming from within, from the very nuclear civil program that the newspapers stood for amidst concerns about nuclear energy.

Section C - History

Section Convenors: Manabu Yamasawa (University of Tsukuba) &
Torsten Weber (German Institute for Japanese Studies)

C-1-1

Panel

STATE SHINTO IN KOREA: DISCOURSE, IDENTITY, PRACTICE, AND
LANDSCAPE

**Chairs: Juljan Biontino (Chiba University) &
David Weiss (Rikkyo University)**

The first Shintō shrines in Modern Korea were built by Japanese settler communities in the late nineteenth century. These were intended to meet the settlers' religious needs and their construction was largely unregulated. After the annexation of Korea in 1910, the Government-General endeavoured to regulate shrines at first, then set out to implement a coherent Shintō policy on the peninsula. Starting with the imposing Chōsen Shrine in Seoul, a number of official state shrines were erected as sites for the staging of state rituals. With the intensification of assimilation policies, Korean subjects were expected – and later forced – to participate in such rituals to prove themselves as loyal subjects of the emperor. The forced nature of this practice was certainly one of the reasons why Shintō vanished without a trace from Korea after Japan's surrender in 1945.

This panel examines the colonial discourse on questions such as the treatment of native Korean deities and religious practices, the possibility of their incorporation into State Shintō, and other questions related to Koreans' cultural identity and their position within the Japanese empire. It analyses practices of indoctrination and co-optation, and surveys the construction of a religious landscape in the heart of Seoul that manifested Japanese ambitions to "Japanize" Korea. Thus, the panel tries to illuminate the role of Shintō in Japan's colonial policy on the peninsula and suggests "Imperial Shintō" as a more apt description for the political religion of this era than State Shintō.

Kôichi Yamaguchi (Osaka Otomon University)

SHINTO SHRINE POLICY IN COLONIAL KOREA

This talk will outline the initial policy concerning Japanese Shintō shrines in Korea and discuss its changes throughout the colonial period. Focusing on Shintō policy in Korea allows for dividing the colonial period of Korea into four periods, in each of which Shrine policy was changed due to internal or external circumstances. Whilst shrines on the Korean peninsula

existed even prior to annexation, they were put under governmental control shortly after annexation. Whereas the first ten years of Japanese rule did not see much changes in overall policy, this changed in the wake of cultural rule from 1919, when, following the example of the mainland, reverence at Shintō shrines started to be explained as a nonreligious act in Korea as well. This process intensified after the Manchurian incident, when shrine reverence, paired with rural revitalization campaigns, was turned into an act of expressing nationalism that was finally forced upon every citizen with the outbreak of full-fledged war with China. This paper will discuss, from a macroscopic perspective, which actors were involved in which ways in the establishment and development of Shintō in Korea. Finally, the talk examines how Korean society and the Japanese populace in the colony responded to the changes.

Juljan Biontino (Chiba University)

LANDSCAPE OF ASSIMILATION: SEOUL'S NAMSAN MOUNTAIN AS "SACRED SPACE"
(1892-1945)

Before the advent of Japanese rule, Namsan mountain served as guardian over Seoul and remained untouched by lumbermen and those seeking auspicious grave sites. Changch'ungdan, an altar to commemorate those who died serving the country was erected on the eastern foot of Namsan, and thus the mountain became linked to anti-Japanese sentiment. Prior to annexation, Japanese settlers had already built a first Shintō shrine on Namsan to accommodate for their religious needs. In the wake of colonial rule, Namsan was then turned into a testing ground for the employment of State Shintō in Korea. Subsequently,

the whole area of Namsan was turned into a cultural park whose representations were used so Japanese citizens could reassure themselves as citizens of the empire, while Koreans were steadily drawn into taking part in Shintō rituals and learning about Japanese culture by visiting shrines and taking part in their events. Two Buddhist shrines were finally added to complete Namsan as a stage for assimilation policy and loyalty education.

In this talk, changes to the landscape of Namsan will be outlined to show how the – with only 265 meters rather unimpressive – mountain was appropriated by Japan as means of assimilation. It will be explained how Namsan, with each local actor on the mountain finding and fulfilling its own role, between 1892 and 1931 turned into a “sacred space” where the boundary of non-religious ritual of state and religious elements was gradually blurred, turning it into a spiritual base to support the war effort from 1931 to 1945.

David Weiss (Rikkyo University)

BLURRING IDENTITIES: SUSANOO AND THE IDEOLOGICAL INCORPORATION OF KOREANS INTO THE JAPANESE FAMILY STATE

In the early Meiji period, political thinkers endeavoured to transform Japan into a modern nation state, following the Western model. One of the central challenges of the Meiji oligarchs was the creation of a collective national consciousness that harboured a sense of national unity, historical continuity and cultural uniqueness. This was realized in the ideological construct of Japan as a family state with the emperor as the father of the nation. The family state ideology was based on ancient mythology and emphasized the emperor's descent from the sun goddess Amaterasu. By depicting the nation as a large family, it not only fostered a sense of national belonging but also justified hierarchical differences as natural.

This ideology was called into question, however, when Japan acquired its first colonies. How were the colonial subjects to be incorporated into the Japanese family state? In the case of Korea, the theory of common ancestry of Japanese and Koreans (*Nissen dōsoron*), that had first been formulated by historians in the 1890s, was adopted by Shintō activists to incorporate the new colonial sub-

jects by expanding the boundaries of the Japanese family state. In this process, Susanoo, the impulsive and immature little brother of Amaterasu, was identified as ancestral deity of the Korean people. Susanoo was thus used to blur the boundaries of the Japanese family state. Through the prism of Susanoo, this paper examines the negotiation of Koreans' position within the Japanese empire in the colonial discourse.

Aono Masaaki (Momoyama Gakuin University)

THE LOGIC OF ENSHRINING A KOREAN PROGENITOR DEITY IN SHINTO SHRINES — THE IMPERIAL SHINTO OF MODERN JAPAN

In the modern period, Japanese Shrine Shintō, with the reverence of Amaterasu Ōmikami at its center, was also brought to colonial Korea, where it changed with the development of Japanese and Korean national consciousness and became closely linked to Tennō ideology.

This link was established through a policy on religions called “Movement to develop the fields of heart” (shinden kaihatsu undō) that was implemented by the Government-General in Korea from January 1936 in response to the proclamation of national polity (kokutai meichō) in Japan proper (1935). In this process, the colonial authorities also enforced worship at Shintō shrines.

This talk seeks to explain the logic of State Shintō that was established with this policy from the viewpoint of nationalism. As an expression of this logic, the Ministry of Home Affairs (naimushō) and the Government-General of Korea created a “Korean” ancestral progenitor deity named Kunitama no Ōkami. This deity was enshrined together with Amaterasu Ōmikami in eight state-sponsored shrines (kokuhei shōsha) in total, starting with Keijō shrine. The hidden logic behind enshrining both deities together, was that while Japanese were directly linked to Amaterasu, Koreans were only indirectly linked to the imperial ancestress via Kunitama no Ōkami. This can be regarded as an expression of racial ranking within the Japanese Empire, that is, as the creation of an imperial Shintō that engendered a multiethnic, imperial nationalism. The worship of Kunitama no Ōkami as a Korean progenitor deity was the final decision reached by the Ministry of Home Affairs and the Government-General of Korea. Other options

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that had been discussed in Japan proper from the Meiji period onward, such as the worship of Susanoo or Tan'gun, on the other hand, were discarded.

C-2-2 Pallavi Bhatte (Kyoto University)

DIASPORIC INDIANS AND SURVEILLANCE BY IMPERIAL JAPANESE AUTHORITY IN
TAISHO JAPAN

This presentation examines intelligence, surveillance and information gathering activities of Imperial Japanese authorities that focused on transnational and diasporic Indians' resistance to British colonization of India, in metropolitan Tokyo during the Taisho period.

Indian revolutionary Rash Behari Bose is considered the central figure in the history of Indian revolutionary activity in Japan as well as the history of Japan- India relations in modern times. Especially during the Great War, the multilayered *Ghadr* movement attracted international attention owing to the Indo-German collaboration or "conspiracy" with the German Foreign Office. However, this was no match to the superiority of British intelligence service.

Besides, fragility of the revised Anglo Japanese Alliance, Britain's paranoia read more into Japanese intentions following their government's attitude of balancing security and civil liberties of Indian "seditionists". This intensified as Tokyo turned a blind eye despite evidence of Japanese sympathizers' involvement in German hatched arms supply plan to destabilize British India. Unique trends and transformations surface in the nature of Japanese surveillance and the subsequent networking of Indians and their interactions with local Japanese.

Microscopic in approach, this account traces the daily life of diasporic Indian entities such as students, intellectuals, business persons in Japan by piecing together evidence from a rich corpus of Japanese archival sources such as confidential intelligence reports alongside personal memoirs of pan-Asianists among historiographical works of higher educational institutions. This holds promise to uncover "underwater currents" with global implications which are otherwise obscured by the shadows of colossal entities such as "Bose of Nakamura".

C-2-3 Ene Selart (University of Tartu)

ENEMY CONCEPT IN THE MEDIA DURING THE RUSSO-JAPANESE WAR (1904-1905): LETTERS FROM THE BATTLEFIELD PUBLISHED IN ESTONIAN NEWSPAPERS

The concept of the enemy is usually formed during the military conflict and mediated by mass communication, such concepts are at the same time the swiftest yet most stereotypical information passed. The Russo-Japanese war (1904-1905) was the first major military conflict between Orient and Occident where the construction of the enemy concept involved modern means of warring between two neighbouring countries but also the clash between the so-called Western and the Eastern cultures. The war that has been called as the Zero World War of the 20th century took the benefit of communication techniques of telegraph and telephone but also developed a new journalistic genre in Estonian newspapers – soldiers' letters that conveyed the first hand information from the battlefield. Estonia that belonged to the Czarist Russia at the time, had to send about 10.000 men to the distant war theatre in the Far East. The most convenient way to keep contact with home was via letters that the soldiers wrote to their families as well as newspaper editors to pass the news of the war.

The Estonian soldiers' letters give a unique perspective of the enemy concept construction of ordinary men sent to war. The aim of the current paper is to analyse by the qualitative content analysis method the depiction of the enemy in soldiers' letters (n=42) that were published in major Estonian newspapers: firstly, how was the enemy characterized and secondly, how was the concept of the enemy formed in the everyday messages written from the battlefield.

**C-2-4 Risa Ishimoto (Japan Center for Asian Historical Records,
National Archives of Japan)**

**JAPAN'S STRATEGY TO SHAPE ITS INTERNATIONAL IMAGE DURING THE SINO-JAPANESE
AND THE RUSSO-JAPANESE WARS AND ITS TREATMENT OF FOREIGN JOURNALISTS**

This study aims to clarify the correlation between the way Japan shaped its international image during the Sino-Japanese and the Russo-Japanese Wars and its treatment of foreign journalists at the time. From the end of the 19th century to the beginning of the 20th century, Japan was committed to complying with international laws and strived to improve its standing in the world. Consequently, it was crucial for Japan to undertake an image building strategy aimed at the Western powers. Extant studies on foreign journalists in Japan in the relevant period have focused on the development of international public opinion by foreign newspapers. The treatment of the foreign journalists themselves has not been sufficiently examined. However, to elucidate the shaping of Japan's representation in the foreign media, it is essential to discover the impressions of foreign reporters who embedded themselves within the Japanese Army. Thus, this study will examine the ways through which foreign journalists acquired their perception of Japan. In order to do so, this paper will refer to Japan's historical records on diplomacy and the military to explain how the favors offered by the Japanese government to overseas journalists and the restrictions imposed upon them in their newsgathering activities influenced the manner in which Japan's international image was fashioned.

C-2-6 Yannan Deng (Kyushu University)

AMPHIBIOUS NATIONALISM: THE ETHNIC POLICY AND COLLABORATION ISSUES OF THE MANCHUKUO MILITARY FORCES

In 1931 the Manchuria region was seized by the Japanese military, and in 1932 a pro-Japanese government was established, Manchukuo. The commander of the Northeast Army, Zhang Xueliang, led his troops south in retreat to within the Great Wall. However, there still many divisions left in Manchuria, and the Japanese Kwantung Army faced the problem of how to deal with them, as well as other ethnic groups and bandits. They created the Manchukuo Army, which included more than one hundred thousand service men by 1933. It played a key role in the 1939

Nomonhan battle against the Soviets. It was dominated by the Japanese at every level. In this paper, I am focusing on the collaboration and resistance dynamics among the Han Chinese, Manchus, Koreans, and Mongolians in the Manchukuo military forces.

As a relatively new Chinese territory, nationalism had not deeply penetrated Manchuria society. Thus, Manchukuo is a unique and typical instance as a puppet regime in the East Asia. I examine the bucking ethnic policy trends of the Japanese, motives of the Chinese collaborators, examining their fluctuating stands, in order to discover their authentic attitude towards the invasion. Japan also promoted the idea of an ideal multi-ethnic state in Manchuria, in the Manchukuo Army, not only Chinese but also Mongolians and Koreans played key roles. I will examine the dynamics at play in multi-ethnic state.

C-3-1 Robin Kietlinski (City University of New York)

THE LEGACY OF OLYMPIC INFRASTRUCTURE PROJECTS ON JAPAN'S NATURAL ENVIRONMENT

In July 2020, Japan will host its fourth Olympic and Paralympic Games. As the largest sporting event in the world, the Olympics have come under increasing pressure to be events that are not only spectacular, safe, and smoothly run, but also that leave a “positive legacy.” Host cities and the IOC have long shared a concern that the Olympics should benefit the host city, and have placed “legacy” and later the environment at the heart of the Olympic movement. Particularly in the post-War era, organizers have used the Olympics as an engine for change, integrating Olympics-related developments into broader urban planning and infrastructure projects – nowhere was this more evident than in Tokyo in 1964 and again today as Tokyo prepares for the 2020 event. My presentation will consider both rhetorical and actual historical examples of Olympic legacy in Japan as they relate specifically to the impact of Olympic infrastructure projects on Japan’s natural environment. As the world prepares to turn its collective gaze on Tokyo next summer, it is imperative that critical studies of the historic impact of Olympic projects be carried out. Research for this project is being conducted during the summer of 2019 at the University of Tsukuba, where I will be affiliated as a Fulbright scholar for six months.

C-3-2 Amin Ghadimi (Utsunomiya University)

DEMOCRATIC TERRORISM: ARAI SHOGO AND THE 1885 OSAKA INCIDENT

Historians of Japan, especially those writing in Japanese, conventionally describe incidents in the 1880s “radicalization” (*gekka jiken*) of the Movement for Freedom and Civil Rights (*jiyū minken undō*) as incidents of terrorism (*tero*). But is that the right term, and what do we imply by invoking that framework to discuss freedom and rights in the Meiji era? To investigate these questions, this paper examines the participation in the 1885 Osaka Incident of Arai Shōgo, a prominent civil rights activist from Tochigi prefecture. From his origins in a well-off peasant family in southern Tochigi, Arai emerged as a leading democratic agitator in the Liberal Party (*Jiyūtō*); he then took the helm of the military operations of the Osaka terror cell, which unsuccessfully sought to smuggle explosives to Korea, overthrow the government there, drag Japan and China into a regional war, and thereby realize democratic ideals in East Asia. This paper uses the case of Arai to bring the history of early 1880s Japan into global histories and theories of ideological violence, and in doing so, it seeks to achieve two aims: first, to interpret the so-called “radicalization” not as a contingent Japanese phenomenon but as a manifestation of global intellectual crises, and second, to think anew about the origins of democratic thought and imperial democracy in Japanese history.

C-3-3 Rebecca Tompkins (Senshu University)

CITIZEN COOPERATION IN WASTE MANAGEMENT IN EARLY TWENTIETH-CENTURY TOKYO

Foreigners residing in Japan for the first time are frequently struck by the complexity of municipal garbage separation requirements. While most Japanese cities have about 8-15 garbage separation categories, some have as many as 34. There are many reasons for these requirements, including national laws promoting recycling of plastic packaging and other materials. However, municipal waste separation requirements in Japan predate the global recycling boom by at least half a century. As early as the 1930s, municipal authorities in Tokyo, Osaka and other large cities were asking residents to separate their household garbage on the basis of whether it could be burned.

Incineration became popular as a waste management technology in Japan in the late nineteenth century. Although most other countries abandoned incineration as a major waste treatment method in the early twentieth century, in Japan incinerator construction was booming. Significantly, incineration remains the dominant method of waste treatment in Japan today. The primacy of incineration as the primary form of waste disposal has meant that citizen cooperation has become a central component of the Japanese waste management system.

This paper will examine the history of municipal waste management in early twentieth-century Japan by focusing on the case of Tokyo, which set trends in waste management and whose policies influenced national laws, with an emphasis on the contributions of citizens and civil society groups. From the structure of neighborhood associations to the gendered division of household labor, waste management history has had a major influence on Japanese society today.

C-3-4 Fumi Inoue (Boston College)

RE-NARRATING 1950s OKINAWA: MILITARY EXTRATERRITORIALITY AND THE UNIVERSAL
DECLARATION OF HUMAN RIGHTS

This paper interrogates Okinawans' protest movement against extraterritorial American military justice in the 1950s. Historians have examined multifaced aspects of the U.S. military occupation of Okinawa (1945-1972) and its far-reaching implications on the present Japan-U.S.-Okinawa relationship. Despite the historicity of, and continuing public attention to, the issue of American military legal immunities in the post-reversion period, there is no single historical study that traces the genealogy of protest movements against American GI crime and its place in the history of Okinawans' anti-base struggles. My paper illustrates how the year of 1955 marked a pivotal moment for the history of American military justice in Okinawa given the rise of an unprecedentedly massive and popular protest movement against American GI crime and military extraterritoriality. I argue that Okinawans' widespread references to the 1948 Declaration of Human Rights in their 1955 movement—triggered by the gruesome rape murder of a five-year-old Okinawan girl by an American GI—reveal the significance of emerging transnational human rights activism between the American Civil Liberties Union and the Japan Civil Liberties Union. In the absence of constitutional democracy, Okinawans strategically employed the language of universal human rights, eventually forcing the American occupiers to permit, for the first time in history, the indigenous police to join investigations on U.S. military related incidents and the locals to attend court-martials. The 1955 movement was critical for the development of human-rights-based anti-base struggles in Okinawa, as seen in the foundation of the Okinawa Civil Liberties Union in 1961.

C-3-5 Astghik Hovhannisyan (Russian-Armenian University)

EUGENICS FOR THE WORKING CLASS: JAPANESE LEFT'S PERCEPTIONS OF THE "SCIENCE OF HUMAN BETTERMENT"

The Great Soviet Encyclopedia defined eugenics as "a reactionary pseudo-science popular in capitalist countries that aims to improve 'the human race'" (GSE 2nd ed. 1952). However, as a number of studies have demonstrated (e.g. Paul 1984, Adams 1991, Mocek 1998), eugenics was a "science" embraced not only by reactionaries and capitalists, but a large number of leftists as well, partly because it was often thought to have the potential to solve various problems in society.

Some representatives of Japanese left wing spectrum, particularly those involved in birth control activism, also showed interest in eugenics, some embracing it as a path to happiness, others criticizing its coercive aspects but approving of "voluntary" (or, as it is often called nowadays "liberal") eugenics. There were also those who denied it altogether. The aim of this paper is to analyze Japanese left-wingers view of eugenics, trying to find out what solutions for the working class they were (or were not) seeking in eugenics.

C-4-1 Katsushi Shimizu (Shumei University)

FIXATION OF THE CABBAGE DIETARY HABIT IN JAPAN

This report examines the fixation of the cabbage dietary habit in modern Japan. Cabbage was introduced to Japan in the early Meiji era. Cabbage cultivation was easy, but cabbage production areas were not formed for many years. The main reason is that the recipes using cabbage did not conform with the Japanese eating habits.

Since the middle of the Meiji era, city dwellers showed great interest in cabbage. Cabbage recipes were published widely in cooking manuals, women's magazines and cooking columns of the newspapers, which led to significant increase the demand of cabbage in the Japanese cities.

From the late Meiji era, vegetables demand in urban areas was increased rapidly with urbanization. Because it is suitable for long-distance transportation, cabbage became a major vegetable. Eventually, it attracted private breeders who developed new cabbage breeds adapted in not only to local conditions, but also to the taste of city inhabitants. As a result, many cabbage production areas had formed in Japan by the early Showa era. This led to use more cabbage in home cooking by the middleclass people and meal of the general public in cities.

Most recent research had suggested that the formation of the vegetables production areas occurred due to appropriate natural conditions and the availability of transport. It becomes clear that the fixation of the dietary habit and spread of consumption are indispensable factors. Therefore it is important to understand the diffusion of the imported vegetables when considering production and consumption factors comprehensively.

C-4-2 Hiroko Toyota (University of Tsukuba)

THE SPREAD OF CITRUS UNSHIU IN MODERN JAPAN — FOCUSING ON ITS TRANSFORMATION SINCE THE MEIJI ERA—

The purpose of this study is to clarify how the consumption *Citrus unshiu*, a popular fruit in modern Japan and regarded as an important item in Japanese agricultural policy, became widespread.

Today, Japanese people eat various fruits. *Citrus unshiu*, which is easy to peel and is seedless, is one of the most popular fruits among the Japanese. In the Edo period, however, people did not eat it. They preferred *Citrus kinokuni*, a different variety of *Citrus unshiu* having seeds. Despite there being a seedless mandarin orange, the Japanese chose the seeded one because they believed that the presence of seeds would ensure the prosperity of their descendants; they considered *Citrus kinokuni* as a good luck charm and saw the seedless *Citrus unshiu* as an unlucky fruit.

After the Meiji era, *Citrus unshiu* began to be cultivated in various parts of Japan, and more and more people started eating it. In modern Japanese agriculture, *Citrus unshiu* is regarded as a highly economical and important agricultural product because of its wide area of cultivation and large quantity of production; therefore, *Citrus unshiu* is an important topic in geography and economics.

This research focuses not only on the production and distribution of *Citrus unshiu* but also on people's perception of it; it clarifies why *Citrus unshiu*, which was perceived as an unlucky fruit, has spread since the Meiji era.

C-4-3 Carlo Edoardo Pozzi (Doshisha University)

KAWAJIRI-GUMI'S COMMERCIAL INIZIATIVE IN TURIN (1880-1886) AND THE
ITALY-JAPAN SILK TRADE IN EARLY MEIJI PERIOD

Kawajiri-gumi was a Japanese silk company of Akita Prefecture that in the late 1870s decided to sell own silkworm eggs directly to Italian sericulturists, opening own sale point in Italy. In 1878 Kawajiri-gumi's director Kawamura Einosuke (1841-1909) sent two of his employees to Turin to learn Italian and to examine the possibilities of trade in the region. In 1880 Kawamura himself went to Turin and opened own company's emporium. This shop remained open until 1886 and allowed Kawajiri-gumi to guarantee for six years a significative part of the Japanese silkworm eggs exports to Italy and France.

Since the Kawajiri-gumi's business in Turin has been considered only superficially by both Italian and Japanese historiographies, in my paper I'll try to examine it in detail. In particular, analyzing mainly unpublished documents kept at the Diplomatic Record Office of the Ministry of Foreign Affairs of Japan (Gaimushō gaikō shiryō-kan) and at the Akita Prefectural Archives (Akita ken kōbunsho-kan), I'll try to bring to light the following unclarified issues:

- 1- Why and how did Kawamura open his emporium in Turin?
- 2- What was Kawamura's policy to protect and continue as long as possible his trade with Italy?
- 3- Why was the Kawajiri-gumi's emporium in Turin finally closed in 1886?

Answering to the questions mentioned above, my paper aims to explore, in new and innovative ways, economic interactions between Italy and Japan involving non-state actors, in order to reevaluate the importance that the economic relations with Italy had for Japan in early Meiji period.

C-4-4 Jürgen Paul Melzer (Yamanashi Gakuin)

HEAVENLY SOLDIERS AND INDUSTRIAL WARRIORS: JAPAN'S PARATROOPERS AND WAR-TIME SILK INDUSTRY

In February 1942, Japanese paratroopers launched a surprise attack on Palembang in the Dutch East Indies. Within hours they captured two oil refineries that were vital for Japan's wartime oil supply. Newsreels, patriotic songs, and propaganda films celebrated the victorious airborne troops as Japan's "heavenly soldiers."

This presentation explores new aspects of wartime Japan's industrial mobilization by analyzing how the country's struggling silk industry effectively exploited the emerging myth of Japan's paratroopers. With the outbreak of the Pacific War in 1941, Japan's silk manufacturers suffered from the government's ban on luxury goods and the collapse of the US export market. After the spectacular Palembang operation, however, the Dainippon Silk Foundation successfully campaigned for the large-scale production of parachutes made from "military-grade silk." Japan's silk output increased significantly, and silk weaving companies became designated munitions factories.

These companies mobilized female students to overcome their acute labor shortage. A new, highly gendered propaganda image emerged: young seamstresses devotedly sewing parachutes stitch by stitch for Japan's airborne troops fighting at the faraway battlefield. The new myth of the death-defying paratroopers matched the spirit of female workers' self-sacrifice.

Such a rich symbolism blended with Japan's wartime slogan of "factories as battlefields." By August 1944, the government's rhetoric and coercion intensified. Women were now conscripted for work in the munitions factories and declared as sangyōsenshi or "industrial warriors." Like the paratroopers, they belonged to a teishin tai, an attack corps of volunteers for high-risk assignments.

C-4-5 Zhongsu Zou (National Chengchi University)

ETHNIC IDENTITY AND THE NATIONALITY CHOICE OF TAIWANESE MERCHANTS IN SOUTH-EAST ASIA, 1895-1945

This paper examines the ethnic identification of Taiwanese merchants in Southeast Asia and the way they choose their nationalities during 1895-1945 (Japanese Colonial Era). Research reveals that those Taiwanese merchants did not choose their nationalities in accordance with their identification; instead, they decided their nationalities from the perspective of pragmatism. For example, at the beginning of entrepreneurship, Taiwanese merchants got help from the network of overseas Chinese merchants, because they wanted to escape from Japanese colonial governance; then in order to enjoy the extraterritoriality, get free from burdensome taxes and discrimination, and receive financial aid from the Japanese government, they prefer Japanese nationality. Due to the privileges those Taiwanese merchants enjoyed, many overseas Chinese merchants, such as Fujianese, also chose the Japanese nationality. Meanwhile, based on the Southern expansion policy, the Japanese government provided Taiwanese merchants convenience, granted them Japanese citizenship. The Taiwanese merchants had gradually recognized themselves as Japanese while enjoying the privilege of Japanese nationality. As the Japanese Empire expanded southward, Taiwanese merchants also headed south, playing a role in the implementation of the Japanese government's policy. Because of the choice of Japanese nationality, Taiwanese merchants in Southeast Asia were identified as Japanese by European colonial government. However, in the process of the perspective of pragmatism, Taiwanese merchants in Southeast Asia were neither identified as Chinese by overseas Chinese, nor identified as Japanese by overseas Japanese. Therefore, in the community of Taiwanese merchants in Southeast Asia, Taiwanese merchants identified themselves as "Taiwanese."

Keywords: Taiwanese merchants in Southeast Asia, Ethnic identity, Nationality choice, The Southern Expansion, "Taiwanese" identity

C-4-6 Mujeeb Khan (University of Tokyo & Tokai University)

FUKUZAWA YUKICHI AND MODERN SCIENCE: EXPLORING LIBERALISM IN MEIJI JAPAN

As a pivotal figure of modern Japan, Fukuzawa Yukichi requires no introduction as his intellectual project symbolized a core aspect of Meiji modernization. However, as a non-scientist, his consumption of and approach to modern science remains adequately unexplored. The focus of this paper is therefore the relationship between modern science and the works of Fukuzawa Yukichi.

Modern science, whose early-modern European predecessors had been explored in the Edo period, provided revolutionary approaches to philosophical and technological issues, ranging from race categorization to weaponry. Its acceptance indicated a departure from traditionally accepted worldviews, demonstrated by Fukuzawa's promotion of liberalism and his anti-Confucian rhetoric. The nature of this anti-Confucian sentiment was not unique to Fukuzawa or Japan as similar currents were observable in neighboring areas like China. How then did Fukuzawa treat modern science? This paper will explore Fukuzawa's works to explore how he incorporated the terms, concepts, and disciplines of modern science into his intellectual enterprise. Besides a broad overview of how Fukuzawa employed various terminologies and concepts of science, it will examine his engagement with the specific disciplines of eugenics and Darwinism, the former of which, now debunked as a pseudoscience, functioned as a legitimate scientific discipline and the latter of which continues to produce controversy in its social applications. The paper also hopes to shed light on the complex relationship between liberalism and modern science.

C-5-1 Michiko Hirama (Toho Gakuen College)

NAIKYOBO 内教坊'S PERFORMANCE AND THE INCORPORATION OF A MALE-DOMINATED SOCIAL SYSTEM: THE PHILOLOGICAL ANALYSIS OF JAPANESE ANCIENT COURT

This paper, through the analysis of historical records, attempts to reveal the relationship between the introduction of the Chinese social system to the ancient Japanese court and the influence this had on the music and dance performances by women.

Naikyobo, one of the government institutions in Japan, from the middle of the eighth century, consisted of only female performers even though gagakuryo, the main music and dance department had been established with both male and female members.

Various historical studies verify that Japan was originally not a male-dominated society but instead this system, along with other political and cultural elements, was incorporated from the Chinese court. Because the ceremonies that the female performance institution was in charge of started around this same period of change, music and dance performances were significantly influenced, causing certain ceremonies to be held only by women.

This research is conducted from three perspectives. Firstly, it notes how these ceremonies were held, and what was performed. Secondly, it looks at some of the political surrounding of these women performed ceremonies. Thirdly, it details the introduction of social customs and culture from China to the Japanese court through the exemplification of ceremonial performances by women. It is clear that Japanese culture, including its music, developed with indispensable influences from China. We can see how this development occurred through the process of cultural incorporation, eventual adjustment and adaptation, as well as how music and dance performances emulated this political situation.

C-5-2 Henry Oinas-Kukkonen (University of Oulu)

GEISHAS AND THE "OTHERS" DESCRIBED TO AMERICAN OCCUPATION SOLDIERS

"They [geishas] are not for the casual visitor with a few dollars to spare" and "Commercial love is supplied by the professional prostitutes and free-lancers (...) Prostitution in Japan is an honorable profession: it has nothing of the stigma attached to it in America": initiated a restricted bulletin *Guide to Japan* produced by the Commander in Chief, United States Pacific Fleet and Commander in Chief, Pacific Ocean Areas in 1 September 1945.

The *Guide to Japan* was an attempt at reducing anti-Japanese prejudice and hatred that had become etched into the minds of the soldiers of the occupying forces by the relentless battles and experiences and the intense war propaganda they had been subjected to. This publication aimed at explaining to the first US occupation soldiers how to meet the Japanese, also women, both geishas and the "others".

Official facts and images provided to the occupation soldiers and other unofficial images along sexual objectification reveals an internal dichotomy and contradiction where *Guide to Japan* drifted in.

C-5-3 Ian Ruxton (Kyushu Institute of Technology)

DID SIR ERNEST SATOW TURN HIS BACK ON JAPAN IN HIS RETIREMENT?

Sir Ernest Satow (1843-1929) left the British Diplomatic Service in 1906, as Minister to China. He visited Japan on his way home to England in that year, but he was never to visit the Far East again. Indeed he only left Britain twice in his retirement: his last official and public appointment was as a delegate to the Second Peace Conference at the Hague in 1907; thereafter he and his younger brother Sam visited their cousin Lisinka in Blankenburg, Harz, Germany in 1914, shortly before the outbreak of the First World War.

This presentation will attempt to answer the question posed with reference to Satow's many diaries and letters held at the National Archives of the United Kingdom.

C-5-4 Shingo Tanaka (Osaka University of Economics and Law)

THE UK'S AND JAPAN'S TRIALS AGAINST THE US HEGEMONY

On June 16, 1958, Japan concluded the bilateral agreement with the United States which described the cooperation in the field of civilian use of nuclear energy. This agreement became a cornerstone for the bilateral cooperation in the field of civilian use of nuclear energy that has continued until today. However, very few people know that Japan and the United Kingdom concluded the almost same agreement on the same day.

This paper focuses on these two bilateral agreements and examines why and how were those agreements concluded at the same day. Especially this research tries to consider the questions from the perspectives of the UK's and Japan's diplomatic strategy.

In this research, I hypothesize that the original motive of concluding the agreement for both of UK and Japan were to compete against the US made regional order in the East Asia after the World War II. To verify this hypothesis, this research examines the diplomatic records of the UK and Japan.

C-5-5 Takao Ueno (Wako University)

NATIONALISM IN EMBRYO — BUILDING A NATIONAL CONSCIOUSNESS IN JAPAN AND
ITALY IN THE BEGINNING OF 20TH CENTURY

Japan, Germany, and Italy are usually referred to as the notorious totalitarian states until the end of the WWII. Among these states, Japan and Germany has often come to the subject, regarding comparative studies on the formation of national consciousness. In contrast, such comparative studies of Japan and Italy has been less explored than expected.

This report aims to fill this lacuna. Circumscribing the period between the Russo-Japanese war and the WWI, I would like to focus on the readings for children, such as the famous magazine *Il giornalino della domenica* in Italy and *Shonen Sekai* series in Japan. The reason why I focused the above-mentioned period and materials is that boys and girls, for example, at the age of 6-15 in this period would spend their youths in 1920's, many of whom became member of *Balilla* or militaristic young Japanese. In other word, what kind of national consciousness they had specifically assimilated during their childhood would be crucial in considering the mental ground for young people to stand for and to take part in the fascistic movement in the near future.

Comparatively analyzing the materials, this report concludes by suggesting the relevance of national consciousness to nationalism and fascism. It also argues difference and similarity of the formation of national consciousness between Japan and Italy.

C-5-6 Michael Facius (University College London)

HISTORY EXAMINATIONS AND JAPANESE HISTORICAL CULTURE

Significant parts of the Japanese adult population take written examinations for pleasure. A wide range of agencies carry out examinations on hobbies and cultural topics, from Japanese cuisine to MIDI music. History-themed tests play a prominent role in this ecosystem: two of the most popular ones are the Kyoto tourism and culture examination (Kyoto kankō bunka kentei shiken) and the Edo culture and history examination (Edo bunka rekishi kentei). Dozens of similar tests of history and geography exist on the local and regional levels.

This paper discusses the phenomenon of historical examinations as a prominent element of Japanese public history. After introducing some exemplary tests, it specifically focuses on the Edo culture and history examination. The paper first introduces the environment and infrastructure of the test, from the responsible organizations to the special privileges for successful examinees, and explains how the test works in terms of teaching materials, preparation and test design.

The central question of this paper, however, is how historical examinations function as a historical genre and part of historical culture – in other words, how they contribute to building a specific relationship to the past. To that end, the paper analyzes the framing and selection of content – which aspects of Edo history are curated and highlighted by the test designers? Which narrative of the Edo period emerges in the textbooks? And secondly: How does the genre of the written multiple-choice examination engender a particular mode of relating to the past and understanding of what history is and does?

C-6-2

Panel

THE GLOBAL CONTEXT OF THE BEATIFICATION OF THE TWENTY-SIX
JAPANESE MARTYRS

In the Post-Tridentine World, new models of Christian sanctity were put forward, not only through wars of religion, but also through missions overseas. This was especially the case in Japan where, with the anti-Christian policies adopted by the authorities in the late 16th century, many new martyrs were born. The best known were the twenty-six martyrs of Nagasaki, who were crucified in 1597. The impact of their death on the cross was so great that they were beatified in 1627.

This panel examines the causes and the impact of this exceptionally speedy beatification, shedding new light, not only on the beatification process, but also on the development of the cult of the twenty-six martyrs and its implications, as well the reactions it caused in local contexts. In fact, in the modern period, this cult spread almost exclusively in Catholic territories. The beatification process took place mostly outside of Japan and, throughout their posthumous career, these martyrs were incorporated into a number of localized narratives, such as the worship of Felipe de Jesús in Mexico. However, the fate of the twenty-six was also discussed, and often doubted or criticized, in Protestant countries. In England, the martyrs of Japan were an inspiration for the Catholics, but the Protestants saw their cult as a proof of Catholic superstition.

This globalization of the twenty-six martyrs can, of course, be explained by the destruction of the Japanese church in the early 17th century, and the “closure” of Japan that followed. However, this panel will show the crucial importance of the strategies devised by the Roman Catholic Church, especially against Protestants, and of the rivalries between the religious orders both in the martyrs’ accession to sainthood and in their reception in the broad European context.

Hitomi Omata Rappo (Sophia University)

THE ROLE OF CRUCIFIXION IN THE BEATIFICATION OF THE NAGASAKI MARTYRS

In 1597, twenty-six Christians were crucified in Japan, in the Western town of Nagasaki. While crucifying was in fact the standard way to execute criminals in 16th-century Japan, the missionaries immediately saw their deaths as a reenactment of Christ's crucifixion. Accounts of this event had a massive impact in Europe, though some, like the French Protestant Agrippa d'Aubigné, doubted their veracity.

Following the Council of Trent (1562), the Jesuits had been conducting archeological studies of the crucifixion, as seen in the work of Justus Lipsius (1594), and this had a profound influence on the beatification of the twenty-six martyrs in 1627. Jesuit sources, such as Luís Frois, describe precisely the way the Japanese built and used their crosses and while the Jesuits, unlike the Franciscans, were at first reluctant to recognize the new martyrs, they did not completely dismiss their deaths on the cross. On the contrary, they included them, together with other crucified martyrs of Japan, in two illustrated books on the crucifixion, by Fathers Bartolomeo Ricci and Pedro Bivero (1608 and 1634).

The official proclamation goes so far as to cite the martyrs' crucifixion as the main reason for their beatification. The cross was also a central feature of the new saints inside the Society of Jesus, as it became the defining iconographic element of the three Jesuits who were among the twenty-six. This presentation will show how the Jesuit view of the cross paved the way for and helped promote the beatification of the twenty-six.

Reiko Kawata (Shiga University)

THE WORSHIP OF SAN FELIPE DE JESÚS IN MEXICO FOLLOWING THE BEATIFICATION OF THE TWENTY-SIX MARTYRS OF JAPAN

Felipe de Jesús is one of the twenty-six martyrs crucified in Nagasaki, Japan, in 1597. Largely unknown in Japan, where the martyrdom took place, and in Mexico, where he was born, Saint Felipe began to be worshipped in both countries after the arrival of the news of his beatification in Rome. My purpose here is to outline the circumstances in which the worship of San Felipe began.

The news that the twenty-six martyrs had been beatified in Rome would have reached Mexico on or about August 31, 1628. Ten years later, on August 27, 1638, after receiving permission from the King of Spain, one of the chapels in the Metropolitan Cathedral in Mexico City was dedicated to San Felipe. There were seven chapels along each side of the walls and all together only 14 chapels in the Cathedral. The fact that one of these precious spaces was dedicated to San Felipe must have played a significant role in the expansion of the worship of him as a martyr and, since 1638, the Cathedral has been the center of celebrations of San Felipe in Mexico.

The first stage of the worship of San Felipe is defined as the period between August 31, 1628 and August 27, 1638. Based on the minutes of the then existing Mexico City Council meetings, I will discuss how worship of the saint evolved during this formative period.

John Yamamoto Wilson (Sophia University)

PROTESTANT POLEMIC AND THE JAPANESE MARTYRS

While the centrality of globalization is increasingly emphasized in early modern studies, European accounts of events in distant parts of the early modern world frequently need to be understood in their European context. Marcelo de Ribadeneira, in his account of the martyrdoms in Nagasaki, draws parallels with the early Christian martyrs and, as Alexander Walsham says, citing João Rodrigues (St. Omer, 1630), “accounts of the ‘glorious combats’ and gruesome crucifixions of Jesuit evangelists in Japan inspired those who lived ‘in the happy danger of being partakers of the like crowns’ in England”. For both Protestants and Catholics the Christian martyrs of Japan were primarily fuel for discussion of polemical issues much closer to home.

The spat between the Franciscans and the Jesuits over the recognition of the Japanese martyrs was further grist to the Protestant mill, and the prevailing Protestant perspective of Catholics as superstitious idolaters nurtured a narrative of Catholic apostolicism among the “heathen” as merely replacing one set of superstitions and idolatries with another. Writers like Agrippa d’Aubigné and John Donne dismissed the accounts of the Japanese martyrs as idle fodder for the (Catholic) credulous.

However, while tales of miracles and the substitution of Catholic icons for “pagan” or “heathen” ones were fair game, the “torments and murders of the innocent in *Japan*”, as Richard Baxter put it, were less easily mocked or dismissed, and had powerful implications for the emerging recognition of the common humanity of the peoples of the world.

C-7-1

Panel

TRANSCULTURAL MEDIATIONS DURING THE AGE OF THE IBERIAN
KUROFUNE

Chair: Aishwarya Sugandhi (Bukkyo University)

The Iberian black ships *Kurofune* laden with the word of God, guns, and goods influenced faith, culture and, commerce in Feudal Japan. The panel's multi lingual/archival approach explores transcultural mediations achieved through communication and negotiations among *Daimyos* and competing Europeans enunciating transformations in political, diplomatic and cultural ties.

Aishwarya Sugandhi scrutinizes Jesuit *Visitador*, Alessandro Valignano's internal advisory manual and other related texts to examine gift-giving customs within the context of the Japanese Mission and argues that the Jesuits attempts at understanding, mastering and wisely utilizing the custom for the honour and authority of the Jesuit Mission was purposeful.

Yurika Takano reconsiders the victimisation of the 26 Martyrs of Japan consisting of mostly Franciscan missionaries and followers, by analysing the political agenda resulting from internal conflict between Hideyoshi's vassals in charge of foreign affairs. The analysis and investigation of the incident through the lens of politics and diplomacy lends this study a fresh perspective.

Finally, Maria Petrucci presents the fatal incident which occurred post the "Great Expulsion" promulgated by Tokugawa Shogunate that redirected Japan's foreign policy and the future of Christianity in the Far East. The Japanese merchant Joachim Hirayama's *Shuinsen* vessel carrying two Mendicant friars who were illegally trying to sneak their way into Japan, was captured off the coast of Taiwan by Anglo-Dutch fleets. Following two years of negotiations between Kyushu and Edo authorities, the Hirayama group was sentenced to death in 1622, eventually leading to the "Great Martyrdom of Genna."

Aishwarya Sugandhi (Bukkyo University)

NEGOTIATION, DIPLOMACY, SOCIO-CULTURAL ENTANGLEMENTS AND THE JESUITS' STRATEGIC POLICY OF GIFT-GIVING IN SHOKUHO-JAPAN (織豊時代)

This presentation examines the emphasis laid by the Jesuits on gift-giving during the times of Oda Nobunaga and Toyotomi Hideyoshi. The compilation of Alessandro Valignano's *Advertimentos* in 1581, a classic example, ushered the development of a significant "Jesuit Code" of conduct and activities for Japan. These, I assert, embraced cross-cultural awareness together with deeper apperception of foreign etiquette. Early Jesuits' diplomatic efforts, internal as well as in wider international contexts, included the custom of offering gifts in their agenda possessing a deeper understanding within the formula of this "Jesuit Code". Luís Fróis's letter to Valignano prior to the latter's visit to Japan advises the carrying of certain commodities that command value in the Far East. Valignano's text in addition to other Jesuits' material form the principle sources for examining the gift exchange customs within the context of the Japanese Enterprise. I argue that the Japanese custom of gift-giving is complex, and its power lay in the creation or maintenance of social relationships rather than mere transfer of goods from one party to the other. The Jesuits almost ritualized this custom by wisely employing it as a tool for negotiation, enabling communication across cultural boundaries and its potential was realized from the practical application of the Jesuits' knowledge of Japanese gift-giving etiquette. The above also provided a launchpad that transcended the bounds of maritime Asia, for the global circulation of commodities.

Yurika Takano (University of Tsukuba)

RECONSIDERATION OF THE MARTYRDOM OF THE 26 MARTYRS OF JAPAN: FROM THE
PERSPECTIVE OF THE DIPLOMATIC SYSTEMS OF THE TOYOTOMI ADMINISTRATION

This paper investigates the background that led the Franciscans to constituting most of the victims of the 26 Martyrs of Japan in 1597 (*Nihon Nijuu-Roku Seijin* 日本二十六聖人), locating the cause for this in the diplomatic systems of the Toyotomi Administration (*Toyotomi Seiken* 豊臣政権). Although this martyrdom has to date been studied in the context of the religious persecution, its causes included political and diplomatic issues as well.

The internal political structure of the diplomatic system in the Toyotomi Administration was also the reason why Franciscans formed numerically the larger part of the martyrs. Franciscans representing the embassy of the Philippine governor-general and his companions were received into the domain of Hasegawa Sonin who mediated with Hideyoshi for them.

Conversely, the Jesuits were hostages from India, in a public position, thus not having a particular liaison who took responsibility for their actions; they were not under diplomatic but rather, administrative control. As a result of this difference, the mission in Japan developed into a political dispute between Sonin and the commissioners of the administration in Kyoto.

Hideyoshi first ordered the murder of all Christian priests in Japan. However, Ishida Mitsunari, one of the commissioners in Kyoto, changed the order of Hideyoshi to be limited to Franciscans for the defeat of his opponent, Hasegawa Sonin.

Maria Grazia Petrucci (University of British Columbia)

THE MARTYRDOM OF THE MARITIME CREW OF CAPTAIN JOACHIM HIRAYAMA

This presentation deals with a case of piracy perpetrated by an English ship in 1620. The relevance of this case lies in the fact that it has not been given the necessary attention that it deserves. Furthermore, it fell in the backdrop of the highly publicized martyrdom of September 10th, 1622 at Nagasaki where among the 26 victims, European priests were included as well.

The voyage of the ship aboard with Captain Hirayama and his crew began on the 27th of June 1620 travelling from Manila to Japan but on the 2nd of August in front of the shores of the Island of Taiwan the Japanese Shuinsen was suddenly attacked and looted by English corsairs who took everybody to Hirado. There the crew was interrogated, jailed and killed as martyrs. However, domestically and internationally, this event was utterly downplayed.

Was the participation of the English as corsairs the reason for which it received the downplayed treatment? And even so, why didn't the Jesuits in Nagasaki denounce this early martyrdom? Those are the main questions related to domestic and international policy which this paper intends to answer. In fact, the ordeal suffered by the frigate Capitan, his second in command and most of its passengers in the following two years would sign a turning point in the Japanese history of international relations, as well as for Christianity in Japan.

Section D - Language, Linguistics, Translating & Teaching

Section Convenors: Takeshi Sugimoto (University of Tsukuba) &
Yuriko Sunakawa (Prof. emerita, University of Tsukuba)

D-1-1 Anubhuti Chauhan (University of Tsukuba)

TRANSITIVE AND INTRANSITIVE EXPRESSIONS IN JAPANESE AND HINDI - FROM THE PERSPECTIVE OF DO-LANGUAGE AND BECOME-LANGUAGE

Previous research place English and Japanese at the opposite ends of the DO-language and BECOME- language continuum. The former prefers to express events by giving prominence to human agents by using transitive constructions; the latter prefers to suppress human agents and express the event as if it spontaneously occurred by using intransitive constructions. However, no study so far has attempted to establish the position of Hindi within this continuum. The present study shows that not only does Hindi exhibit the characteristics of a typical BECOME-language, but that it is more restrictive in the use of transitive constructions when compared to Japanese.

D-1-2 Tian Ji (University of Tsukuba)

ON USE OF 「V<<A」 VR-RELATIONSHIP SYNONYMS FROM THE PERSPECTIVE OF THE DIFFERENT USE OF OBJECTS BETWEEN JAPANESE AND CHINESE

The 「V<<A」 VR-relationship represents the connection between the action 「V」 and the adjective 「A」 expressing the result of that action (Zhang 2010, Li 2013). For example, from the two elements in 「延長」 and “延长” [yán cháng], 「延(extension)」 represents the verbal action and 「長(long)」 represents the result of that action.

Chinese and Japanese synonyms have words belonging to 「V<<A」 VR-Relationship Synonyms. It is worth noting that objects differ when Chinese and Japanese synonyms in the „V<<A“ VR-relationship are used as verbs. However, in prior research it is not clear how co- occurring words differ and why such differences exist. So this study examines the use of the object co-occurring with 「V<<A」 VR-Relationship synonyms.

In this study, we clarify the difference in usage of the 「V<<A」 VR-Relationship synonyms by analyzing TWC and CCL corpus. For these synonyms, we observe that it is easier to associate them with concrete nouns in Japanese rather than in Chinese.

We try to explain above phenomenon. We find that these synonyms only describe states in Japanese. While in Chinese, they describe both states and the way how it happened. We believe that it plays an important role in above phenomenon.

D-1-3 Yuan Feng (Jiangxi University of Finance and Economics)

CONSIDERATION OF 「など」 (NADO) AND 「(の) ような」 (NOYOONA) FROM THE PERSPECTIVE OF CHINESE “ENUMERATED PARTICLES”

In Japanese language research 「など(nado)」 is treated as a particle, and 「(の) ような(noyoona)」 is treated as an auxiliary verb. They have never been discussed on the same axis. In comparison, in Chinese grammar, words like “等(deng)”, “一类(yi lei)/之类(zhi lei)”, and “这样(zhe yang)” that follow parallel expression are put together as “enumerated particles”. By adopting this, it is possible to create a more comprehensive control framework. By extracting examples based on the corpus and examining the collocation, the result of this study indicates that the consideration of 「など(nado)」 is weaker than 「(の) ような(noyoona)」, while in Chinese, the consideration of “一类(yi lei)/ 之类(zhi lei)” is found weaker than “等(deng)” and “这样(zhe yang)”.

D-1-4 Eiko Shima (Human Academy for Japanese teachers)

HOW JAPANESE-NATIVE-SPEAKERS DIFFERENTIATE BETWEEN *WA* AND *GA*

The sentences in Japanese are classified into four types according to their functions : (1) perception-referring sentences (知覚表明文), (2) reminiscence-volition-referring sentences (回想・意志表明文), (3) cognition-referring sentences (認識表明文), (4) non-directly-perceived-information-conveying sentences (非眼前情報伝達文). These four types differ from each other in terms of what are being referred to and of where the speaker locates herself as her vantage point.

As unmarked sentences (1) and (4) start with “N *ga*”, while (2) and (3) start with “N *wa*”. Because “*ga*” indicates an external thing what the speaker is looking at and to what she wants listener’s joint-attention. And “*wa*” indicates the thing what the speaker takes out from her mind and wants to say something about it.

But as marked sentences (1) and (4) start with “N *wa*”, while (2) and (3) start with “N *ga*”, in reverse. Kuno (1973) ’s <exhausted-*ga*> and <contrastive-*wa*> are the marked usage and <neutral-description-*ga*> and <thematic-*wa*> are the unmarked usage.

In old Japanese we had kakari-particles for marked sentences, but the only kakari-particle still alive now is “*wa*”. This results in little complex situation today.

I’d like to graph the relationship between four types of Japanese sentences and vantage point (視座), besides those four types and Kuno (1973)’s four usage of “*wa*” and “*ga*” in this presentation.

**D-1-5 Nagisa Moritoki (University of Ljubljana) &
Masaki Ono (University of Tsukuba)**

IS '*MOCHIMOCCHI NO PIZZA*' TASTY OR NOT?

The presentation aims to show what difficulties L2 Japanese learners have in reading a written text with mimetic words and onomatopoeia. These words attract L2 Japanese learners especially thanks to the popular media such as anime and TV shows. Iwasaki, Vinson and Vigliocco (2007), and Moritoki (in printing) pointed out the difficulties in understanding mimetic words for L2 learners, although systematic research of the difficulties has not been carried out yet.

The research method is following the Reading Corpus of L2 learners of the NIN-JAL project. Approximately 20 L2 learners ranging from level A2 to C1 in Europe and Japan were asked to read a Japanese online comic in the way they usually read it on their own, such as using dictionaries etc. They were asked to say aloud in their native language what they were doing and how they understood the text. The findings are that the learners have difficulties (1) in understanding the meaning and distinguishing the differences between synonymous words, (2) in relating the meaning of the word to the context, (3) in understanding the emotion which is described in the context.

Mimetic words and onomatopoeia tend to be used in conversation with non-native Japanese speakers because of their overall aptness in both meaning and usage. However, proper instruction and careful consideration of the appropriate usage are required for L2 learners in order to establish a good relationship with other people communicating in Japanese, as well as for the uses of automatic translation in the near future.

D-1-6 Jian Liu (Dongbei University of Finance & Economics)

REDUPLICATION IN JAPANESE PIDGIN CHINESE

The reduplications are often used in the Creole rather than in Pidgins. Different from most of the Pidgins, Japanese Pidgin Chinese is featured by a great amount of reduplications.

Nouns, verbs and adjectives derived from Lexifier and substrate can be reduplicated. The reduplications in the Japanese Pidgin Chinese are productive, which is not common and it is one of the reasons why we should conduct researches on them. The essay focuses on the descriptions and analysis of the reduplicated words. In this paper, the first language acquisition mechanism reloading is used to interpret the origin of the reduplicated words of Pidgins. There are amounts of work on reduplication in Pidgins, Creole and children's language acquisition respectively, but few links have been made between them. The essay stresses the similarities of the reduplicated words in Pidgins and in children's language acquisition. It is probably under the same mechanism. The research may shed light on the language acquisition device.

D-2-1 Ryoko Ohata (University of Tsukuba)

CROSS-LINGUISTIC INFLUENCE OF L1/L2 ON L3 JAPANESE ACQUISITION

Odlin (1989) defines linguistic transfer as 'the influence resulting from similarities and differences between the target language and any other language that has been previously acquired.' 'Reverse transfer' happens when the direction of linguistic transfer is the reverse (Cook, 2003).

In the field of Third Language Acquisition (TLA), language transfer could be more complicated than that of SLA because it involves three different languages. Different studies have already investigated L1/L2/L3 transfer factors (e.g. Cenoz et al., 2001; Hammarberg, 2009; Amaro, 2012) and it has been widely shown that L2 is preferred to L1 as a transfer source in the process of learning L3. However, most of these previous researches were performed on the transfers among European languages, with English being one of them, from the viewpoint of learners' metalinguistic awareness of L1 and L2 syntax and lexicon.

This study attempts to 'visualize' cross-linguistic transfer among L1, L2, and L3 as well as to test the validity of Jim Cummins's (1980) Cognitive Academic Language Proficiency and Common Underlying Proficiency (CUP) in L3 Japanese acquisition. Specifically, third/forth-language Japanese learners at the University of Tsukuba are asked to participate in a language background survey, reading/writing tests, and follow-up interviews. By examining the unconscious structure of L1/L2/L3 transfer through KH Coder network analysis and Naito's PAC analysis, the study will also try to contribute to the development of new perspectives and strategies for forthcoming Japanese-language teaching and learning in the world.

D-2-2

Panel

LANGUAGE COMPETENCE, IDENTITY, AND SOCIAL ADAPTATION OF FOREIGN RESIDENTS IN TSUKUBA SCIENCE CITY

As represented in the recent establishment of the Revised Immigration Refugee Act, the numbers of foreign residents is in rapid rise in Japan. This is also the case with the city of Tsukuba, known as Tsukuba Science City, seeing an increase of foreign researchers and students, not only living as “temporary guests” but also as “longtime residents.” Taking Tsukuba Science City as the fieldwork site, the panel discusses issues regarding language acquisition, self-identification, and social adaptation of foreign residents. The panel will open with a general report based on a large-scale questionnaire on the “life-issues” regarding language competence and social adaptation among foreign students attending the University of Tsukuba. The first paper reports on the relationship between language choice and life plans among “African” students, whose number has tripled in size since the 2014 launching of the ABE initiative. Based on semi-structured interviews, the paper discusses how language choice reflects processes of self-identification and stance-taking with the local community. The second paper addresses the issues resulting from anxiety in the processes of second-language pronunciation acquisition. Based on a questionnaire survey and interviews conducted with foreign residents in Tsukuba, the paper discusses how educational institutions may acquire renewed attitudes to adapt and accept foreign accents. The third paper analyzes conversational data and diaries written by children of foreign residents attending local elementary schools. Paying attention to code-switching and discourse construction competence, the paper discusses the “hidden difficulties” that these children and their parents may be experiencing while growing up in Tsukuba.

Risako Ide (University of Tsukuba)

THE MULTIPLE PROCESSES OF LANGUAGE IDENTIFICATION AMONG AFRICAN STUDENTS IN JAPAN

Since the launch of the ABE (African Business Education) Initiative in 2014, there has been a triple increase in the number of students from the African continent coming to study at higher education institutions in Japan. In the case of the University of Tsukuba, we have 99 students representing 26 countries from the region according to the 2019 International Student's Guidebook, a 12.5% increase from the statistics in 2017. Most of these students pursue their graduate degrees through English-language programs. While they have opportunities to learn the Japanese language, many of their daily activities are conducted in English.

As we get into the fifth year of the ABE Initiative program, this study aims to investigate the relationship between the cultivation and maintenance of social networks, language choice, and the changes in the language identification processes among students of African origin. Particularly paying attention to those who accompany their family members, I aim to investigate the motivations behind their use of English, Japanese, and other languages as well as their expectations and realities in adapting to different communities. Data are gathered using a written survey on language use and language choice combined with semi-structured interviews conducted with students and their spouses. From the results, I wish to discuss the challenges that these students face as new-comers to Japan without role models from their countries of origin, and the ways in which their shifting linguistic identities are influencing their future plans and their life decisions as residents in Japan.

Hiroshi Matsuzaki (University of Tsukuba)

ISSUES OF COMMUNICATION AND SECOND LANGUAGE PRONUNCIATION ACQUISITION

It is very important to acquire Japanese pronunciation which eschews misunderstanding for the listener. This is because bad pronunciation is related not only to misunderstanding about the content, but also about the evaluation of the speaker's personality. Sometimes poor pronunciation results in misunderstanding of the emotional tenor of the speaker, such as appearing to be „childish“ „like complaining“ or having a „poor attitude“. Even in English, there have been reports of cases where pronunciation is misunderstood as „unfriendly“ due to inappropriate intonation. It is horrible that pronunciation problems cause a listener's bad feeling and affect the evaluation of personality and ability, even though the speaker does not have such intentions. Sometimes foreign accents require a concentrated listening attitude to such a degree that it causes fatigue, thereupon leading to communication being avoided. For this reason, the learner may lose the willingness to communicate and may not want to talk. This is a serious problem, especially in second-language acquisition of children.

This paper addresses the issues of anxiety arising in the processes of second-language pronunciation acquisition, based on a questionnaire survey and interviews conducted with foreign residents and their family members residing in Tsukuba. We would like to discuss what it takes to change prejudiced consciousness: how educational institutions may acquire renewed attitudes to adapt and accept foreign accents.

Hiroko Sawada (University of Tsukuba)

LANGUAGE COMPETENCE OF FOREIGN RESIDENTS AND THEIR CHILDREN

Tsukuba City currently has a population of about 2.34 million, of which about 9,000 are foreign residents. The density of foreign residents may reach 10-50% depending on the area, with the immediate vicinity surrounding the University of Tsukuba being one such high density zone. Among the children of foreign students and researchers, some children born and raised in Japan attend school without difficulty in Japanese language. However, it has been reported that if their parents do not have sufficient Japanese ability, they will have difficulty in learning at school. Similarly, in the case of the US education system, it is known that immigrant children often have difficulties in subject learning even after they have acquired sufficient English ability to perform daily conversation. The importance of learning languages is also pointed out in Japanese language education, but it is often simply understood as “living language = spoken language” and “learning language = written language”.

In this paper, we focus on children of foreign students and researchers living in Tsukuba City, and observe the difference between their living language skills and learning language skills. As living language skills, we compare language use in the home with language use outside the home and observe aspects of code-switching in each conversation. Regarding learning language skills, we analyze the compositions of foreign children and compare them with the data of Japanese children of the same age and the data of adult foreigners. Through these analyses, we consider the development of vocabulary and discourse construction competence.

D-3-1 Sachie Sugo Takahashi (Ochanomizu University)

ORAL CORRECTIVE FEEDBACK IN THE STYLE OF RECASTS PROVIDED TO POLISH LEARNERS OF JAPANESE LANGUAGE ON THEIR DIFFERENT TYPE OF GRAMMATICAL ERRORS: TARGETING JAPANESE HONORIFIC EXPRESSIONS AND PARTICLES

The second language acquisition research has been investigating the effectiveness of recasts, a type of oral corrective feedback that consists of teachers' implicit reformulation of students' speech errors. The present study was conducted targeting Japanese as second language, to examine how recast facilitates the correct use of different type of grammatical structures; Japanese honorific expressions, and particles.

The data come from one-to-one tutorial sessions between the researcher and the participants conducted in March 2019. The participants were 16 Polish university students majoring in Japanese studies. They engaged in a tour-guiding role play which was designed to elicit various honorific expressions and the route-marking particle (e.g., *toori o aruku*), and they received recasts on their erroneous use or avoidance of the targeted features. Their performances were video-recorded. They were then asked to watch the video clip and make comments on their recast episodes (i.e., stimulated recall).

The participants' performances were analyzed focusing on their immediate responses to recasts, and on the occurrences of appropriate use of the targeted structures after receiving the recasts. The participants' recall comments were coded for the accuracy of understanding the nature of errors.

Results indicate that recasts triggered participants' primed production of honorific expressions when continuing the role play. It is also indicated that the linguistic knowledge of the participants and the saliency of the targeted features were significant factors that determined the impact of recasts. Also, the influence of their first language was found on the nature of the errors and its understanding.

D-3-2 Yoko Matsumoto-Sturt (University of Edinburgh)

WALKING THROUGH INVISIBLE UNCANNY LANDSCAPES IN KANJI

This paper explores the cultural heritage and landscape of Kyoto with an aim to find a spatio-temporal synergy between language and cultural memory. It is interesting to look into the toponyms of Kyoto, which has historical street names, unlike most Japanese streets, which are just empty unnamed spaces between blocks. In addition, a city map of present-day Kyoto, overlaid on an old map, such as one of Heian-kyo, clearly shows street names and place names, which appear on a grid pattern based on the jo-bo city system of Heian-kyo. This remains largely unchanged over 1000 years from the start of the Heian period in 794.

Toponyms are linguistic or symbolic labels for particular places or landscape features (Mark & Turk, 2017). A group of recent toponymical researchers have been working on new themes, such as the landscape conceptualizations (e.g. beliefs about landscape) of a speech community (Turk, 2011), arguing that place names form an 'intangible cultural heritage' that is produced by complex interactions between language, mind, culture, environment and history (Taylor, 2016). This paper takes the same direction, and we will scrutinize the intersection of language and culture-specific shared knowledge, looking at how this applies to kanji that are linked to five notions of 'water', 'field', 'road', 'ritual', and 'border'. Together, these form a symbolic reference to cultural memories of Heian-kyo landscape. A post analytical report will demonstrate to what extent encapsulated cultural and histo-geographical concepts of a given kanji differ from the conceptual domain of the same kanji in everyday use.

**D-3-3 Yuko Aoki (Tokyo University of Social Welfare) &
Andrej Bekeš (University of Ljubljana)**

WHAT SHOULD BE WRITTEN AND HOW: A STUDY OF CROWD SOURCING BUSINESS COR-
RESPONDENCE

Introduction of crowdsourcing with its many unexpected social and linguistic consequences has radically changed working environment, including Japanese language learners around the world.

This research focuses on the information structure in crowdsourcing order-placement documents in terms of both quantity and quality. To attract the best contractors and to obtain best possible deliverables, it is necessary that the content of each order-placement be conveyed without misunderstanding. It therefore becomes important “what and how to write” in order- placement documents.

More specifically, two types of order-placement documents having problems with „quantity“, i.e., those with „too little“ and „too much“ information, and two types concerning problematic „quality“, i.e., „vague“ orders and „incorrect“ orders were identified. Further, as a problem related to both „quantity“ and „quality“, cases which are „not referring to assumptions and backgrounds“ of a particular order were pointed out.

Furthermore, based on the analysis of individual exchange of documents between ordering party and the contractors and the interviews of contractors with ordering party, “understanding of work environment”, “contractors’ understanding of ordering party’s text” and „time to wait for a reply from the contractor“ were pinpointed as principal factors influencing actual success in information transmission.

Based on this we propose a schema specifying what should be written in order-placement documents so that both the ordering party and contractors can achieve satisfactory results without causing misunderstanding in communication between the involved parties, both having different premises and backgrounds.

D-3-4 Petra Jaklin (University of Tsukuba)

HOW TO NOT GET LOST IN TRANSLATION:

TRANSFERRING JAPANESE CAUSATIVE MEANING INTO CROATIAN AND ENGLISH

The Japanese *-saseru* causative construction might be seen as ambiguous to non- native Japanese speakers since the same morpheme is used to express both coercion and permission. Rendering the Japanese causative into another language based on its meaning may prove to be challenging, especially since its interpretation can be context-dependent. When translating, some nuances tend to get lost due to the nature of the source and target language(s), and the translator's own judgement.

I will discuss the Japanese *-saseru* causative construction from a pragmatical standpoint, focusing on the differences in the perception of the entity of the causer and causee and the overall meaning of a causative sentence through translation (i.e. how it differs when translated directly from Japanese into English, and how it differs in the Croatian translation of the English version of the same work). The working hypothesis is that the Japanese causative meaning is not completely transferred into Croatian. This is part owing to the translation not being a direct translation from Japanese, but also because the Japanese causative and the entity of the causer/causee might be understood differently in Japanese as opposed to Croatian and English. In such instances, I will propose different possible ways Japanese causation could be expressed more faithfully in both of the target languages.

To illustrate this point, examples from the Japanese original, and the English and Croatian translations of Murakami Haruki's *Norwegian wood* are used.

D-3-5 Sandro Wiesenberg (University of Tsukuba)

TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC ELEMENTS IN GERMAN SUBTITLES OF
JAPANESE MOVIES

Culture-specific elements, such as terms and expressions pertaining to customs, food, names of people and places, etc. that belong to a specific culture, are regarded as some of the most difficult to translate passages in a text. This is especially true for subtitles of audiovisual material, such as movies and television series, where only a limited amount of characters and time are available to render these elements into the target language. Therefore, the translation of such elements requires a strategic translation behavior resulting in the employment of certain translation strategies.

This presentation aims to analyze such translation strategies in the German subtitles of several recent Japanese movies that have been released in Germany (e.g. *Sakuran*, *Sweet Bean*, *Our Little Sister*). For this aim, a model developed by Swedish scholar Jan Pedersen was employed which categorizes a number of translation strategies as well as a range of parameters that influence the choice of strategy. Analyzing the used strategies can help in providing a better understanding of the translation process of difficult to render culture-specific elements, in subtitles and other texts as well, and could be utilized as a guidance for future translations.

D-3-6 Paula Martínez Sirés (Nihon University)

THE IMPORTANCE OF ,MUSUBÍ': ANALYSIS OF THE SPANISH TRANSLATIONS OF THE
BOOK, MOVIE AND COMIC OF MAKOTO SHINKAI'S 'YOUR NAME.'

Translation strategies, techniques and approaches diverse according to the target readership and medium in which they are presented. This is even more so when we analyse the literary translation of a book, and the dubbed and subtitled versions of the movie adaptation of the same literary product.

By relying on the framework of Descriptive Translation Studies (Toury 1995) in order to ascertain the representation of the Japanese other through the study of the translation of cultural referents (Mangiron 2006, Serra-Vilella 2016) and the analysis of paratexts (Genette 1997), this presentation will analyse from an interdisciplinary perspective the translation into Castilian Spanish of Makoto Shinkai's acclaimed *Your Name*. in its three existing forms: the animated movie version, the novelised version, and the manga comic book version. Having translated both the book and the comic, one of the main challenges that the presenter faced when translating was how best to maintain general consistency whilst prioritizing the inherent characteristics that come when translating a novel or a comic book.

This paper will analyse selected fragments of the three products to show how each translator dealt with several adaptation difficulties, such as puns, the use of Japanese pronouns, or the translation of cultural references. It will also determine whether the three translations tend towards a foreignising or domesticating approach, and will explore the underlying reasons behind that reality.

D-4-1

Panel

DIALECTAL DIFFERENCES IN THE RULES THAT DETERMINE THE ACCENT OF JAPANESE COMPOUND NOUNS: ISSUES CONCERNING THE RECONSTRUCTION OF A PROTO-SYSTEM COMMON TO ALL DIALECTS

Panel organizer: Elisabeth De Boer (Ruhr-Universität Bochum)

Panel chair: Timothy Vance (Komatsu University)

Principal discussant: Yosuke Igarashi (Hitotsubashi University)

The rules that determine the accent of compound nouns in Tōkyō standard Japanese have long attracted attention because of their complexity. It was noticed early on (Wada, 1943) that the rules in Tōkyō and Kyōto are similar: The accent in the two dialects often agrees, the presence and the location of the accent are primarily determined by the accent of the second element, and distinctions that go back to Middle Japanese still play a role.

In other, more peripheral dialects, the rules appear to be almost opposite, as it is the first element that plays a crucial role (Hiroto & Ōhara 1953, Kobayashi, 1974, Uwano, 1997). Some rules are nevertheless shared by both dialect types: Compounds with a second element of up to 2 moras have different rules than compounds with longer second elements. A similar distinction also existed in Middle Japanese.

The fact that there are considerable differences between the modern dialects on the one hand, while at least some of the modern rules appear to have old roots, leads to questions such as: Do the rules in the different dialects go back to a common proto-system? Is it possible to reconstruct this proto-system? Was it close to Middle Japanese, or does Middle Japanese system represent a relatively late stage? How do the rules of word-tone systems (e. g. Kagoshima, Okinoshima, the Ryūkyūs) relate to the other dialects and Middle Japanese? The presenters in the panel will each address these questions from a different angle.

Rei Fukui (University of Tokyo)

COMPOUND ACCENTUATION AND THE HISTORICAL ACCENT CLASSES: THE CASE OF THE
HIDA HAGIWARA DIALECT

In this study the relationship between compound accentuation and the historical accent classes will be discussed by comparing data from the Hida Hagiwara and Tōkyō dialects.

It is generally known that many Japanese dialects have a set of compound accentuation rules, but these rules alone cannot explain everything. One of the exceptional cases is the phenomenon in which the location of a compound noun is determined by the historical accent classes of the second element, as was discussed by Wada (1943). There are, however, many exceptions to this rule so that it cannot be admitted in such a simplistic form. But it is also true that there are some nouns that show different accentual behavior depending on their accent class, and the reason for this is still unanswered. This study discusses this problem by presenting the data for the Hida Hagiwara dialect, one of the so-called Nairin dialects, which has a different compound accentuation rule in this respect from that of the Tōkyō dialect.

Tatsuya Hirako (Nanzan University)

ON THE ACCENT OF COMPOUND NOUNS IN THE GAIRIN TYPE DIALECTS

The Kitsuki (Ōita), Taisha (Shimane), Shinshiro (Aichi), and Shizukuishi (Iwate) dialects belong to the Gairin type, where accent classes 1.1 and 1.2, and accent classes 2.1 and 2.2 have merged. In this presentation, based on my own field-work data and a number of previous studies (Hirako and Igarashi 2014, Hirako 2018, Uwano 1997, among others), I will present the following facts concerning the accent of compound nouns in these dialects:

(1) In all of these dialects, if the first element is 2-mora or less in length, the compound accent is determined by the accent of the first element, as Uwano (1997) pointed out: If the first element has no accent, the compound noun has no accent and vice versa. However, in some dialects, if the first element is more than 3-mora in length, the compound will have an accent, whether the first element has an accent or not.

(2) There is a difference in the locus of the accent in compounds between these four dialects; in Kitsuki and Shinshiro, the accent tends to be placed on the first mora of the second element, while it tends to be placed on the second mora of the second element in Taisha and Shizukuishi. In the Kyōto dialect of the 11th-12th century too, the accent tended to be placed on the second mora of the second element, when the second element was 3-mora in length. As far as this point is concerned, the Taisha and the Shizukuishi dialects can be regarded as archaic.

Elisabeth de Boer (Ruhr-Universität Bochum)

REGULARIZATION OF THE ACCENTUAL RULES FOR NOUN COMPOUNDS IN THE JAPANESE
DIALECTS

For a long time, information on the rules that determine the accent of compounds nouns in Japanese was largely limited to the more central dialects (Kyōto type and Nairin and Chūrin Tōkyō type), where accent was thought to depend on the second element of the compound only. Information on the peripheral Gairin type accent systems was incomplete but seemed to indicate that the first element decided whether a compound was accented or not. In recent years, new fieldwork has shown that in many Gairin type accent systems, compounds with unaccented first elements do in fact have accent (Hirako & Igarashi 2014, Hirako 2018). It is also well known that there are many exceptions to the rule in the central dialects that accent is determined by the second element of the compound only.

A comparison of compound accent in a number of different Tōkyō type accent systems indicates that the idea of a sharp typological divide between the rules in the central and the peripheral dialects is probably better abandoned.

In both dialect groups, accent is to a certain extent still linked to the tones of Middle Japanese, but there are many exceptions. I will argue that these exceptions are best explained if we assume that longer compounds were regularized into the tonal shape of compounds that started with an 'even' tone in Middle Japanese. Shorter compounds were regularized into the tonal shape of compounds that started with a 'rising' tone in Middle Japanese, but this regularization was less complete.

D-5-1 Anton Andreev (Sofia University)

PHONETIC REALIZATION OF LEXICAL ACCENT IN ONE-WORD STATEMENTS AND INTERROGATIVES IN STANDARD SOFIA BULGARIAN AND STANDARD TOKYO JAPANESE (A PRELIMINARY STUDY)

The study examines to what extent intonation, signalling a sentence's communicative function, can interfere with the realization of lexical accent, focusing on the F_0 peak, which can be associated with it. Standard Sofia Bulgarian (SB) and Standard Tokyo Japanese (SJ) were selected as languages that are known for having lexical accent, realized partially (SB) or exclusively (SJ) through pitch contour.

Production by two respective pairs of female speakers of SB and SJ was examined. One-word statements and incredulous interrogative utterances were analysed in terms of their F_0 contour.

Statements were elicited by reading out aloud of target words, allowing for sufficient pauses between them. Incredulous interrogatives were produced by the participants in response to statements uttered by the researcher, after they had been instructed to pronounce them as if they required confirmation of unlikely points in the statements.

Meaningful words, containing two or three syllables with a lexical stress on each respective one, were selected as targets, making up for five items per language. Non-accented Japanese tokens were not included.

Analysis of F_0 contour showed that in SJ interrogative intonation does not interfere significantly with the position of a non-final peak, associated with lexical accent, while in SB it tends to shift it toward the utterance's end. It appears that in SJ interrogative sentences are phonetically manifested through boundary tone alone, while in SB the utterance's communicative function can affect the tonal mapping of word-accent as well.

D-5-2 Melissa Boiko (Ruhr-University Bochum)

EARLY COMPOUND NOUN ACCENT IN SHIMOKITA AND IWATE-RIKUCHU:
AN INNOVATIVE REMNANT

To what extent can we meaningfully deem a dialect area to be “conservative”? Remote, isolated communities are relatively cut off from linguistic contact, and thus stand a chance of staying untouched by the innovations that bubble up in busy, high-population cultural centres. On the other hand, small, isolated, close-knit social groups are also known to evolve distinctive features of their own.

In this report we examine the tension between innovation and conservation in Japanese dialectology. We look at a number of linguistic and extra-linguistic traits that select two areas of Northeastern Japan as candidates for “conservativeness”: The eastern shores of the Shimokita peninsula, and the Rikuchū coast in Iwate. Their dialects show some distinctive features that are demonstrably old, probably preserved by linguistic isolation. However, some other local features turn out to be innovative. We look at two such innovations: Vowel lowering, and early compound noun accent. For the latter, preliminary fieldwork data is presented for discussion.

It is remarkable that these innovations seem to share the same limited geographical distribution as some well-known archaisms. We discuss processes by which this might happen, and what it can mean for the historical reconstruction of dialect families. The conclusion is that, even if a dialect area can be generally considered conservative, its specific features cannot be assumed to be old; they must be examined case by case.

D-5-4 Changyun Moon (University of Tsukuba)

WHAT PHONOLOGICAL FACTORS AFFECT THE FORMATION OF LOANWORDS COMPOUND TRUNCATION IN JAPANESE?

In this study we consider what phonological factors affect the formation of loanwords compound truncation (hereinafter called LCT) in Japanese. Many LCT in Japanese tend to be abbreviated as quadrisyllabic words by clipping the initial two morae from each component of the baseword (e.g., *dezitaru* + *kamera* → *dezikame* 'digital camera'). The LCT has been treated as evidence to claim the role of bimoraic foot and prosodic minimality in Japanese (Poser, 1984; Itô, 1990). However, these previous studies have conducted theoretical analyses exclusively on the mechanism of truncation form, leaving the problem that the explanation is not supported by experimental evidence.

To reveal what factors affect LCT formation, we conducted a forced-choice test focusing on the phonological factors of the truncation form. Participants were asked to choose the most natural form between a trisyllabic pattern and the quadrisyllabic pattern (e.g., *muudo* 'Mood' + *konsaato* 'Concert' → *muukon* (trisyllabic pattern) or *mudokon* (quadrisyllabic pattern)).

Results were as follows. First, Japanese native speakers tended to choose the trisyllabic pattern (e.g., *muukon*) as a more natural form. Second, the truncation form depended on the length of the first component in the compound words. Third, the length of the first component is closely related to the type of special mora forming a heavy syllable. Our findings are expected to provide considerable insights into a phonological and morphophonological study by experimentally verifying the phonological factors affecting truncation form.

D-5-5 Yeming Chu (University of Tsukuba)

NATIVE JAPANESE SPEECH ACT IN A DEVIANT SITUATION — FOCUS ON ROLE-PLAY
ANALYSIS —

The study observes negative evaluation regarding relative relationships which are considered a deviation from the norm by Japanese native speakers. The research method used was a combination of DCT and roleplay. As the result of roleplay, top 4 semantic formulae used by the Japanese were criticism, “indirect request for improvement”, “direct request for improvement”, and “confirmation/allusion”. Furthermore, it was found that the higher the degree of deviation, the higher the frequency of using “result of an action”, which is a sub-semantic formula of “indirect request for improvement” and the usage of “direct request for improvement”. Consequently, the Japanese tend to use the direct on-record strategy that shows their intention of satisfying the norm for assessment and improvement, however, as the result of qualitative analysis of role-play, Japanese native speakers were found to use reference indication to delay the execution of negative evaluation. Meanwhile, the usage of nonverbal elements, like gap and laughing were identified as well. In this study of deviant situations, Japanese native speakers tended to be oriented towards pointing out the deviant action and reducing the degree of FTA at discourse level. Lastly, in the context of “conflict”, the “compromise” between the “norm” and “personal relationships” in Japanese speakers are observed.

D-5-6 Patrycja Duc-Harada (Jagiellonian University)

TADASHII KA, FUSAWASHII KA? — A BRIEF REFLECTION ON RECENT COMMUNICATIVE STRATEGIES IN JAPANESE FROM THE PERSPECTIVE OF LINGUISTIC CORRECTNESS AND APPROPRIATENESS

The aim of this paper is to analyze recent communicative strategies observed in Japanese public sphere in order to specify their status from the perspective of Japanese grammar and pragmatics. In this discussion the traditional dichotomy between correct and incorrect forms is replaced by more situational approach and consequently, the category of appropriateness is presented as a significant criterion for evaluation of current language behaviors.

The idea for this research arose from the personal encounter with selected *sekkyaku furēzu* 'phrases for customer service' which are considered as grammatically incorrect, but simultaneously reflect humble and kind attitude towards customers. Thus, the pragmatic function of *hairyo* 'consideration; concern' towards listener will be underlined in order to indicate certain conditions when the amenity is regarded as predominant over *tadashisa* 'correct use' of language. This approach will be related to recent changes in social and professional life, business manners and attitude towards customers.

Starting with the lexicographic analysis (e.g. *wasei eigo* and *konseigo* in business language), through morphology (e.g. nonstandard use of prefixes and suffixes, *nijū keigo*, *-ssu* form) to Japanese syntax (e.g. unconventional collocations in *manyuaru keigo*) noticeable examples of nonstandard language use on official level will be discussed. This description will be referred to scientific approach represented by Japanese linguists (K. Ishiguro, F. Inoue, I. Inoue, Y. Hasegawa, M. Takiura, Y. Kitahara etc.) as well as public approach demonstrated in the opinions of common users who reveal their attitude to doubtful linguistic matters via discussion forums and Q&A websites such as *Yahoo!Chiebukuro*.

D-6-1 Olena Kalashnikova (Friedrich-Alexander-Universität Erlangen-Nürnberg)

“PHASE-OUT” OR “ANTINUCLEAR”? TRACING THE VOCABULARY OF NUCLEAR DISCOURSE IN SOCIAL MEDIA AND THE MASS MEDIA

It is argued that the accident at the Fukushima Daiichi Nuclear Power Plant in March 2011 affected public acceptance of nuclear power, risk perception and nuclear policy in many countries. While some countries seized the opportunity to move away from nuclear and to expand the use of renewable energy sources, the Japanese government, despite growing public distrust towards nuclear facilities, eventually decided to restart nuclear plants and continue to rely on nuclear energy in 2012. The present research aimed at examining the nuclear phase-out discourse of Japanese newspaper (Yomiuri Shimbun) and social media (Twitter) in the period 2011-2014, through the application of corpus-based discourse analysis. The focus of this study is to uncover how nuclear phase-out- and anti-nuclear-related keywords contributed to the discourse construction and attitudes to nuclear phase-out in Japanese media. The analysis represents results in synchronic and diachronic dimensions by examining the frequency of concordances and revealing patterns associated with a particular keyword. The results reveal confusion of definitions in the media and show that growing media convergence between social media and the mass media is a two-way process, with social media at times being more influential than conventional media outlets.

D-6-2 Wenwen Ma (University of Tsukuba)

A STUDY OF GENDER EXPRESSIONS IN JAPANESE
FROM THE STANDPOINT OF THE METAPRAGMATIC DISCOURSE ANALYSIS OF "JOSHIRYOKU"

This research analyzes "gender expressions" in Japanese through a metapragmatic discourse of the term "joshiryoku". An analysis of how the general public evaluates "joshiryoku" on the internet has been carried out and a definition of what "joshiryoku" is given, based on the Japanese "Asahi Shimbun Digital: Forum". KH Coder was utilized to statistically examine the text-type data and the co-occurrence network as an output of KH Coder, which provides an overview of the data. This research also utilizes appraisal theory to analyze metapragmatic evaluation for the term "joshiryoku". Finally, "femininity" was found to be a part of "joshiryoku", and the process of gender construction by the metapragmatic evaluation for "joshiryoku" was studied. From the metapragmatic evaluation of "joshiryoku" it can be concluded that 1) the "femininity" and its representation is commonly associated with terms such as "youthfulness", "cuteness", "neatness", "attentiveness", "high cooking and housework skills", 2) "joshiryoku" is a disfavored expression through negative connotations associated with terms such as "discomfort", "don't want to use", "discrimination" and "hate". Furthermore, we can see a disturbance in the traditional concept of "femininity" and "masculinity" through the usage of expressions "'joshiryoku'= independent women" and "high joshiryoku in boys". It is thought that such metapragmatic analysis for gender expression will lead to the elucidation of language and gender, pragmatics and gender construction, and its transformation.

D-6-3

Tomoaki Tsutsumi (University of Tsukuba) & Tomokazu Takada (National Institute for Japanese Language and Linguistics)

DIGITIZED METHOD FOR WOKOTOTEN MARKS USED FOR CLASSICAL CHINESE TEXTBOOKS IN JAPAN

The classical Chinese texts (漢文) were a common written language used around the East Asia for Sociology, Human Cultures, Religious and academic field. A lot of history books and Buddhist scriptures are written in classical Chinese. The past study focused on correctly understanding the gloss and texts.

This study purposes the digitalizing method for the “gloss” on the classical Chinese texts. A “gloss” is an explication of a word or phrase written in the margins or between the lines to support vernacular reading. This method enables to digitalize glosses and quantitative analysis of glosses. The goal of this study is automatic generation of the vernacular reading text from digitalized Chinese texts and glosses.

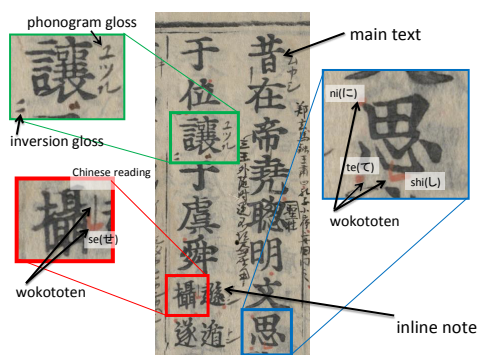


Fig.1 Examples of the glosses in classical Chinese texts

This methods support to digitize (1) main text and inline note, (2) wokototen marks, (3) inversion gloss and (4) phonogram gloss. The wokototen marks (ヲコト点) is a gloss to show a part of speech. The symbols such as „“, „|“, „/“ had been used. This gloss is used before the katakana character fixed. This method supports the types of wokototen marks listed in the “main wokototen correspondence table” described by Hiroshi Tsukishima „Kuntengoishusei”.

We developed a software to input gloss data with proposed format. We used the software to digitize „Shangshu” (old type print version) for an example. Table 1 (see next page) shows the result of quantitative analysis of wokototen marks. The analysis has been going on but these results match up nicely with the empirically predicted results.

Language, Linguistics, Translating & Teaching

Color	Frequency (% of total)
vermillion	39,001 (77.9)
black	11,045 (22.1)
others	0 (0.0)
total	50,046 (100.0)

Shape	Frequency (% of total)
•	32,515 (83.3)
└	2,834 (7.3)
—	1,850 (4.7)
┐	626 (1.6)
／	290 (0.7)
others	886 (2.2)
total	39,001 (100.0)

Location	Frequency (% of total)
(3, 3)	6,552 (20.1)
(2,-2)	5,943 (18.2)
(-2,-2)	5,090 (15.6)
(2, 2)	3,528 (10.8)
(0, 0)	3,071 (9.4)
(-2, 2)	2,816 (8.6)
(0, 3)	2,477 (7.6)
(-3, 3)	2,139 (6.6)
others	899 (2.7)
total	32,515 (100.0)

Section E - Literature

Section Convenors: Shion Kono (Sophia University) &
Hajime Saito (University of Tsukuba)

E-1-1 Robert Ono (Japan College of Social Work)

SAD, WARM, AND BEAUTIFUL: THE ORIGIN AND DISSEMINATION OF MONO NO AWARE

The concept of *mono no aware* has widely been accepted as an epitome of things Japanese. However, it is almost surprising that, while the concept is often discussed in close relation with Motoori Norinaga, the Edo-period scholar who examined it in several tomes, it is seldom surveyed in connection to *Tosa Nikki*, the pioneering „diary literature“ written by 10th century poet Ki no Tsurayuki, which is in fact the first text written in Japanese to demonstrate the term. This paper aims to approach the original substance of *mono no aware* by carefully evaluating the ways in which the term is applied in the text, and see whether its usage is „accurate“ compared to how the concept is understood today. This should, naturally, give rise to a new question: do we truly understand *mono no aware*? To further address this question, I would like to go for a ramble through different attempts of translation conducted on *mono no aware*, especially in the case of *Tosa Nikki*, since it has been translated into English at least five times, by translators who lived in different times and places, and associated with Japanese literature in different manners. While it is not the purpose of this paper to derive the ultimate definition of the concept, hopefully, my attempt would shed some light on how *mono no aware* has disseminated to the future and to the West.

E-1-2 Saida Khalmirzaeva (Gakushuin University)

RITUAL TEXTS IN AN ORAL CULTURE: A CASE STUDY OF RITUAL TEXTS IN THE TRADITION
OF BLIND BIWA PLAYERS FROM KYUSHU

Not much is known about the past activities of blind biwa players from Kyushu. During the 20th century a number of researchers and folklorists, such as Kimura Yūshō, Narita Mamoru, Hyōdō Hiromi, Hugh de Ferranti, etc., collected data on blind biwa players in various regions of Kyushu, made recordings of their performances and published the results of their research on the tradition. Despite these efforts to document and preserve the tradition of blind biwa players, it ceased to exist around the end of the 20th century. However, the recordings made and the materials collected during these past decades of its existence are a valuable source for research that can deepen our understanding of the history and nature of orality and oral literature both in Japan and in other parts of the world.

Blind biwa players from Kyushu were both entertainers and ritualists, and, accordingly, their repertory included both secular tales and ritual narratives performed during exorcism or blessing rites for the hearth (*kamado-barai*), earth (*Ujijin-barai*), wells (*Suijin-barai*) and for new houses (*watamashi*). Based on comparative analysis of narrative texts of *kamado-barai* and *watamashi* rites (multiple performances) this paper will examine the nature and characteristics of ritual texts and explore the relationship between the processes of memorization of ritual texts and oral composition in the performance of secular tales in the tradition of blind biwa players.

E-1-3 Dylan McGee (Nagoya University)

FUGETSUDO MAGOSUKE AND THE BUSINESS OF BOOKS IN EIGHTEENTH-CENTURY
NAGOYA

During the eighteenth century, the Fūgetsudō was one of the most commercially successful booksellers in Nagoya and the Tōkai region at large, in no small part because of its nodal position between important publishing houses in Kyoto and local cultural elites. While its most lucrative trade appears to have been in high-market scholarly works, the firm long prided itself on its inventory of *haikai* poetry collections, which reputedly drew Matsuo Bashō himself to visit the shop in Jōkyō 4 (1687) and made the Fūgetsudō into a cultural epicenter for local Bashō-school poets for over a century thereafter.

This paper examines how the Fūgetsudō's market position as a purveyor of *haisho* played a key role in its development from a retailer and financier of jointly published books in its early days to an independent publisher by the early Kansei period (1789-1801). A collection of over ninety letters addressed to a wealthy merchant family of Bashō-school poets in Narumi between Meiwa 8 (1771) and 9 (1772) attests to how actively the Fūgetsudō sought to cultivate a customer base, particularly among the local network of *haikai* poets. Moreover, close collaboration with its parent firm in Kyoto, along with smaller, dedicated publishers of poetry like Tachibanaya Jihee and Maruya Zenroku, can be seen to have leveraged the Fūgetsudō technologically, towards becoming the premiere venue in Nagoya for publishing poets like Yokoi Yayū (1702-1783) and Katō Kyōtai (1732-1792). In many ways, the history of the Fūgetsudō was one of books, buyers, and the Bashō school.

E-1-4 Xiaoyu Wang (University of Tsukuba)

MODERNITY AND TRADITION: STUFFED ANIMAL IMAGERY IN MASAOKA SHIKI'S HAIKU

Masaoka Shiki (1867-1902) is known for introducing the sketch method from European paintings in order to make haiku a modern Japanese literary genre. However, ambiguity between westernized modernity and premodern tradition can be observed in his works. This paper critically examines this ambiguity, focusing on Shiki's use of animal imagery, more specifically, of stuffed animals.

Although regarded as the representative of the modern haiku, most of Masaoka Shiki's haiku are difficult to be classified as modern sketch haiku. As Yasushi Inoue (2011) has pointed out, Shiki is not able to create haiku without his erudition of premodern Japanese literature. He integrated images of western natural history into a traditional Japanese literary aesthetic but did not follow the scientific objectivity required of naturalist western thought.

Surely Shiki had knowledge of western zoology, as the Tokyo Imperial University where he attended established a zoology course, and he even received a stuffed cuckoo from his friend. Yet his use of "stuffed" animal imagery derives as much from premodern haiku as from modern zoology. This ambiguity goes against the scientific tendency espoused by naturalism. Though Masaoka Shiki praised the sketch method and has the knowledge of western zoology, he still described "stuffed" animals in a generally traditional way: it is uncertain whether the cuckoo is alive or a taxidermy sample. Analyzing cuckoo images in his poetry, the paper reexamines Shiki's theory of *Shasei* [sketch of life].

E-1-5 Andrea Szilagyi (Japan Women's University)

YONE NOGUCHI'S PRESENTATION OF THE NOH PLAY MATSUKAZE

This paper discusses the perception and presentation of the Japanese Noh play Matsukaze in the translation of the poet and writer, Noguchi Yonejirō (1875-1947). Noguchi played an intercultural role by publishing articles in both English and Japanese languages in Japan and overseas, in which he introduced Japanese and foreign cultural elements. After developing a new point of view of the Noh theater, he started to introduce it in descriptive articles from 1907. These articles were followed by his explanatory English translations of Noh plays between 1915 and 1919.

The original English translation of Matsukaze is the only translation that has not yet been found, however, in 1919 it was translated into modern Japanese language by an anonymous third party and published in the journal *Nohgaku*. This was his only translation presented in Japanese before the contemporary society of Noh researcher's in Japan. For these reasons, this paper is focusing on the Japanese translation of Noguchi's article, comparing it with the original mediaeval Noh text.

The aim of this comparison is to discuss the elements and impressions of Matsukaze. These show the way in which Noguchi as a poet perceives Noh and the play Matsukaze. It also demonstrates which elements of Noh were presented for foreigners and could play a role in the contemporary foreign literary and theatrical society's perception of Noh.

E-1-6 Rafael Vinícius Martins (Kyushu University)

REPRESENTATION OF FEMININITIES ACROSS TIME: A STUDY ON KAZUKI SAKURABA'S
PASTICHE OF BAKIN

Kazuki Sakuraba is a novelist in contemporary Japan who has switched between the Light Novel and the popular novel market. Her works replete of a diversity of femininities, including the representation of issues such as complicated family relations, violence, gender and sexuality, have been highly evaluated, and she was awarded with a Naoki Award in 2007. Sakuraba's Fuse- *Gansaku: Satomi Hakkenden* is a novel published in 2010, in which she revisits her origins as a Light Novel writer, creating a dark fantasy story about the conflicts between humans and half-beasts based on Kyokutei Bakin's *Nansō Satomi Hakkenden*. In Sakuraba's novel, Bakin's son, Takizawa Meido, appears as a supporting character who is writing the (allegedly) real story behind his father's epic novel.

Sakuraba's novel not only suggests a revision of Bakin's popular story, she recreate the characters with new background and personalities. This paper proposes to analyze how the characters reimagined by Sakuraba reflect the new models of femininities (and in contraposition masculinities) in contemporary Japan. By adopting a comparative method, this analysis critically highlights the elements that transcend the almost 200 years that separate these works, and observes how the differences represent the social changes. This study is intended to add to an overview of the representation of femininities in Sakuraba's work, and ultimately discuss about feminine 'realities' in Japan during Heisei era.

E-2-1 Adrian Bercea (Kansai University)

AN ECOCRITICAL MICROCOSM: MIYAZAWA KENJI'S *FUR OF THE GLACIER MOUSE*

Miyazawa Kenji's *Fur of the Glacier Mouse* was published in Iwate Daily Newspaper in 1923, one year before the collection of short nine stories, *The Restaurant of Many Orders*. It was at times critiqued as inconsistent (Tatsuo Tsudukihashi) and considered a fable of the friction between Japan and Russia (Takahisa Kisa) culminating with the Nikolayevsk incident (1920). Although the story may have had the function to reactivate recent historical events in the memory of the readers of the time, nowhere in the text is a connection with Russia being suggested. Moreover, despite the vague description of the characters and the numerous puzzling aspects of the story, it is solidly based upon a city dweller-hunter-wilderness triadic relationship, also present in the story *The Restaurant of Many Orders* and which makes the backbone of *The Bears of Mt. Nametoko* written in 1927. While the main focus of the presentation will be to explain the concern with environmental balance expressed through this relationship, ultimately I will also indicate other sensitive environmental topics such as dwelling, ecoterrorism or animal rights, which are interwoven in the text. I hope thus to achieve a double purpose: to shed light upon those parts of the narrative which have been so far considered inconsistent or incomprehensible and to reposition the work as one that compiles many of the motifs identified in Miyazawa's latter writings, despite being rather critically neglected.

E-2-2 Maria Roemer (Newcastle University)

**FREETER, EQUAL, FAILURE? PRECARIOUS MASCULINITIES AND LOVE IN ABE KAZUSHIGE'S
EARLY FICTION**

Japanese writer Abe Kazushige's fiction describes the worlds of men. However, research on the author has not analyzed his novels and short stories from a perspective of masculinities studies yet. This paper closes this gap: it argues that Abe's *Amerika no yoru* (1994), *Minagoroshi* (Massacre, 1998) and *Triangles* (1997) destabilize hegemonic notions of manliness by feminizing their male protagonists. All of them are attached to women who are absent. They spend their time waiting for these women's attention. Men waiting for women is a feminization of them according to Roland Barthes theory of romantic love.

This paper relates Barthes' trope of male waiting to cultural narratives on shifting male identities in post-bubble Japan. Tadao, Ōta and Suzuki are *freeters*. In 1990s Japan, being a male flexible worker did not correspond to the image of hegemonic masculinity projected by the *salariman*. Moreover, not being able to be the breadwinner of a family made it difficult for male *freeters* to hold heterosexual relationships (or get married), which society in turn considered as a major male failure.

This paper analyzes through what specific images *Amerika no yoru*, *Minagoroshi* and *Triangles* evoke the male waits of their protagonists as complications of romantic love. It highlights these complications as possible expressions of the men's insecurities based on their professional choices. In doing so, the paper offers, for the very first time, a reading of the three pieces through the lens of masculinities studies.

E-2-3 Jui-an Rae Chou (National Chiao Tung University)

"SUBTLE EROTICISM": QUEER IDENTIFICATIONS BETWEEN MARGUERITE YOURCENAR, MISHIMA YUKIO, AND SUGA ATSUKO

Photographic trends in Japan during the Heisei Era have been multiple and complex. However, despite the sheer number of artists and produced works, the surveys to date have tended to emphasize certain narratives related to just a handful of well-known photographers. Established figures in the industry, along with critics, have dominated the academic discourse leaving the significance of innumerable other artists vastly underexplored.

This paper will focus on photographic representations of alienation and ahistoricism in Japanese photography during the first two decades of the Heisei Era. I will discuss the sense of historical forgetfulness that permeated Japan at the end of the 20th century and beginning of the 21st. My aim is to interrogate images made by art photographers such as Imai Tomoki, Sasaoka Keiko, and Sanai Masafumi in order to untangle views of social and affective space. As Yoneyama (1998) points out, the reality of postwar in late modernity was characterized by a sense of history that tends to dissipate, "even when the desires of the real and the original are intensified". In the same light, critic Sawaragi Noi claims that the Japan of the 1990s was "enclosed in a vicious circle of ahistoricism" (Sawaragi 1998).

I will argue that these processes are imbricated in the cultural representations of late 20th century capitalism and its logic, where Japan struggles with the sense of alienation brought about by hyper consumerism, phantasmatic urban spaces, and the dialectic between a forgotten/imagined past and a visual search punctuated by the affective dimension of desire.

E-2-4 Joanna Swit (Jagiellonian University)

QUEER NON-IDENTITIES IN ITO AKARI'S *NAMAE MO YOBENAI*

Novels written on women-loving-women can be broadly grouped into three categories: ones about lesbians or bisexual women written by mainstream, heterosexual authors; ones whose characters are romantically and/or sexually interested in other women but do not identify as gay; and ones by out lesbian or bisexual women whose characters also identify as such (Summerhawk, Hughes ed. 2008). Itō Akari's *Namae mo yobenai* (2015) can be classified as part of the second category.

Three of the characters appearing in the novel are perceivably queer: Ena – the main heroine, who struggles with haphophobia but finds happiness in a relationship with a woman, Ena's best friend – the gender non-conforming Melissa, who works as a man but only wears gothic lolita clothes in their free time, and Ena's lover – a woman in many ways devoted to her husband. None of them, however, identify themselves as LGBTQ+.

This is not unusual in literary works and media, especially regarding lesbians and bisexual women. Kuroiwa (2016) notes that while gay men appearing on the pages of mainstream novels quite often either identify themselves as gay or are called so by others, that is not the case for women-loving- women. At the same time, Japanese popular culture quite often employs a variation of the stereotypical 'gay best friend', the *onee-kyara*, whose characteristics do in part match Melissa's.

The question I would like to pose in my paper is whether the lack of identities in Itō's novel is unconscious stereotyping or is it a conscious choice that echoes the characters' disorientation within a heteronormative society.

E-2-5 Lenin Emmanuel Gutierrez Cervantes (Nagoya University)

HINO, THE ROGUE POET: AVANT-GARDE, EROTICISM AND FICTION IN HAIKU

In 1934, Hino Sōjō (1901- 1956) published *Miyako Hotel* in *Haiku Kenkyu* magazine. This sequence of ten haiku poems, supposedly drawn from Hino's own personal experiences, depicts a couple on their wedding night. The subject matter sparked a polemic over the place of eroticism in modern haiku, and led many poets to question Hino's status as a poet. The controversy over *Miyako Hotel*, and numerous other scandals thereafter, would eventually lead to Hino's expulsion from the *Hototogisu* haiku magazine circle, which at the time was comprised mainly of the late Shiki Masaoka's (1867- 1902) followers.

Hino's ten-poem sequence present views that challenged what poets at the time deemed as modern haiku. For instance the inclusion of eroticism, modernist, and avant-garde tendencies, such as the use of foreign words. Another aspect is the use of fictional elements in haiku versus non-fiction. Allegedly, Hino's main offense was that he claimed that *Miyako Hotel* was not based on his most recent honeymoon trip. This presentation offers a close reading of these poems and the critiques made by poets contemporary to Hino that prompted the controversy around the *Miyako Hotel* sequence, in order to elucidate the views on haiku from both Hino's detractors and supporters.

E-2-6 Alina-Elena Anton (Kobe University)

INTERSECTIONS OF SILENCE AND MEMORY: KAZUO ISHIGURO'S *A FAMILY SUPPER* AND
HARUKI MURAKAMI'S *BLIND WILLOW*, *SLEEPING WOMAN*

Kazuo Ishiguro's overarching interest in the workings of memory and remembering, as well as in uncovering "our illusory sense of connection with the world" is well-acknowledged. Haruki Murakami has built himself a reputation as a writer of strange, yet powerful and complex fiction—whether in short-story or novel form. Ishiguro's earlier texts are full of words and details that remind readers of Japan, or rather his own half-remembered, half-imagined Japan. Murakami's writing, on the other hand, shows a conspicuous absence of Japanese culture and a marked preference for Western cultural icons, despite the texts being produced originally in Japanese and only afterwards published in English translation. How, then, do the two writers intersect across national and literary borders, beyond their presumably shared heritage as authors of Japanese descent? This study explores the ways in which Ishiguro and Murakami—both celebrated contemporary writers based in very different cultural, linguistic and geographic areas—employ *silence* and *remembering* as narrative devices to pen two short stories as rife with potentialities for meaning and symbolism as they are tense and sparse in explicit communication.

E-3-1 Daniel Poch (The University of Hong Kong)

HEROIC ADULTERY: UNCOVERING “LITERATURE” IN NATSUME SOSEKI’S NOVEL
SOREKARA

Natsume Sōseki (1867–1916), canonized today as one of Japan’s most famous novelists, was in fact highly suspicious of the modern novel (*shōsetsu*). An important reason for his suspicion was the novel’s focus on male-female love and desire, in line with the new Meiji concept of “literature” (*bungaku*) based on Western models. This generic orientation radically differed from the traditional Sino-Japanese understanding of “literature” in which Sōseki was still steeped—an understanding that emphasized the ethical, political, and even heroic mission of texts deemed “literary.” Yet beginning in 1907, the year when he joined the Asahi newspaper as an in-house writer, Sōseki started to produce novels that dramatized the intricacies of love between men and women. My presentation seeks to shed new light on this seeming paradox through a rereading of the novel *Sorekara* (And Then, 1909). This novel presents the loss of ethical values and feelings, associated with a male homosocial past, as the civilizational crisis of Meiji modernity. But its plot, I argue, also hinges on the possibility to retrieve ethical, even heroic, acts and emotions through an adulterous love. The problematic conflation of adultery and ethical heroism, however, leads to an affective and narrative breakdown, explored in particular in *Sorekara*’s sequel, the novel *Mon* (*The Gate*, 1910), that I briefly discuss at the end. Uncovering the ruptures produced by competing notions of “literature” at the heart of these narratives, my presentation historicizes Sōseki’s literary project and its contradictions at a moment of radical historical change.

E-3-2 Tsukasa Izumi (Toyohashi University of Technology)

THE ILLUSORY AKUTAGAWA PRIZE: KENJIRO NAGASAKI'S „THE STORM OF THE PROVINCIAL CITY” AND TATSUZO ISHIKAWA'S „THE PEOPLE”

Kenjiro Nagasaki(長崎謙二郎, 1903-1968) is a novelist who took an active part in the Japanese literary world from the 1920s to 1940s and published several works in literary magazines. However, he has been forgotten by almost everyone. Nagasaki was a friend of Tatsuzo Ishikawa (石川達三, 1905-1985). In 1933, they submitted their works together to the Kaizo Literary Prize in the category for new writers. Nagasaki's work is “Akai kaze (Red Winds, 赤い風) and Ishikawa's is “Sobo” (The People, 蒼氓). Both their works failed to win the prize. However, two years later, Ishikawa's “Sobo” won the first Akutagawa prize, and he became a renowned novelist in modern Japanese literary history.

In 1956, Nagasaku, who had distanced himself from commercially popular literature mentioned Ishikawa's winning in his essay. He said that he was unlucky (in other words, Ishikawa was lucky to have won). Possibly Nagasaki was envious of Ishikawa. Nevertheless, in order to consider the relation between literary youth and literary prizes in the 1930s it is important to analyse “Akai Kaze” in comparison to “Sobo.” “Akai Kaze” was renamed “Chiho No Arashi” (The Storm of the Provincial City, 地方の嵐) and published in December 1934. In analysing “Chiho No Arashi,” I also explore issues surrounding the first Akutagawa Prize.

E-3-3 Wayne Arnold (The University of Kitakyushu)

JAPANESE FAN LETTERS TO HENRY MILLER

Accumulated over the decades, the bulk of fan mail sent to Henry Miller (1891-1980) contains a surprising number of letters from Japan. Reaching the peak of his popularity in Japan during the 1960s and 1970s, Miller's Japanese readers began sending fan mail in both English and Japanese to the American author. In more than one instance, Miller replied and even began an extensive correspondence with the admirer. The purpose of this presentation is to examine two types of Miller's fan mail to answer the following question: what defines a typical fan mail from that which sparks the beginning of a correspondence? By looking at the Japanese fan letters in the archival materials at the University of California, Los Angeles, from both one-time writers and those that developed into regular correspondents, I will expand on the critical discussion surrounding fan mail by considering what may have been Miller's motives in responding to particular letters arriving from a country to which he was strongly attracted. As a foremost scholar on fandom, Mark Duffett has discerned that in some cases fans wrote and either distanced themselves from the icon, or "identified with their heroes by expressing shared individualism and rebelliousness" (*Understanding Fandom*, Bloomsbury 2013, p. 51). Japanese fans share the common trend of desiring to engage with a celebrity, yet Miller's literary themes of individualism and rebellion against society appear as a key theme in the fan letters from his Japanese readers.

E-3-4 Yuko Yamade (Meiji University)

AN ANALYSIS ON TAMURA TOSHIKO'S MIGRANT WORKS AFTER THE NORTH AMERICAN PERIOD

Tamura Toshiko is one of the important Japanese feminist writers in the Taisho and early Showa eras. In this period there were several female writers who visited foreign countries, such as Hayashi Fumiko and Yosano Akiko, and they started to incorporate foreign feminist ideas in their works. Then, their works were highly evaluated as “new” feminist writings in this period.

Tamura Toshiko not only visited, but migrated to foreign countries. She first left for Vancouver, Canada, where she worked as a journalist. After her stay in Canada for 18 years, she went to California and then, went back to Japan.

It was after she was back in Japan that Tamura wrote her migrant experiences in her literary works, such as *Small Steps* (『小さき歩み』, 1936) and *California Stories* (『カリホルニア物語』, 1938). Even though these Tamura's migrant works have not been fully evaluated yet, if we use the recent literary theories, including migrant writings, translation studies and feminism, we will be able to reevaluate them.

Thus, in this analysis, I would like to explore the salient characteristics of Tamura's migrant works in which she described her experiences in North America. By so doing, I would like to claim that Tamura Toshiko is not only an important Japanese feminist writer, but also a pioneer of Japanese migrant women's literature in the early 20th century.

E-3-5 Yukari Yoshihara (University of Tsukuba)

SHOHEI OOKA AS A CULTURAL COLD WAR WARRIOR – COMPLICITY OR RESISTANCE?

Shohei Ooka (1909-1988) makes critical interventions into the cultural and political U.S. hegemony in Cold War Japan by creating his fictions (*Furyoki* 1948; *Hamlet's Dairy* 1955) as allegories of Japan under U.S. domination.

He fought two wars: WWII and cultural cold war. Based on his experience as a POW of American forces in the Philippines during WWII, he wrote *Furyoki* (*Taken Captive*). In the novel, by quoting from *Robinson Crusoe* ("tis as reasonable to represent one kind of imprisonment by another"), Ooka insinuates that 'imprisonment' of Japanese POWs during the war in the novel is intended as an allegory of Japan under the Allied occupation ('imprisonment by another'). When the Rockefeller Foundation sponsored him to visit the U.S. and Europe (1953-54), some criticized him that he, who had been a POW in the war, was now a prisoner of cultural cold war. In the U.S.-Europe travelogue, Ooka records strong sympathy he felt to Caliban (Shakespeare, *the Tempest*) – produced as a native American struggling against Prospero, European colonizer. Creatively adapting Shakespeare's canon, he creates *Hamlet's Diary*, in which Denmark under Norwegian military occupation is intended to be an analogue to Japan under Security Treaty. As a cultural cold war warrior, Ooka continued guerilla wars against American domination.

In this presentation I will argue that literature in cold war cannot be free from socio-political situations, but at the same time, literature can also be a means resistance against social, cultural and political hegemony of the U.S. in the global cold war.

E-4-1 Lucile Druet (Kansai Gaidai University)

OF SILK AND WIT: THE ROLE OF TAISHO FASHION IN JUN'ICHIRO TANIZAKI'S
CHIJIN NO AI

Jun'ichirō Tanizaki is well known for employing the dramatic changes that occurred in the Taishō era in the roles of women, attitudes toward marriage and love (*ai*) as material for his novels. For *Chijin no Ai* (1926, trans. as *Naomi*), he based his fiction on Taishō urban culture, as seen in the relations between the Eurasian-looking Naomi and Jōji, the newly turned gentleman who was a “bumpkin at heart”.

This presentation focuses on Tanizaki's use of Taishō fashion — both kimono and *haikara* — to crystallize the issues the couple is facing and to further give depth and substance to the characters, particularly Naomi.

Naomi is meshed in sartorial and behavioral preoccupations that are represented through the described outfits — conveying information about her personality, her status, her manipulative tendencies etc. Trends in Taishō fashion as seen in period materials (including magazines and film) are used to map her different transformations in detail.

May it be a hand-me-down *Meisen* kimono or a formal silk *furisode*, the mantle she sports while hanging out with her „boyfriends“ or a crepe French dress, Naomi's clothes are pivotal to the narrative, forming an ever versatile image of a person oscillating between East / West, navigating between figures such as the Ginza waitress, the student, the prim Hollywood actress (Mary Pickford), the tomboy, the vamp (Priscilla Dean), the moga, and thus demonstrating the role of fashion in Tanizaki's sensitive portrayal of the relation between fashion and character, fiction and reality.

E-4-2 Yosuke Kobayashi (Hijiyama University)

THE TEXT OF FIRST MODERN POPULAR SONG: “KATYUSHA NO UTA” AND SEVEN-AND-FIVE SYLLABLE METER

“Katyusha no Uta” (カチューシャの唄), or “The Song of Katyusha”, written by Shimamura Hogetsu (島村抱月) and Soma Gyohu (相馬御風), sung by Sato Chi-yako (佐藤千夜子), is a play song of Hogetsu’s drama “Fukkatsu” or “Resurrection” (1914), and is known as the first Japanese popular song in modern days.

The words of “Katyusha no Uta”, as well as the words of many other popular songs in the Meiji and Taisho eras, are characterized by seven-and-five syllable meter. In this sense, a similar structure is found between the text of popular songs and the fixed form poetries in the Meiji and Taisho periods. On the other hand, the lyrics of „Katyusha no Uta” are decisively distinguished from fixed form poetry by the interjection „La-la” which has no function other than matching the lyrics to the melody.

In the field of study of Modern Japanese Literature, the lyrics of popular songs have not been paid enough attention. However, when focusing on the lyrics of popular songs, we should be able to find an important key to describing the history of Japanese poetry and prosody.

In this paper, I will analyze the text of “Katyusha no Uta”, in order to clarify the relationship between popular songs, poetries, and traditional seven-and-five syllable meter of the Japanese language.

E-4-3 Lei Hu (Washington University in St. Louis)

MUSIC, MELANCHOLY AND URBAN SPACE — AN ANALYSIS OF NAGAI KAFU "A SONG FROM FUKAKAWA" (FUKAKAWA NO UTA, 1909)

This paper examines the evocation of melancholy in Nagai Kafū's (1879-1959) short story, "A Song from Fukakawa" (Fukakawa no uta, 1909). I look at how melancholy as an emotion is crafted through the suggestions of the sound of the Utazawa music (Utazawabushi), a popular music style circulated in the pleasure quarter since the Edo period (1603-1868). I argue that the story can be read as Kafū's social critique; the protagonist's misgivings about Meiji Tokyo's (1868-1912) urbanization development are expressed through his melancholic state of mind summoned and reinforced by his actions of hearing and singing of the Utazawa music.

In the story, melancholy is evoked through a juxtaposition of the dissonance of train noises and the harmonious, beautiful melody of the Utazawa music. In modern Japanese literature, trains and railways are popular symbols of modern, urban developments in Japan's major cities. Using Sigmund Freud's theories on melancholia and loss, I show in my analysis that the sad melody of the Utazawa music can be read as a vehicle, which enables the protagonist to indulge himself in his melancholic state of mind, caused by his refusal to accept the loss of the Edo past. The tune and lyric of the Utazawa music conjures forth an imagined city space of the Edo Shitamachi, an invented past that to the urban dweller is his spiritual home, which has been destroyed as a result of the urbanization development in Tokyo during the modern era.

E-4-4 Kyoko Matsuyama (Komazawa Women's University)

IMAGE OF TRUE LOVE AND UNREQUITED LOVE IN BLACK BUTLER BY YANA TOBOSO AND
SHAKESPEARE:

SHAKESPEARE'S QUOTE AND THEIR USE IN BLACK BUTLER

The use of quotations in Japanese manga are like any other literary works are rather common. The difference may be that whether the source of the quotation is clearly stated or not. But some quotations are so popular that there is no necessity in stating the source. Quotations from Shakespeare's *Romeo and Juliet* could be considered as such even in Japan. And sometimes it is easy to point out the source or the original quotation even in the form of parody or in translation. Then the question comes to what is the purpose of using such quotations and what kind of image the author is trying to pass onto their readers with the use of quotations. This paper will discuss the use of quotations in volume 3 of Yana Toboso's *Black Butler*. In *Black Butler* Shakespeare's words are first translated into Japanese then used out of context. This translation and transformation of context changes the nature of the quotation from romance to comedy. By analysing this scene and other related episodes it would reveal the change in the nature of the quotation and also by discussing the change in the media it is provided: from manga to animation, this change in the media adds another dimension to the quotation being from being read to spoken: from actively reading the quotations to passively listening to the quotations being spoken.

E-4-5 Yu Umehara (University of Tsukuba)

ANNE-NESS'S APPEAL: ANNE OF GREEN GABLES IN JAPANESE GIRLS' MAGAZINES

In 1952, the year of the end of the US occupation of Japan, *Anne of Green Gables* (1908), a novel by Lucy Maud Montgomery, was translated into Japanese for the first time. It became a bestseller and educators suggested that the novel was instrumental in teaching Western family values and individualism. The pre-war patriarchal system had lost its power, a shift symbolized by the enactment of the new (American-authored) Japanese Constitution that guarantees gender equality.

Scholars such as Irene Gammel have pointed out that *Anne of Green Gables* was well accepted in Japan due to its themes of new “womanhood” and new (that is, Western) family ideals. However, it is important to note that *Anne* captured Japanese readers as a girl character. Japanese magazines for girls introduced *Anne* with illustrations to feature *Anne's* world and things—or *Anne-ness*—which had unique appeal, such as Edwardian fashion, Victorian interior design, and farmers' cooking. *Anne of Green Gables* needs to be analyzed in a broader context of postwar Japanese girls' culture.

I will shed light on how Japanese school girls' magazines played an important role in the acceptance of *Anne of Green Gables*. Specifically, I will analyze girls' magazines such as *Shogaku Yo-nensei* [Fourth Grade Elementary School] (1924-2012) that ran feature articles about *Anne*, using illustrations to trace *Anne-ness* as the gist of girlhood in the work. As I hope to show, magazines depicted *Anne* not as a poor orphan girl's story but as a guidebook to attractive British Edwardian culture in Canada. Eventually, *Anne-ness* helped create spin-off genres such as *Anne* cooking books, *Anne* sewing books, and *Anne* guidebooks of Prince Edward Island.

E-4-6 Yuka Takahashi (University of Tsukuba)

LOOKING INTO THE POLITICAL DISORDERS IN JAPAN THROUGH *THE TWELVE KINGDOMS*
SERIES BY FUYUMI ONO

The Twelve Kingdoms (1991-) is a series of fantasy novels, written by Fuyumi Ono, and one of the bestsellers in Japan. The Twelve Kingdoms are islands and their societies are similar to ancient China. In *The Twelve Kingdoms*, there are some people called “Kaikyaku” (海客), who were blown to the Twelve Kingdoms from Japan by a magical storm. Interestingly, the large level of changes frequently happened to Japan, such as wars, famines and the student activism, every time when Kaikyaku comes to the Twelve Kingdoms. Also, when they were in Japan, most of them had experiences of expulsion from society. They could also be called “the people omitted from the authentic history”. Additionally, politics are indispensable to establish the nation in the Twelve Kingdoms, and women have authorities to govern their kingdoms as the ruler. It can therefore be said that *The Twelve Kingdoms* is a political fantasy. This study will consider the Twelve Kingdoms as the parallel universe of Japan, and it would lead us to recognize that the author Ono is putting the keen criticism and casting doubt on modern Japanese society throughout *The Twelve Kingdoms*. From the viewpoint of gender, minority and politics, this study will focus on the roles people who left Japan play in this story, and reading through their words and descriptions would prove that *The Twelve Kingdoms* series could be one of the methods to reconfirm the current issues of Japan in a critical way.

E-5-1

Panel

PICTURE SCROLLS AND ILLUSTRATED BOOKS IN 17TH CENTURY JAPAN

Panel organizer: Tanikawa Kei'ichi (National Institute of Japanese Literature)

With the advent of the 17th century in Japan, the production of illustrated scrolls--a genre of picture scroll with accompanying text--played a significant part in the cultural activities of court and warrior elites. It was, for example, during this period that the outstanding exemplar of this genre - works in the so-called Nara *ehon* style - were produced in ever greater quantities, attaining their peak at some point in the Kanbun and Enpō eras (1661-81). At the same time, the 17th century also witnessed the appearance of a great number of printed books containing illustrations. These spanned a diversity of texts, from poetry collections to fictional works of *kana zōshi* or *ukiyo zōshi*, with the vast majority of such editions being printed by woodblock.

To investigate this eclectic mix, this panel dispenses with those disciplinary boundaries that artificially segregate illustrated manuscripts (picture scrolls as well as Nara *ehon*) from printed books with illustrations belonging to the same period--and indeed the boundaries separating medieval literature from the adjacent literature of early modernity. By approaching these illustrated works under such a comprehensive framework, as all being equally the artistic products of a shared 17th century, this panel explores at a more basic level the production of texts accompanied by illustrations as a phenomenon unto itself.

In addition, the presentations constituting this panel also function--to varying degrees--as examples of the premodern archive resources (particularly in digitized form) of the National Institute of Japanese Literature being put to use.

Shiori Kume (National Institute of Japanese Literature)

ON THE FRAGMENTARY ILLUSTRATED SCROLL *EBOSHI-ORI MONOGATARI EMAKI* (NATIONAL INSTITUTE OF JAPANESE LITERATURE ARCHIVES)

The subject of the illustrated scroll *Eboshi-ori monogatari emaki*, a story depicting the coming of age ceremony (*genpuku*) of Minamoto no Yoshitsune, was in its origin a work in the repertoire of the performance genre known as *kōwaka-mai*, a popular artform in Japan across the 15th-17th centuries. Examining a fragment of this illustrated scroll surviving in the archives of the National Institute of Japanese Literature, along with other examples of the work belonging to the same textual line, this presentation will consider the properties and trends characteristic of *kōwaka*-based illustrated scrolls and manuscripts at the very earliest period of such texts' production.

Tomoko Koida (National Institute of Japanese Literature)

ILLUSTRATIONS IN PRINT AND THE PRODUCTION OF ILLUSTRATED SCROLLS IN THE LATTER 17TH CENTURY: THE CASE OF THE ILLUSTRATED SCROLL *KOYASU NO HONJI* (NATIONAL INSTITUTE OF JAPANESE LITERATURE ARCHIVES)

The Kanbun and Enpō eras (1661-81), traditionally considered a golden age for Nara illustrated books and scrolls, witnessed an increase in the production of manuscripts containing multiple-colored illustrations, from the lavishly decorated illustrated scrolls commissioned by daimyō households individually to the kind of rectangular-sized Nara illustrated books that were produced en masse. A large amount of such material is still extant, and the classification and analysis of this corpus continues apace today. Using in particular the case of the work *Koyasu no honji*, an illustrated scroll recently acquired by the National Institute of Japanese Literature, this paper explores the situation of illustrated scroll production in the latter 17th century, and its relationship to the contemporary culture of print.

Ken'ichi Kansaku (National Institute of Japanese Literature)

ILLUSTRATED POETRY COLLECTIONS IN THE MEDIUM OF PRINT: THEIR HISTORY AND
DEVELOPMENT DURING THE EARLY EDO PERIOD

Over the course of the Edo period, how many illustrated editions of poetry collections appeared in the medium of woodblock print? Under exactly what conditions, processes, and schedules did the initial carving (*kan*), print-usage (*in*), and eventual repair (*shū*) of the woodblocks used to produce such editions actually take place? In this paper, building upon the foundation laid by the findings of historical print-medium bibliographical research, I present a synoptic treatment of those issues central to the field today. I focus in particular on the works *Hyakunin isschu zōsanshō* (1678/ Enpō 6) and *Kumoi no sakura* (1683/ Tenna 3), exploring various problems of each work's literary, and also cultural, historiography.

Yukiko Miyamoto (National Institute of Japanese Literature)

17TH-CENTURY JAPANESE LITERATURE AND TEA CULTURE AS SEEN FROM THE ARCHIVES
OF THE NATIONAL INSTITUTE OF JAPANESE LITERATURE:
THE WORKS OF IHARA SAIKAKU

The 17th century is that period during which the art of the tea ceremony became established as a standard feature in the cultural education of Japan's upper classes. It was also in this period that the popular literary genre of fiction known as *ukiyo zōshi* came into being through the writings of the author Ihara Saikaku, several of whose works in fact make reference to the tea culture thus so recently established as part of the curriculum. This presentation explores such uses of the tea culture in Saikaku's oeuvre, taking advantage in particular of the graphic tools and archives available in the *New Database of Premodern Japanese Works*.

E-6-1

Panel

THE INHERITANCE AND LOCALIZATION OF CHINESE SCHOLARSHIPS IN
MEDIEVAL AND EARLY MODERN JAPANESE DOCUMENTS

Panel chair: Yiding Huang (Kyoto University)

Following the circulation of books, cultural and academic communications started to grow and prosper among East Asian countries around the 13th century. From the medieval period, Japanese scholars inherited the knowledge and understanding of Chinese culture from the Heian period, and further acquired new academic accomplishments from China during Song, Yuan, Ming, and Qing, and from the Korean Peninsula during the same age. On the other hand, they were actively promoting localization of academic knowledge through reinterpretation, creation, and improvement in multiple areas including linguistics, literature, and even medical documentation, showing new characters in the new age.

The panel consists of five studies about the adoption and localization of Chinese culture by Japanese scholars. The articles will discuss the appearance and development of Chinese scholarships in medieval and early modern Japanese documents based on *Wakan kensaku-shu*, *Wakan roei-shu commentary*, *Gozan Bungaku*, *Yuhap*, and philological studies on medical texts, to reveal the special roles of Chinese culture in Japanese scholarships from the medieval period.

Yiding Huang (Kyoto University)

COLLECTIONS OF JAPANESE AND CHINESE POEMS IN THE KAMAKURA PERIOD –
THE STRUCTURE OF *WAKAN KENSAKU-SHU* (和漢兼作集)

Wakan kensaku-shu is an anthology of Japanese waka and Chinese poetry compiled during the Kamakura Period. There are several examples of mixed Japanese and Chinese poetry collections that predate the *Wakan kensaku-shu*. These include Sugawa no Michizane's *Shinsen manyo-shu*, Oe no Chisato's *Oe no chisato-shu*, and the most famous example of the genre: the *Wakan roei-shu* by Fujiwara no Kinto.

The structure of *Wakan roei-shu* has been proved to be a mixture of *Chokusen waka-shu*, (imperialy-commissioned Japanese anthologies of waka), and Chinese *Leishu*, a genre of reference books historically compiled in East Asia. The Waka poems in *Chokusen waka-shu* are arranged in a seasonal order, while *Leishu* is composed of a catalog of various themes. Therefore, the structural feature of *Wakan roei-shu* contains both features.

As an anthology of both Waka and Chinese poems, *Wakan kensaku-shu* was supposed to have similar structural features with *Wakan roei-shu*. However, in this presentation, new evidence will be shown that the structure of *Wakan kensaku-shu* is more relative to *Shoku kokinwaka-shu*, the 11th *Chokusen waka-shu* edited in the Kamakura period, than *Wakan roei-shu* or any other anthologies. This fact can not only be considered to be an unprecedented structural pattern in the history of anthology of Japanese waka and Chinese poetry, but also point to the potential identity of the compiler of *Wakan kensaku-shu*.

Yu Huang (National Institute of Japanese Literature)

A STUDY OF THE INFLUENCE OF THE FOUR BEAUTIES OF ANCIENT CHINA ON MEDIEVAL JAPANESE LITERATURE: FOCUSING ON *WAKAN ROEI-SHU* (和漢朗詠集) COMMENTARY

According to legend, Xi Shi, Wang Zhaojun, Diao Chan and Yang Guifei are known as the Four Beauties, the most beautiful women of ancient China. Needless to say, they have left lots of legends and inspired many great Chinese classical works, such as Bai Juyi's famous poems *Changheng*. These Chinese classical works were transmitted to Japan and have influenced Japanese classical literatures in many ways. This study will focus on the legends of the Four Beauties in *Wakan roei-shu* commentary, a group of works established from the late Heian Dynasty to the Edo period, which are important materials of the commentary literature in medieval Japan, and compare the discourse of the original texts of the Chinese classical works and the citations in the Japanese classical works to explore the differences and the cultural backgrounds. For example, there is a story in *Kenbunkei Wakan roei-shu* commentary that Xi Shi had an adulterous affair with Pan Yue, which is impossible because they lived in different times. The background of this story is the influence of the images of Xi Shi and Pan Yue which have been developed in the medieval narrative and annotation.

Huayu Li (University of Tokyo)

DESCRIPTION OF FRAGRANCE IN MEDIEVAL JAPAN'S CHINESE POEMS — TAKING THE ACCEPTANCE OF HUANG TINGJIAN (黃庭堅) BY JAPANESE ZEN MONK BANRISYUKU (萬里集九) AS AN EXAMPLE

Since the introduction of a wide variety of fragrance from South China to Japan along with the Buddhism in the 6th century, incense has become a major presence on Japanese culture. During the Muromachi period, as the input of incense increased, the incense was gradually used not only by the aristocracy, but also by the civilian.

In the late Muromachi period, the number of poems in Gozan literature (五山文学) increased, and there were many poems use incense as title, such as *the return of the soul incense* (返魂香). The performance of the poems is also be-

coming more and more abundant, which draws a lot of words from Zen and Song poetry. Huang Tingjian's *Zen in fragrance consciousness* has had an important influence on the performance of the fragrance in Gozan literature, and the expression paradigm of learning Zen through smelling the scent has gradually developed. This study sorts out the performance of fragrance in Gozan literature, focuses on the content and expressions of the poems, and discusses the influence of the poems in Gozan literature by Huang Tingjian of Song Dynasty. And further explore the influence of the spirit of poetry of fragrance on the formation of the Japanese fragrant CULTURE (香道).

Huijing Yang (Kyoto University)

THE EVOLUTION OF NATIVE READING OF CHINESE CHARACTERS AS OBSERVED THROUGH
EARLY KOREAN BOOKS IN JAPAN: CENTERING ON YUHAP (類合)

Chinese writing was probably known in Korea and Japan before Han times. Nowadays, The Korean modern writing system does not use Chinese characters, while on the contrary in Japanese, there is a tendency to increase the number of regularly-used Chinese characters. Given their long experience with Chinese writing, it is not surprising that the Koreans and Japanese have added specifically native readings and meaning to certain genuinely Chinese characters.

Bearing that in mind, this paper deciphers and explicates Wakun and Saegim through an old book *Yuhap*, which was found in Library of Graduate School of Letters, Kyoto University. As a result of large quantities of old Korean books have been preserved in Japan, there are various editions of *Yuhap* that still exist today.

Yuhap is known as a beginner-oriented textbook of Chinese characters in Korean from the 16th century onward. It contains 1512 characters, each used only once. The entries give both Sino-Korean borrowings and native Korean readings for Chinese characters. In this edition, both Sino-Japanese borrowing and native Japanese readings for Chinese characters are also noted. Thus, The *Yuhap*(Kyoto Univ. edition) remains a standard Korean and Japanese source of information regarding 16th centuries native readings.

This research surveys the evolution of native readings of Chinese characters - focusing on the development of writing systems that use borrowed Chinese characters, the adoption and adaptation of character shapes and handwriting styles in Korean and Japanese.

Gaoya Cheng (Kyoto University)

THE EMERGENCE OF SCHOOL OF EVIDENTIAL STUDIES OF MEDICINE IN 18TH AND 19TH CENTURY JAPAN: WITH SPECIAL REFERENCE TO QING'S EVIDENTIAL SCHOLARSHIP

Evidential scholarship, or *Kaojuxue*, a philological study of classic references via evidential analysis and critique, which culminated in China during mid-Qing period, was imported to Japan via books. During late Edo period when its methods were commonly used by Japanese Confucianists, evidential scholarship emerged in the field of medicine, marked by the School of Evidential Studies of Medicine, or *Kōshō igaku-ha*. Those scholars applied methods from Qing's evidential scholarship to the study of medical classics, making accomplishments which were later brought back to China and received high valuations. Such unique phenomenon made their works noticed and applied. Although researchers have realized the influence of *Kaojuxue* on the School, there has rarely been thorough study on such relation.

To reveal the connection, one would first focus on the Taki family whose members were considered as the representatives of the School. Consisting of leading figures of Kampo (traditional Chinese medicine), the Taki family had been managing the *Igakukan* – Bakufu's official medical school, considered as the center of development of the evidential scholarship of medicine and the School – for generations. Meanwhile, the Taki family had close ties with Confucianists, hence was considered as a crossing point of evidential scholarship in Japan.

In this article, we will discuss the writings, book collections, and scholarly communication of the Taki family, from the perspectives of its reading, commenting, and utilizing of Qing's evidential studies, to reveal the historical influence of Qing's evidential studies on the School of Evidential Studies of Medicine and their connections.

E-7-1

Panel

SENSE AND SENSIBILITIES IN THE MEIJI APPROPRIATIONS OF THE
EUROPEAN LITERATURE

Panel chair and discussant: Hajime Saito (University of Tsukuba)

The Meiji era (1867-1912) still deserves critical attention simply because Japanese people wholeheartedly experienced a great change. In the four decades and five years, the Japanese people and their set of minds have been greatly changed after the Edo shogunate (1603-1867) and its longstanding system of values were violently denied. Some of the Meiji people learned to internalize what was immediately brought from the Western countries, others didn't. Our examination in this panel of their internal and social struggles for and against the Western modernization of the Japanese society helps understand part of the ways in which Japanese people's sense and sensibilities that are still dominant in the twentieth first century was newly created and has been gradually established in the Meiji era. Three scholars of comparative and English literature will focus on three Japanese famous (and less famous) writers in the Meiji era – Aeba Koson, Natsume Soseki and Kuroiwa Ruiko – in order to illustrate the ways in which they translated, interpreted and appropriated the literary works of their counterparts in the contemporary European society – Charles Dickens, James Thomson and A.M. Williamson. Our textual examinations of the literary representations of the newly established concepts particularly in terms of tradition, season and time will uniquely show what was actually in the past, what is available in the turbulent present and what will probably be in the unstable future.

Motoko Nakada (University of Tsukuba)

THE NEWSPAPER SERIALIZATION OF AEBE KOSON'S "KAGEBOSHI": MODERNIZATION AND TRADITION

In Meiji 21 (1888), *Yomiuri Shimbun* serialized "Kagebōshi [A Shadow]" by a novelist- journalist Aeba Kōson (1855 - 1922). Based on Charles Dickens's *A Christmas Carol*, through domesticating the setting and characters, it tells the story of the conversion of a miser. The alterations made to the original text showcase the commitment to modernizing Japanese society around Meiji 20. Placed in a newspaper, "Kagebōshi" smartly reflects various news articles; new products, services, and institutions never miss an opportunity to be mentioned in the story, thus making people satisfied with and proud of their modernizing society.

On the other hand, "Kagebōshi" endorses the traditional ethics of an Edo era tradesman. Dickens's original text markedly emphasizes a benevolent Christmas spirit. Scrooge's stinginess becomes all the more unacceptable, as it is a time of love for mankind. For the readers who knew little about Christmas, to say nothing of the Christmas spirit, "Kagebōshi" shifts the moral emphasis to the prohibition of miserliness. The added opening maxim and the last supposed Chinese anecdote, which tells of the tragic death of a miser, together with the emphasis on Saheiji's stinginess, clearly reject miserliness and encourage people to retain the Edo mercantile spirit.

Examination of "Kagebōshi" as a newspaper article will contribute to a clearer understanding of the mindset of the people of Japan at the time, who were willing to modernize while retaining their traditional values.

Xiaoqin Ou (University of Tsukuba)

THE SENSE OF TIME REPRESENTED IN A. M. WILLIAMSON'S *A WOMAN IN GREY* AND
KUROIWA RUIKO'S *YUREITO*

The development of Japanese detective novels started in the early Meiji period, and the translations and adaptations of the Western counterparts have played a crucial role in this process. One of the most eminent writers in this history is Kuroiwa Ruikō (1862-1920), an influential writer whose understanding of appropriation has influenced many Japanese detective novelists, including Edogawa Ranpo (1894- 1965), who is still widely regarded as the father of Japanese detective novels. From 1899 to 1900, Ruikō serialized "*Yūreitō*" [The Phantom or Ghost Tower] in *Yorozu Choho*. This novel is now acknowledged as an adaptation of A. M. Williamson (1858 - 1933)'s novel, *A Woman in Grey* (1898), a story of a treasure hunt and of a search for the truth about a murder in a house with a clock tower. The aim of this presentation is to compare Ruikō's "*Yūreitō*" and Williamson's *A Woman in Grey* with focusing on the two important features of the story—the "clock tower" and the "time. After the change to the solar calendar and *teijiho* (system of uniform length hours) in 1872, the Western concept of time surprised and deeply influenced the minds of the Japanese people so that they came to feel disconnected in their sense of time. This presentation shows how Ruikō reinterpreted Williamson's sense of time so as to describe their complex perception of temporalities that had been in the process of formation during the Meiji era.

Ching-wen Wu (University of Tsukuba)

THE EASTERN RECEPTION OF THE WEST: CIRCLING SEASONS IN *THE SEASONS* AND
KOKORO

Natsume Soseki (1867–1916), a well-known Japanese novelist of twentieth century, introduces James Thomson (1700-1748), a Scottish poet, to the Japanese society in his early critical writings and *Theory of Literature* (1907). One of Thomson's major works, *The Seasons*, consisting of five separate parts - *Spring* (1728), *Summer* (1727), *Autumn* (1730), *Winter* (1726) and *A hymn on the Seasons* (1730) - describes what is called Divine Nature. Soseki didn't concern about Thomson's complex perspectives in terms of Deism, Pantheism, or Christianity in *The Seasons*, but he valued Thomson as an eminent poet of landscape when he referred to the English Romanticism and Henry Beers' *A history of English romanticism in the eighteenth century* (1899).

Soseki's reference to Thomson and Beers is important mainly because it highlights the importance of the description of circling seasons in his masterpiece *Kokoro* (1914), published two years after the end of the Meiji era. A comparison of circling seasons in *The Seasons* and *Kokoro* amply shows that in both of them human minds are described connecting with Nature and proves that *Kokoro* possibly adopts some parts of descriptions from *The Seasons*. What matters most is that Thomson's connection of the four seasons and the divine nature of Britannia is transformed by Soseki into the human drama of confession in regard to the gap between tradition and modernization. Soseki's interpretation of Thomson deserves special attention as one of the examples of the Japanese writers' reflection on morality in terms of the individualism of Western modernity.

E-8-1

Panel

READING JAPANESE LITERATURE THROUGH TRANSLATIONS — THREE
PERSPECTIVES ON JAPANESE LITERATURE AS WORLD LITERATURE

Discussant: Shigemi Inaga (International Research Center for Japanese Studies)

How was Japanese literature introduced and subsequently received in the English and French literary spheres from the Meiji period through the post-World War II era? Original Japanese texts underwent a transformation in this complicated process of textual circulation. New modes of reception emerged when the translated texts encountered the host cultures. Then the invisible hands of publishers played a crucial role in shaping the reception trajectory. The three papers in this panel focus on four eminent literary figures – Basil Bunting, Tanizaki Junichiro, Arthur Waley and Marguerite Yourcenar, and explore the textual productions and the reception of Japanese literature. By examining a diverse genre of texts, ranging from the medieval texts to the modern novella, this panel aims to shed new light on the complexities and dynamics involved in the process of Japanese literature joining the sphere of world literature.

Pradhan starts with the medieval Japanese prose *Hōjōki* and examines the work's Western reception trajectory in the early 20th century. His paper pays particular attention on Bunting's poetical creation *Chomei* at Toyama and explores the role socio-historical circumstances play in engendering a work's reception pattern. Muranaka, in turn talks about French novelist Yourcenar's reaction to Waley's famed English translation of *The Tale of Genji* (1921-33). After observing the influence of Waley's translation in the Western literary circle, her paper throws new light on how this translation formed Yourcenar's views on art and literature. Finally, Kataoka uncovers the behind-the-scenes politics of the English translation of *Sasameyuki* (1957), a Japanese novel by Tanizaki Junichiro, with particular focus on its English title. By exploring correspondences and documents related to its publishing process, she explains why *The Makioka Sisters* was chosen as its English title, and shows how its choice influenced reception of the text in the U.S. and the U. K.

This panel, with the aforementioned papers, aims to explore the hitherto unexplored flow of Japanese literary works in the West during the early twentieth

century through post world war era and their impact on Anglophone literature. Especially, the panel will seek answers to such questions as; i) how the socio-historical realities of the host culture conditioned the introduction of Japanese literature to the West, ii) why and how Japanese works transformed in the translation process, and iii) how these metamorphoses culminated in the reception of Japanese Literature as World Classics, and as a source of inspiration for contemporary novelists. By answering these questions, the panel hopes to shed light on the transnational flow of Japanese works and the making of Japanese literature as world literature.

Gouranga Charan Pradhan (International Research Center for Japanese Studies)

MAKING AN ELEGY OF A PROSE — BASIL BUNTING'S *CHOMEI AT TOYAMA* AND TRANSNATIONAL CIRCULATION OF JAPANESE LITERATURE IN EARLY 20TH CENTURY

Japanese literature was already circulating in the Western intellectual circles long before Arthur Waley translated *Genji Monogatari* in the 1920s. However, the success of Waley's translation resulted for the first time wide recognition of Japanese literature as part of world literature repertoire. Indeed, in this period we observe a phase of "literary Japonism" in the Western literary spheres. There are several instances of Japanese literary works affecting Western literary production. While much works have been done on the Japanese influence on European arts, not much is known about how Japanese literature engendered Western literary productions.

This presentation offers a case study of the medieval Japanese work *Hōjōki*'s (1212) early 20th century circulation in the Anglophone world, and traces the marks the work left on European literature. It will focus on English poet Basil Bunting's poem "Chomei at Toyama" (1933) and explore the roles that author, translator and the journal editor played in the genre shift of this medieval Japanese prose into a modern English elegy in the backdrop new socio-historical necessities. By doing so, the presentation hopes to shed new light on the Japanese role in shaping the early 20th century English literature.

Yumiko Muranaka (Shirayuri University)

RE/DISCOVERING "BEAUTY OF ROUTINE LIFE" — YOURCENAR'S READING OF WALEY'S
"GENJI" TRANSLATION

When she was about 20 years old, French writer Marguerite Yourcenar (1903-1987) read *Genji Monogatari*, translated by Arthur Waley (1889-1966), and adapted it for a story, *The Last love of the Prince Genji* (1937), included in her short story collection titled *Oriental Tales* (1938). She admired the author of this roman, Murasaki Shikibu (970/978-1019), as a writer equal to Marcel Proust (1871- 1922), in the interview of her late years. In early 20th century, Virginia Woolf (1882-1941) was also a great admirer of *The Tale of Genji*. Her review shows that she found the "beauty of routine life", especially in the part of description of arts and life developed in this roman.

This paper attempts to clarify Yourcenar's debt to the reading of *Genji*, in the development of her vision of literature and arts. This study explores her writings including the correspondences and the manuscripts, in order to consider the similarities between her vision of arts and the thoughts of arts developed in *The Tale of Genji*. The review of this roman by Virginia Woolf is also included as the corpus of this study. And this presentation shows that the "beauty of routine life" as a key factor of this roman was resonated with Arts and Crafts movement, considered as an essential factor for the formation of Woolf's and Yourcenar's concept of literature.

Mai Kataoka (SOKENDAI)

THE ART AND POLITICS BEHIND AN ENGLISH TITLE: RENDERING TANIZAKI'S SASAMEYUKI
("THE THIN SNOW") AS "THE MAKIOKA SISTERS"

After the end of World War II, Alfred A. Knopf, Inc., an American trade publisher, initiated a translation project to introduce modern Japanese novels to the U.S. This program led by the Editor-in-Chief of the Knopf, Harold Strauss (1907-1975) was established to introduce Japanese novels of the time to a wider English audience including "general reader" (meaning upper-middlebrow in this context). As a part of the project, an English rendition of *Sasameyuki*, a novel

by one of the Knopf's most well-known Japanese authors, Tanizaki Jun'ichirō (1886-1965), was published under the title, *The Makioka Sisters* (1957; translated by Edward G. Seidensticker [1921-2007]). Why did it have to be translated into the English title so remote from the original, and who was responsible in making that decision?

By exploring correspondences and documents related to its publishing process, this presentation aims to uncover the still underexplored process of how *Sa-sameyuki* came to be rendered as *The Makioka Sisters*. The paper further delves into the reception of the novel in relation to its English title to demonstrate how it helped in gaining recognition by the English audience of that time. For this purpose, it offers thorough examination of book reviews including a review by a British novelist, Angus Wilson (1913-1991), who was inspired by *The Makioka Sisters*.

Section F - Politics, International Relations & Economics

Section Convenors: Joji Kijima (University of Tsukuba) &
Chris Winkler (Seinan Gakuin University)

F-1-1 Simon James Bytheway (Nihon University)

THE “SPECIAL COMPANIES” AND JAPANESE ECONOMIC HISTORY, 1880-2019

At the end of the Second World War over a thousand “wartime institutions” were ordered to cease operations by the Supreme Commander for the Allied Powers (SCAP) in Tokyo. Less than a century later, very little is known about these institutions deemed central to the Japanese war effort. At their very core were the parastatal “special companies” (Tokushu-gaisha 特殊会社): the special banks and financial institutions (including the Bank of Japan and the colonial central banks), the huge colonial development companies (exemplified by the South Manchuria Railway Company), the vast array of Manchurian industrial enterprises, and the myriad of closely-related subsidiaries and spin-off companies. Ostensibly, all of these public policy special companies were closed-down by the end of September 1945, often with US Army MPs symbolically taking control of their head-offices in Tokyo! In reality, though, many of these companies stayed in business, continued to function, and often were the only institution capable of providing goods and services to a certain sector of the economy (that is, they were “too big to fail”). Similarly, many large and once-profitable special companies were able to reform, regroup, and re-capitalise their operations, particularly in the years after the Allied Occupation. Remarkably, a surprisingly large number of key former special companies are among Japan’s largest companies, and are now globally active in their respective fields. Against this background, my presentation aims to examine how the former special companies fared in the post-war period, and continue to shape Japan’s contemporary economic development.

F-1-2 Sofia Rebrey (Moscow State University of International)

BOOSTING ECONOMIC GROWTH OF JAPAN: WHAT IF WOMEN COULD

Decreasing economic growth of advanced economies concerns limited growth potential of labor productivity. Probably the time is ripe to explore other areas with a higher growth potential. In case of Japan, the saving grace is lurked amid the traditional frameworks and institutions underpinning them. It is called inclusion – the key characteristic for a long-term economic growth according to the institutional theory.

Somehow Japan succeeds at combining sophisticated market and business with a relatively low women inclusion in the economy. Japan remains a patriarchal society, which implies women to be housewives and mothers, leaving them vastly underrepresented in economic and political dimensions. However, modern economic conditions create totally new environment. Most families of three or more can not be financially supported only by a husband, extorting women to seek for a job. Meanwhile, the economy provides no solid jobs for women, perceiving them only as a temporary uneducated cheap work force.

The present research aims to estimate the scale of women potential contribution to economic growth by using ad hoc indexes developed by international economic organization.

Further, the research seeks to evaluate the economic losses of Japan in the present state of affairs.

Finally, the research aspires to indicate factors that prevent women from successful careers. This section goes beyond economic analysis, taking into account socio, political and cultural dimensions.

The economic methodology used includes comparative analysis with the advanced economies of the domestic region (South Korea, Hong Kong, Taiwan and Singapore) and the US.

F-1-3 UnHye Joe (Friedrich Schiller University Jena)

WHICH WAY IS NORTHEAST ASIA'S INSTITUTIONAL ECONOMIC INTEGRATION GOING?

Even though South Korea, Japan, China, and North Korea participate in global regionalism, they have continued to maintain oppositions, conflicts and militaristic national conceptions for over 70 years in Northeast Asia. The biggest reason for the different courses between the EU and Northeast Asia from the perspective of the constitutional law doctrine (*Staatsrechtslehre*) is the latter's post-imperial leader system through the formal rule of law. Northeast Asia's political systems are based on an incongruous combination of a base layer of social consciousness as per the Confucian public view and a surface layer of order and rules as per the organicism from Germany.

This paper asserts that firstly, similar to the path of the EU, the attempt to create these four countries' own institutional economic integration and the approaches of economic and administrative law to make a functional integration will serve as a cornerstone for peace and economic growth in Northeast Asia. Secondly, it argues that their common phenomenon of exercising absolute state authority will be the largest obstacle to the realisation of Northeast Asia's own institutional economic integration. Finally, in comparing the path of the partial transfer of state sovereignty into the supranational authority in the EU, the paper emphasises that to build on Northeast Asia's highest cultural values with integration depends on the success of the transformation of state power from purely factual into legal.

This paper is drawn from *Staatsrechtslehre's* theory by G. Jellinek, the system of Radbruch's legal philosophy, and the theory of general principles of European Union Law by A. von Bockdandy. It is also based on the "*Handbuch der Grundlehren des Staatsrechts*", published by H. J. Papier, and the "*Handbuch des Staatsrechts*" by J. Isensee. Furthermore, its analysis of the concept of sovereignty is drawn from the theories of H. Quaritsch, U. Haltern, S. Krasner, and F. H. Hinsley.

**F-1-5 Louis-Caleb Remanda (ISM Graduate School of Management -
University of Versailles Saint-Quentin)**

EMBEDDEDNESS AND ORGANIZATIONAL PRACTICES OF JAPANESE SUBSIDIARIES IN THE
EUROPEAN UNION

The following research project is a comparative analysis of management practices from Japanese subsidiaries developing their business in the European environment. Preliminary literature on the Japanese organizational model define itself as a “jungle underlying under a projection for the employee towards a long-term career, a lifetime commitment to his company, and a collective responsibility naturally internalized by the group and its members”.

Our objectives wished to exploit the relationship of Japan and European Union as a bridge to understand the contribution of transnational firms into the local/ regional economy, and the behaviors constructed during the subsidiary and its parent company. Main research questions asked are the possibility for a unit to apply strategies and practices coming from Japanese HQ into numerous organizational fields, not only European but also local, that apply rules, norms and regulations based from their national & regional culture.

Based on the research question and with theories applied on international management field, mainly subsidiary development theory, intercultural management and inter-regionalism context, methodology consists on reviewing both European and Japanese business systems, their direct actors, and the contribution of Japanese transnational companies on European development and Investment policies.

Research tools used in the project are mainly exploratory data from intermediary institutions in charge of external trade; transnational headquarters cases study – Rakuten Europe & Toyota Motor Europe – applied to executive managers with semi-direct interviews, company strategy with secondary data analysis and anonymous surveys for employees.

F-2-3 David Adebahr (Kyoto University)

JAPAN'S NEW PROACTIVE SECURITY POLICY STRATEGY IN THE PACIFIC: BETWEEN BU-
REAUCRATIC PRAGMATISM AND POLITICAL DISTORTION

Japan has been expanding its strategic focus towards the Asia-Pacific in foreign and security matters between 2005 and 2015. The new focus maritime security in the Pacific sidelines Japan's traditional diplomacy in Asia and new defense cooperation has been implemented with Southeast Asian countries. However, policy implementation has been varying strongly under the DPJ administration, on the one hand, and the LDP on the other. Existing constructivist research emphasizes the role of cultural diplomacy in Japan's new proactive policy towards the Pacific but provides little explanation of the continuous militarization of multilateral cooperation in Southeast Asia. Conversely, existing neorealist literature focusses on the important power shift presented by China's rising military capabilities but says little about the underlying administrative process and motives of Japanese elite bureaucrats.

In order to fill this void, this paper offers a neoclassical realist analysis of Japanese elite- bureaucrats in the Ministry of Foreign Affairs (MOFA) and Ministry of Defense (MOD) and their impact on introducing strategic changes in Japan's Asia-Pacific policy since 2005. This paper provides a process-tracing analysis of elite-bureaucrats and presents an explanation on how Japan's new regional strategy was implemented as an attempt to counter Chinese assertiveness despite new uncertainties in U.S.-Japanese diplomacy under the DPJ government. This neoclassical realist study builds on personal interviews with elite- bureaucrats from the MOFA and MOD, as well as ranking staffers from the SDF in order to support the hypothesis of a new assertiveness among Japan's Foreign Policy Executive.

F-2-4 Vladimir Nelidov (MGIMO University)

PROBLEMS OF HISTORICAL MEMORY IN THE POLITICAL COURSE OF ABE CABINETS

The problems of historical memory, particularly those related to Japan's colonial and wartime past, are a significant factor affecting both Japan's international relations and its domestic politics. Not only does it often trigger bitter disputes between Japan and its neighbors, first and foremost, the Republic of Korea and the People's Republic of China, but the attitude towards pre-1945 Japan is also a significant dividing line between liberal and conservative political camps within the country.

In this paper, I am focusing on the way this issue was addressed in policies by the cabinets of Abe Shinzo (2006-2007; 2012 – present time). By tracing views on these issues expressed both by Abe Shinzo himself and members of his cabinets, I am trying to show their transformation over time, as well as determine the factors driving this transformation. Among these factors, I evaluate the role of both domestic (public opinion in general and Cabinet approval ratings in particular, political scandals, changing balance in the Japanese political arena, etc) and international (the attitudes of neighboring countries towards these issues, as well as those of the United States) ones. My main conclusion is that, more often than not, the issues of historical memory serve as an opportunistic instrument of boosting political capital by means of appealing to the conservative electorate, while trying to maintain a delicate balance with the existing norms of the post-war Japanese political system.

F-2-5 Dmitry Streltosov (MGIMO University)

RUSSIA'S PERSPECTIVE OF JAPAN FROM THE ANGLE OF THE HISTORICAL PAST

Russia's policy towards Japan, due to the autocratic nature of its political power, is influenced by the personal image of Japan among Russia's political leaders, which to a large extent is shaped by their personal historical consciousness.

For more than century-and-a-half history of mutual relations Russia and Japan have been enemies, rivals and competitors. The perception of Japan is formed in the context of the leaders' historical knowledge of the Russo-Japanese war, the intervention of Japanese troops to the Russian Far East in 1918-1922, the political confrontation and military clashes in the interwar period, the Soviet-Japanese war of 1945, as well as the cold war.

Moscow prefers to refrain from excessive propaganda attacks on Japan about its military past, considering all 'debts' repaid by the conditions of postwar settlement. Though Tokyo was and continues to be seen as a geopolitical opponent, Moscow follows a generous and even forgiving treatment of Japan as a 'satellite' of the United States deprived of the right of independent diplomatic decision-making.

Currently, the Russian leaders do not have a consistent strategy for the development of relations with Japan, so different points of view may come to the fore depending on the political situation. In an effort to preserve a fragile balance in its Asian diplomatic strategy, Moscow adheres to the principle of neutrality on complex historical issues that are on the agenda in Japan's relations with its East Asian neighbors. At the same time, Russia demonstrates a high level of rigidity in the territorial issue with Japan.

F-3-1 Tatsuhiro Debraux (Pompeu Fabra University)

THE ANALYSIS OF TWO DIFFERENT PACIFIST CONCEPTS UNDER THE SECOND ABE ADMINISTRATION FROM A ROLE THEORY PERSPECTIVE

My paper examines a concept 'pacifism' described by Japanese prime minister and Liberal Democratic Party's (LDP) president Abe Shinzo and the New Komei Party's (NKP) leader Yamaguchi Natsuo through a lens of role theory to understand what roles they think Japan should play. First, how the concept 'pacifism' is used in statements (speeches, interviews, and remarks on the press) of Abe, Yamaguchi and other political elites in each party, which are assumed to give a clue about their ideas of Japan's role in the world related to pacifism, is examined because this comparison enables to expose accord and discord between them. Second, national role conception or NRC (the actor's subjective understanding of the nation's appropriate role, function and aim in the international system and the perception of domestic and foreign expectations) about Japan's role and the worldview of each party is discussed in connection with the issue of the revision of the Japanese Constitution which stipulates a general framework of Japan's foreign policy. The LDP aims to play more proactive roles by revising the constitution and Abe dismisses the current constitution makes only 'one-country pacifism' possible. On the other hand, the NKP tries to maintain the constitution as it is because Yamaguchi perceives the current constitution guarantees postwar pacifism, which has been successful because it eases neighboring countries. The fact that Abe tries to strengthen Japan's presence in the world and made several important security laws and institutions makes role theory appropriate.

F-3-2 Joji Kijima (University of Tsukuba)

THE REALITY OF THE UTOPIAN CONSTITUTION AND NEW MEANINGS OF PEACE IN REIWA
JAPAN

I propose an individual paper that examines the controversy surrounding constitutional reform and emerging debates about what constitutes peace for Japan in the Reiwa era.

First, this paper traces the making of the Japanese Constitution by highlighting the so-called “Ashida amendments” of 1946 to Article 9 or the “peace clause” of the Constitution that renounces war and the use of force. It shows that the amendments made possible the interpretation that neither war nor the use of force is forbidden for self-defense purposes, thereby paving the way for legitimizing the existence of Japan’s “Self-Defense Forces” and American bases in Japan in reality. This paper argues that constitutional reform under discussion today—whether spelling out the Self-Defense Forces in Article 9 or deleting a paragraph to avoid any confusion—is unnecessary as it would not bring anything new into reality.

Second, this paper shows the ways in which the meaning of peace is proactively re-defined in Reiwa Japan in the face of threats posed by the aggressive rise of China and the possibility of a nuclear-armed reunified Korea. It argues that Japan’s nuclear option must be one of the components of what peace means for Japan in the new era as tensions over the anti-Japanese nuclear states are triggering debates in Japan about abandoning one of Japan’s three non-nuclear principles and adopting NATO’s nuclear-sharing arrangement.

Section G - Religion & Philosophy

Section Convenors: Sachiko Igarashi (University of Tsukuba) &
Kate Wildman Nakai (Sophia University)

G-1-1 Yiwen Duan (University of Tsukuba)

SINGING IN RITUALIZED RELIGIOUS PRACTICE: A STUDY OF “BAIKAKO” OF JAPANESE
SOTO ZEN SCHOOL

Baikako, held by Zen monks and believers by singing the Buddhism hymn named Baikaryu Eisanka, is a kind of belief activity of Soto School. Baikako first appeared in 1952 at a commemorative activity of the 700th anniversary of Dogen's death at Shizuoka city. Participants learn the teachings by singing Baikaryu Eisanka in praise of Shakyamuni Buddha and the two founders of Soto Zen School named Dogen and Keizan, and to show respect for the ancestors and the past monks. In a fixed-form ritual, participants sing the teachings ringing bells, remember the important religious figures, experience emotions released through the ritual singings, and feel themselves connected to the teachings. This draws us to questions such as how to define this singing practice experience, how the singing action appears as a vehicle of connection with the religious doctrine, and how to locate the practice and experience of singing the Buddhist hymn within the context of Zen.

This paper, based on the author's fieldwork on Baikakos of Soto Zen temples in Tokyo, explores into Baikaryu Eisanka singing as a religious phenomenon, and examines the meaning of such religious singing experience to the Soto Zen School and its believers, and reconsiders the functions and the features of this kind of ritualized singing experience from the perspective of Religion. It will shed new a light upon an important but not so much studied aspect of Zen Buddhist in the contemporary Japan.

**G-1-2 Anna Dulina (International Research Center for Japanese Studies
[Nichibunken])**

THE “WOMEN OF THE SUN”: THE INTERPRETATION OF THE MYTH OF OHIRUME AND HER JOURNEY TO JAPAN

According to the *Kojiki* and the *Nihon shoki*, the sun goddess Amaterasu, worshipped in Ise as the ancestress of the imperial family, has another name: Ōhirume or Grand Sun Goddess Augustness. The name Ōhirume also appears in the sacred texts (*engi*) recounting the origins of the Hachiman cult. In those texts, Ōhirume is described as the mother of Hachiman deity and the daughter of a Chinese king. According to the Hachiman *engi* texts, princess Ōhirume became pregnant when the rays of the morning sun shone on her chest; consequently, her name means the “wife of a sun god”. After a son was born, the king her father put the mother and the son into a boat and set it afloat on the ocean saying, “You will be a ruler of the place in which you land”. The boat reached the shore of Ōsumi province of Kyushu, where Japanese people began to worship the baby as Hachiman deity. Generations after, the prince Hachiman was reborn as Emperor Ōjin, the sixteenth sovereign of Japan.

In my talk I will examine in more detail the legends about Ōhirume that reflect the ancient beliefs of the Kyusyu and are linked to myth of the origin of Japanese imperial family line. I will focus on material of the Hachiman *engi*, such as “The history of the path to enlightenment of the [bodhisattva] Hachiman” (*Hachiman go-inni engi*, the 12th c.), “Admonition to the stupid children about Hachiman” (*Hachiman gudōkin*, the beginning of the 14th c.) etc.

G-1-3 Mihaela Lacramioara Sighinas (Kobe University)

THE FUNCTION OF MIRACLE TALES (REIGENTAN) IN THE INTERPRETATION OF PILGRIMAGE SONGS

One innovation that created a new mode of contact between bodhisattva Kannon and the believer is the *junrei uta* (pilgrimage songs, also known as *goeika*). In the concise and simple format of thirty-one-syllable waka poems, the prayers provided poetically a pure vision of the numinous sites as well as praise for the spiritual power that resided there. By reciting the poem-prayer before the sacred image, the pilgrim not only heard the temple's name but also became mindful of the sacred history of the temple. In an age of degrading morals, preaching the Buddhist law in early modern Japan becomes the key to turning people back to the sacred meaning of pilgrimage. People needed guidance as to the meaning of pilgrimage and that of pilgrimage songs. In this presentation I will focus on the *Saikoku Junrei Ougishou*, written by the Amidist priest Minyo Chikan in 1755. Although the tradition of writing the interpretation of pilgrimage songs, in order to relay the true meaning hidden in the short 31 syllable form of waka (5-7-5-7-7), goes back to 1705, Minyo is the first one to include miracle tales (*reigentan*) that easily resonated with the ordinary people. By looking into the use of intertextuality in Minyo's pilgrimage narrative, I aim to clarify how these miracle tales (both old and contemporary) function within the larger picture of the pilgrimage text, and what their role is in the interpretation of pilgrimage songs.

G-1-4 Markus Ruesch (Ryukoku University)

AMIDA AND PILGRIMAGE: CONCEPTS AT THREE SITES IN CONTEMPORARY JAPAN

Pilgrimage is still a very popular activity in present Japan. Recent research had clarified a high number of aspects as the development of pilgrimage tourism or its social framework. In my talk, I want to connect to these results and try to outline a new approach. In contrast to analysing several distinct sites of one pilgrimage route, I will focus on Amida as the object of worship in the following three routes: the 88 temples in Shikoku, the 6 Amida-temples in Kyōto, and the 24 Jōdo Shinshū-temples in Kantō. The question will be, how the involved temples are creating a religious space that refers to the pilgrimage route as a whole while emphasising the temple's individual character.

Although only an analysis of multiple factors can describe the religious structure of a space, the function of the primary object of worship may be called the most significant part. I will draw the focus on the different roles that Amida plays in the specific contexts to show that this Buddha undertakes not only one final task (e.g. representing the western Pure Land) as the sole usage of the name "Amida" could indicate. For this purpose, I will use doctrinaire texts to clarify his tasks within their particular spatial context. Such an approach allows us to explore various concepts of pilgrimage in Japan and the strategies in creating space that is meaningful to the pilgrim.

G-1-5 Alisha Saikia (University of Tsukuba)

A STUDY OF KYARA IN JAPANESE RELIGIOUS LANDSCAPE: SHUKYO ASOBI AT KANDA
MYOJIN AND RYOHOJITEMPLE

Kyara or *kyarakuta* is a ubiquitous category of mascots in Japan. Although an element of Japanese popular culture, *kyara* is also infused in some religious spaces. This study investigates the reasons behind the infusion of *kyara* in certain religious spaces in Japan, and examines the impact it has on the practice of religion in those spaces.

The literature on *kyaras* amalgamation in religious spaces include theories on consumption, globalization and secularization only.

With the help of textual analysis and ethnographic research, this study tries to investigate other possible explanations of the incorporation of *kyara* into religious spaces. The explanation being the long existing tradition of Japanese religion that combines secular elements of entertainment with that of the sacred elements of religion, and diminishes the sharp contrast between the two. Such a conflation is not just a desperate measure taken by religious spaces due to constraints of a contemporary society weighed down by the forces of consumerism and secularization but also a continuation of a tradition especially from the Edo era in a regularly renovating fashion.

Further it investigates the impact in the practice of religion in those religious spaces where *kyara* is introduced. *Shūkyō asobi* (playful religion) as a theoretical framework is applied in the case study of Kanda Myōjin and Ryōhōji temple in Tokyo. The result is the determination of religion being re-created in these spaces. Religion here is practiced in a renewed way, thus opposing the secularization theory that suggests a diminishing role of religion in contemporary society.

G-1-6 Mika Imono (International Research Center for Japanese Studies)

WHY KATA? A PHILOSOPHICAL PERSPECTIVE

This presentation uses a philosophical perspective to examine the experience of will in the practice called Kata in Noh. The word “Kata” here is used in the sense of a learning process of bodily techniques.

In phenomenology, Legrand and Ravn (2009) have demonstrated that dancers have two subjective experiences - *seeing* and *sensing* - during a dance (Ravn 2017). However, Noh players appear to be paying less attention to what they are seeing during a dance, instead concentrating on what they are sensing inside their body (Umewaka 2003). What is going on here in the subjective bodily sensation of the player?

I will examine this question by considering “Kata.” As a learning process, Kata has been examined in the philosophical context in terms of habit, because a habit is an accumulation of movement in the body, which spontaneously generates a new movement (Ravaisson 1838, Ikuta 1987, Morita 2013). Nevertheless, we cannot ignore the inevitable importance of the quality of movement in a dance. The movement is spontaneous, not automatic. So how does the will work?

In this presentation, I will try to clarify what we can see in the experience of will in the dance of Noh, how it is formed, the extent to which it can differ from the will considered in Western philosophy, and what it can possibly bring there.

G-2-1

Panel

RAMPANT HERESY OR EMPTY SLANDER? REASSESSING THE TACHIKAWA LINEAGE AS A CONCEPTUAL LABEL IN JAPANESE BUDDHISM

The Tachikawa lineage has long been considered synonymous with “heresy” in Japanese, and especially in Shingon Buddhism. Texts from the 13th century onwards describe this group as practicing strange rituals, where literal interpretations of the Tantric sexual symbolism were blended with necromancy. However, recent research has shown that significant portions of these discourses have been fabricated, and elaborated upon to create a conceptual category, linking several different lineages, rituals and doctrinal positions into a single group labeled as “deviant”—all subsumed under the “Tachikawa” name.

During the 16th century, such ideas reinforced the Japanese understanding of religious “otherness,” as Christians were depicted using methods very similar as those who criticized the alleged Tachikawa lineage. The Edo period also saw the development of what can be called a literature of “heresiology,” where the idea of heresy was systematized and blended with a tradition of textual critique.

This panel will analyze the construction of the Tachikawa lineage as a conceptual label in the course of the history of Japanese Buddhism. In doing so, it will shed new light not only on the history of the interpretation of sexual discourses in Shingon Buddhism, but also how the idea of the Tachikawa lineage grew beyond its initial scale to enter other schools, such as the Jōdo Shinshū. Each individual contribution concentrates on one step of this process. Further, the panel will provide a new and global view of an important—and currently frequently discussed—topic in the history of religions in Japan.

Steven Trenson (Waseda University)

THE QUESTION OF “PERVERSE TEACHINGS” (JAKYO) IN MEDIEVAL SHINGON DISCOURSE:
FOCUSING ON SEXUAL SYMBOLISMS IN THE DAIGO AND ONO LINEAGES

The Tachikawa lineage is notorious in the history of Shingon esoteric Buddhism as a “heterodox” tradition spreading “perverse teachings”, that is, sexual doctrines and practices. Established in the early twelfth century, the Tachikawa lineage is said to have spread to various places. The general idea in traditional

scholarship, thus, is that the lineage in the course of its diffusion may have “infected” orthodox Shingon traditions and therefore have caused the emergence of similar “perverse teachings” within these traditions. The fact is, however, that medieval Shingon discourse abounds with sexual imageries. Hence, if the Tachikawa lineage was indeed responsible for the proliferation of these imageries, one could think that it did not merely “infected” the mainstream but actually completely overtook it. Naturally, this can hardly be the actual historical situation. Recent scholarship has already revealed that the Tachikawa lineage’s infamous reputation is largely the result of later unjustified accusations, but questions of what was considered a “perverse teaching,” where sexual doctrines originated from, and what their connection was to the Tachikawa lineage have not yet been clearly examined. This paper, therefore, will focus on Shingon doctrines involving sexual symbolisms which circulated in the “orthodox” Dai-go and Ono lineages and argue that their origin should be found in doctrinal speculations developed within these lineages themselves and not in the external influence of any so-called heterodox school. In so doing, the paper adds support to the growing scholarly consensus that a sexual Shingon doctrine should not immediately be labeled as “Tachikawa”.

Takahiko Kameyama (Ryukoku University)

THICKLY DESCRIBING THE HERESY: MULTIPLICITY OF THE TACHIKAWA LINEAGE (TACHIKAWA RYU) IN JAPANESE BUDDHIST CULTURE

Many scholars of Japanese Buddhism still consider the Tachikawa lineage (*tachikawa ryū*) as a unified heretical sect within Shingon Buddhist tradition, which attempted to literally interpret the Tantric sexual symbolism and blend it with necromancy. On the other hand, however, the scholars such as Ryōkō Kushida, Stefan Köck, and Nobumi Iyanaga have carefully investigated the contents of texts which criticize the Tachikawa lineage, and clearly pointed out the arbitrary and fanciful nature of their designation as heretic. I follow the critical perspective and method of Kushida, Köck, and Iyanaga, and discuss the “multiplicity” of the lineage as a conceptual label within Japanese Buddhism.

I will specifically focus on multiple manuscripts written by such Shingon Buddhist monks during the Kamakura time period, such as Raiyu (1226-1304), Gahō (Year of birth unknown-1317), and Gōhō (1306-1362), and examine their multilayered recognitions and interpretations of the Tachikawa lineage. The main point of a discussion will be the semiotic network which constitutes the Tachikawa lineage, through a blend of sexual and embryological symbolism, Esoteric Buddhist doctrine and ritual, inter-school arguments, and miscellaneous worship and myth in medieval Japanese Buddhism.

In this paper, my main aim will be to locate the Tachikawa lineage within a medieval Japanese Buddhist “culture”, defining it as a “system of concepts” (Geertz). In doing so, I will attempt to “thickly describe” the Tachikawa lineage, the main “heresy” in Japanese Buddhism.

Gaétan Rappo (Nagoya University)

THE ROOT OF ALL HERESIES? THE TACHIKAWA LINEAGE IN THE ISSHU GYOGI SHO, AN APOCRYPHON ATTRIBUTED TO SHINRAN

The Isshūgyōgishō is a text attributed to Shinran (1173-1263), the founder of the Jōdo Shinshū school. However, it is in fact an apocryphon, written during the late Kamakura period at the earliest. This text criticizes “radical Amidism,” a very influential interpretation of Shinran’s thought, which rejected all religious practice besides chanting the Nenbutsu.

Concretely, the text gives a new reading of a defining moment of the history of Pure Land schools in Japan: the exile of Hōnen and his disciples, along with the execution of four of them, in 1207. The Isshūgyōgishō says that this unfortunate event—in fact a consequence of sectarian rivalries and courtly politics—actually happened because two of the executed monks were in fact disciples of a member of the Tachikawa lineage, and thus introduced heresies in the Pure Land movement.

This presentation will demonstrate how this argument actually associates the reasons given by the authorities for executing the monks—mainly their lack of morality and sexual probity—with the rhetoric used by Shingon monks against

the Tachikawa lineage, in order to criticize radical members of the Jōdo Shinshū school.

During the Edo period, Shingon monks would even quote this story to further criticize the Tachikawa lineage and the Pure Land schools. This shows that the Tachikawa lineage—rather than an authentic heretical group—not only became a symbol of sexual heresies in the Shingon school, but also came to be depicted as the root of all heresies in Japanese Buddhism itself.

G-5-1 Andrea Castiglioni (Nagoya City University)

IMMOBILITY AND MIMESIS: PRELIMINARY PURIFICATORY PRACTICES OF YUDONO PILGRIMS DURING THE EDO PERIOD

The Edo period (1600–1868) pilgrimage to the three sacred mountains of Dewa (Dewa Sanzan 出羽三山) culminated with the veneration of Mt. Yudono 湯殿山 (present day Yamagata prefecture), which was regarded as the most sacred site (Oku no in 奥の院) of this mandalized mountainous landscape. Focusing on the preliminary purification practices (*zen shōjin* 前精進), which were performed by Yudono pilgrims (*nobori kudari no gyōnin* 上り下りの行人) in ascetic huts (*gyōya* 行屋) built within the village, I argue against a Turnerian view of pilgrimage as a purely kinetic ritual characterized by extra-ordinariness by demonstrating that immobility and stasis were fundamental elements of these purification practices. Central to this talk are Yudono pilgrims who belonged to the Yudono religious confraternities (Yudonosan kō 湯殿山講) in the Yonezawa 米沢 area. Secluding themselves in their ascetic huts, which they interpreted as architectural metaphors of Mt. Yudono, these pilgrims realized what Eva Rosander defines as a process of “religious imaginary mobility.” The ascetic hut itself was a ‘mimic building,’ which re-created and symbolized the sacred mountain within the village. This virtual indoor pilgrimage, which preceded the outdoor one and lasted for about three weeks, allowed peasants to perform intense religious practices from dusk to dawn without compromising the ordinariness of their rural life, which included agricultural work during the day. In this way, immobility and mimesis were just as essential for pilgrimage as mobility and reality were.

G-5-2 Silvia Rivadossi (Ca' Foscari University of Venice)

UNNATURAL NATURE. REPRESENTATIONS OF NATURE IN THE CONTEMPORARY DISCOURSE
ON SHAMANISM

This paper explores the concept of nature in the contemporary discourse on Japanese urban shamanism, showing not only its characteristics but also the conflation with other relevant discourses, such as those on identity.

The paper argues that in the context under examination the concept of nature is hardly seen as 'natural', but reveals instead artificial characteristics. Nature becomes something created by humans for humans, in order to let them achieve specific goals, among which empowerment and healing. This interest and attention for nature do not necessarily promote, though, environmentalist activism.

The study was conducted by analysing different case studies contributing to the formation of contemporary discourse on shamanism: from literary works to works of art, from *manga* to TV series, from the cases of spiritual therapists to those of urban shamans.

By showing how nature is perceived, represented and dealt with in the narratives and practices of the Japanese shamanic actors, this paper contributes to the debates on spiritual practices in the urban context. At the same time, by quickly tracing connections with similar practices and representations outside Japan, it contributes to the understanding of how contemporary religiosity is being shaped all over the world.

G-5-3 Chihiro Saka (International Research Center for Japanese Studies [Nichibunken])

THE EMERGENCE OF FEMALE DEITIES IN TEN KINGS OF HELL WORSHIP: DATSUEBA (JAPAN) AND MENG PO (CHINA)

This paper focuses on two old women appearing in Chinese and Japanese texts associated with belief in the Ten Kings of Hell. In the *Scripture on the Ten Kings of Hell*, which describes experiences of the deceased in the interim between death and rebirth, including various kinds of torture, the punishers are dominated by male deities and there is no prominent female figure. However, by the twelfth century two old women had come to join the Ten Kings group. One is Datsueba who is represented as an ugly old hag in popular conceptions of Buddhist hell in Japan. She is said to take the clothes of newly deceased people by the Sanzu River which they are supposed to cross after death. Since the virtuous cross the bridge and evildoers are forced to cross a difficult to navigate part of the river, she estimates their deeds by weighing how much moisture has been absorbed. The other female figure is Meng po, a pious Chinese Daoist woman devoted to cultivation of the religious path. At the end of each person's journey to the otherworld after death, she erases their memories by giving them the Broth of Oblivion. Although representations of them are distinctly different, the roles of both female deities can both be interpreted as preparing the dead for the next life.

Drawing upon textual descriptions as well as pictorial images, this paper explores the relationship between these two old female figures by examining the symbolism and meanings associated with their actions.

G-5-4 Yufei Zhou (German Institutes for Japanese Studies Tokyo)

THE CONCEPT “ORIENTAL DESPOTISM” IN MODERN JAPANESE POLITICAL PHILOSOPHY

It is usually believed that the introduction and wide circulation of Montesquieu's *De l'esprit des lois* in the Meiji period had instilled in the Japanese discourses the specific Orientalist view of Asia's despotic system of government, which views the centralization of power in Asian countries as the political consequence of this region's climate and precipitation conditions. In fact, as Japan was increasingly involved into encounter with her Asian neighbors after the First Sino-Japanese War (1894-1895), discussions on “Oriental despotism” had culminated three times, each time in an entirely different political and intellectual context. As a result, the concept “Oriental despotism” in Japanese has been associated to an evidently more nuanced connotation spectrum and gained multi-faceted layers of meanings than its counterparts in European languages. To trace the gradual transformation of the meaning of this concept helps understand both ups and downs of Japan's continental policy and paradigm shifts in Japan's modern social sciences.

Relying on the methodological approach of conceptual history (Begriffsgeschichte), this paper seeks to explore the historical semantic changes of the concept “Oriental despotism” in modern Japanese. It analyzes the three intense debates over this concept, by examining the representative advocates' understandings of the concept “Oriental despotism” against the background of the intertwining of political circumstances and intellectual reflection. By doing so, this paper sheds light on the ways in Japan's modern social sciences had shaped its engagement with Asia and and vice versa.

G-5-5 Federica Sgarbi (Ritsumeikan University)

KANT AND D.T. SUZUKI: THE PARADIGM OF KNOWLEDGE IN WESTERN AND EASTERN
PHILOSOPHY

D.T. Suzuki is a Kanazawa-produced buddhist philosopher. He worked untiringly to bring the message of Zen, Mahāyāna and Buddhism in general, to the West, and his reputation as a scholar and gifted teacher was internationally recognized. He touched the lives of many thinkers, including Erich Fromm. The book *Zen Buddhism and Psychoanalysis* contains the papers originally presented by the Japanese buddhist philosopher and the German psychoanalyst at a workshop on that topic held in 1957 by the Department of Psychoanalysis of the Medical School of the Autonomous National University of Mexico. The work focuses on what differences there are in Eastern and Western thought regarding the nature of the human mind and our role in the knowledge. There, Suzuki explains with profound and gentle wisdom how Western materialism and intellectualism contrast with the Eastern concept of acceptance as the basis of well-being for the 'whole man'.

This study aims to develop this point of view through a comparison focused on the paradigm of knowledge between Immanuel Kant, major figure of the Enlightenment, and D.T. Suzuki, scholar of Zen Buddhism.

The topic will be the Swedish scientist and Spirit-seer Emanuel Swedenborg (1688-1772), main character of Kant's *"Dreams of a Spirit-Seer, illustrated by those of Metaphysics"* and Suzuki's *Swedenborg and Swedenborg's View of Heaven and "Other Power"*.

Keywords: Kant, D. T. Suzuki, Swedenborg, Philosophy, Zen Buddhism

G-5-6 Toru Oda (University of Shizuoka)

TRANSLATING ANARCHISM AGAINST THE GRAIN: SAKAE OSUGI READING PETER
KROPOTKIN

Polyglot and polymorphous, Sakae Ōsugi (1885-1923) was a provocative popularizer of Western anarchism, for whom translation was as crucial to his intellectual development as to his visceral existence. Indeed, he frankly admitted that he was only a “translational socialist” whose knowledge of political thought was heavily indebted to foreign books (“Preface to *The Philosophy of Labor Movement*”). What should be emphasized here, however, is not such overt borrowings or the ways in which he actually lived and embodied them. By taking his translation work as such as a theoretical practice, this presentation explores discursive configurations of anarchist and non-anarchist thoughts Ōsugi produced. As Benedict Anderson depicts in *Under Three Flags: Anarchism and the Anti-Colonial Imagination*, the emergent “vast rhizomal network” of communication allowed a wider and faster global circulation of peoples and ideas, but it also opened up cacophonous yet productive gaps for non-Western readers, as diverse and even mutually antagonistic texts produced in different times and contexts could come to them simultaneously. This presentation reads Ōsugi’s translational activities as an uneasy virtual site of creative negotiations, examining how, for instance, Peter Kropotkin’s Darwinian reflection on mutual aid is juxtaposed with Henri Bergson’s concept of *élan vital* which Kropotkin harshly criticized. By comparing Ōsugi’s publishing strategies with those of Emma Goldman, this presentation also sheds light on global repercussions of his anarchistic translation projects.

Section H - Other Disciplines / Interdisciplinary

Section Convenors: Boštjan Bertalanic̃ (Josai University) &
Muneo Kaigo (University of Tsukuba)

H-1-2 Tinka Delakorda Kawashima (Hiroshima University)

RELIGION IN PUBLIC EDUCATION: ARE TEACHERS AWARE OF THEIR RELIGIOUS
KNOWLEDGE?

Responding to the growing internationalisation of schools in Japan, a debate arose among scholars of religion on the need for religious education. Some had argued that religious education would promote intercultural understanding; others warned it could facilitate nationalistic ideologies. In the meantime, however, ethics became an official (graded) subject in elementary and junior high schools nationwide. A question arises, how will teachers without any knowledge and training in religious culture, teach ethics to children from different cultural and religious backgrounds? This paper shows a practical use of a method for measuring religious awareness adopted from the sociology of religion for educational purposes. The researcher used an interview pole containing a specific set of questions to assess teachers' religious awareness. The preliminary outcome revealed teachers' lack of awareness about their own culture and (non)religiousness. Besides that, the interview process itself proved useful as it helped teachers become aware of their existing knowledge and experience with religion. Also, as teachers themselves conducted the interviews, they noticed significant differences among each other. In teacher's education at least, such "self-reflective learning" taken from the sociological study of religion could be used to promote teachers' interest for their own historical roots, beliefs and values and a deeper understanding of multiple dimensions of religion as a step toward achieving multicultural competence.

H-1-3 Sonia Favi (University of Manchester)

TOKAIDO AS A LANDSCAPE OF POLITICAL AND SOCIAL CONTESTATION IN LATE EDO
JAPAN

My paper analyses the socially and politically subversive value of the representation of *meisho* along the Tōkaidō road, in late Edo Japan.

Travel, a common practice within the *bakuhan* state (Ashiba, 1994; Vaporis, 1994; Vaporis, 1995; Nenzi, 2008; Funck and Cooper, 2013), is strictly entwined with social and political transformation (Lean and Staiff, 2016). One of the reasons for that is that it encompasses an appropriation of the landscape, that is, in itself, as an “instrument of cultural power” (Mitchell 1994, 1). This appropriation is reflected in and enhanced by travel literature – above all in largely distributed forms of disposable culture, such as commercial prints, maps and guides.

Representations of *meisho* are particularly interesting when analysed in this perspective, as *meisho* tended to be invested with (different, contested) meanings by a wide range of social actors, above all when, as in the case of the Tōkaidō, they were located in a both strategically relevant and highly traveled area. While part of an “official”, controlled landscape, as represented in Tokugawa sponsored maps, the *meisho* of Tōkaidō were in fact also invested with religious, lyrical and recreational meanings and they were sometimes intellectually appropriated through their representations even when, for practical or normative reasons, they could not materially be experienced. Such representations became “virtual” ways to defy boundaries and social conventions.

Using *Tōkaidō meisho zue* as a main example, I will analyse these mechanisms, and connect them to a fuller discussion of identity and social and cultural transformation in pre-modern Japan.

H-1-4 Emika Okumura (University of Tsukuba), Mitsunori Kubo (Chiba University), Takatoshi Tauchi (Chiba University) & Toshimasa Yamanaka (University of Tsukuba)

ENGINEERING MIND OR AESTHETIC MIND: STRUCTURAL ANALYSIS OF A DECORATIVE DESIGN ON JAPANESE TRADITIONAL ARCHITECTURE IN 13TH CENTURY

Does a decorative design in architecture connote the engineering purpose? In ancient Greek architecture, entasis, a convex curve, is well discussed that it is not only intended for the aesthetic purpose with which people can perceive visual stability but also for the engineering purpose of enhancing strength. There is, however, not investigated well in Japanese medieval wooden buildings. Thus, the purpose of this study was to investigate engineering purpose of a decorative design on a Japanese medieval building and discuss the integration of engineering mind and aesthetic mind of the carpenter. We focused on a design of Kaerumata in the 13th century which is a strut of a building and supports a load. In medieval Japan, it was a transition period in which Kaerumata has changed its role from a structural element into a decorative one. A design of Kaerumata is one of the indicators of dating buildings because it varies depending on the age and area. Since the design of Kaerumata differs depending on the carpenter, it is suitable for indirectly exploring his sense of visual dynamics which can intuitively estimate mechanical properties of objects by elucidating the mechanical rationality in the design. We performed structural analysis using finite element method and the results showed that the two holes of Kaerumata's decoration lead to structural rationality which implies it positively affects internal stress. We discussed carpenters in the 13th century could unintentionally design that two small holes as a structural role and had a great sense of visual dynamics.

H-1-5 Sarah Rebecca Schmid (University of Zurich)

THE BRIGHTEST STAR IN THE SKY — SAIGO TAKAMORI AND MEIJI MYTHOLOGY

Saigō Takamori 西郷隆盛 (1828-1877) is known as one of the “Three Great Nobles” of the Meiji Restoration. Despite the great renown he still enjoys today, it is not an easy task for historians to distinguish between fact and fiction in Saigō’s biography. However, even before his death during the Satsuma Rebellion in 1877, Saigō Takamori had already started to eclipse his existence as a mortal being, and his life’s story was on the verge of transforming into a myth. When a star was seen shining unusually bright in the night sky in 1877, newspapers reported it as ‘Saigō’s star’ 西郷星. After his death, rumors denying his death started circulating almost immediately, with the quick addition that he had fled to the Asian continent instead.

Saigō would gain so much in popularity after his death that the government eventually pardoned him for his actions during the Satsuma Rebellion in 1889, and he became a national hero who was lauded to have been the last ‘true samurai.’ The stories about Saigō might be dismissed as ‘tall tales’ when considering Saigō’s biography from a historical point of view. However, they contributed something essential to the young Japanese nation: one of the founding myths of modern Japanese national identity.

This paper examines different types of media which circulated during the Meiji period, helping to explain why the mythological part of Saigō Takamori’s biography is not an unfortunate contaminant, but an intrinsically important part of the historical figure Saigō has become.

H-1-6 Oana Loredana Scorus (Kyoto University)

THE AESTHETIC SENSE OF YAMAGATA ARITOMO AS EXPRESSED IN "HAZAKURA NIKKI"

In the Meiji period, there are new tendencies of creating gardens, tendencies considered to begin with the garden Murin-an, made in Kyoto by the garden-er Ogawa Jihei the 7th, under the detailed instructions from the owner, the statesman Yamagata Aritomo. In this paper I attempt to extract the aesthetic sense of Aritomo in relation to the natural elements, by analysing his travel diary "Hazakura Nikki".

Yamagata Aritomo writes "Hazakura Nikki" in 1867, during one of his trips to Kyoto. It is published in 1891, 3 years before the construction of Murin-an, and republished as a part of the volume "Gansetsu Yamagata-kō Ikō" in 1926, showing that at least for Aritomo, if not for the society in general, the content of "Hazakura Nikki" was still valid after 60 years from its first publication.

In this presentation, I will analyse the natural elements that appear in Aritomo's diary, such as the stream and the mountain, in particular Higashiyama mountain; I will examine the context in which they appear aiming to grasp Aritomo's ideal image about these elements. Next, I will connect this results with the way the river and Higashiyama mountain are incorporated in the design of Murin-an. Thus, I will attempt to shed light on the attitude towards nature shown in this garden, attitude that spread ulterior through the entire Japan.

H-2-1 Bostjan Bertalanic (Josai University)

EVALUATION OF INTERCULTURAL SKILLS DEVELOPMENT IN JAPANESE HIGHER EDUCATION:
THE CASE JOSAI KOMA SHRINE PROJECT AND CULTURAL TRAINING IN DIJON, FRANCE

In Japan fostering intercultural understanding has become progressively more and more a pressing necessity, especially when viewed in the light of the recent changes in immigration policy. With a larger influx of immigrants in the future, Japanese social systems will have to adjust even more. At various governmental levels a more proactive stance towards multiculturalism and multilingualism has already become a debated issue. Some have even suggested that to sustain the current level of social cohesion and retain economic growth, multiculturalism should become one of the national developmental and educational priorities. The sustainability of many Japanese institutions, including higher education, already depends on the injection of large number of foreign students. University campuses around Japan have begun adapting to the changing demographic and educational environment and have in many respects become, although in varying degrees, globalized.

This process, however, has not been compounded by adequate pedagogical and teaching reform, that would address the needs of a more internationalized and global student body. It also does very little in terms of training Japanese students to become more efficient in intercultural settings, for example through a systematic development of their intercultural capabilities. Most university programs still emphasize English language acquisition as the primary means to provide some form of an international education. Short term exchange programs and study abroad trips are also quite popular, but have only short term and limited effect.

In the proposed contribution, I would like to explore the efficiency of intercultural learning through different approaches that we find example in the area of international curriculum development and pedagogical reform which integrates joint learning with foreign students and culturally mixed classes. It is said that intercultural learning environments provide many of the benefits that other learning approaches miss. One of the main outcomes is for example students heightened interest in intercultural knowledge acquisition. For example, students show more interest and become more motivated to study abroad. In

this regard I will present two case studies from Josai Univeristy – the Koma Shrine project and the short term intercultural training program with Dijon University in France.

H-2-2 Aya Hino (Ca'Foscari University of Venice / Heidelberg University)

PEDAGOGICAL AND/OR PERFORMATIVE KNOWLEDGE: RETHINKING *KOKUSAI NIHON GAKU*
(INTERNATIONAL JAPANESE STUDIES)

In Japan, just as elsewhere, higher education has been undergoing a rapid change, seeking to identify the role of research, knowledge production, and pedagogy. Among manifold propensities to reorganise the academy, this paper focuses specifically on the increasing interest in *kokusai nihon gaku* (international Japanese studies) and subsequent establishment of a number of educational programs and research centres under the aegis thereof, aiming at exploring, not its socio-political and socio-economic location against the backdrop of internationalisation of Japanese universities, but its epistemological presumptions that determine the location of 'Japan' as the object of knowledge. Not to mention its seeming novelty and its interdisciplinary heterogeneous nature, the difficulty of defining this new scholarly development derives from its very naming: 'international' and 'Japanese studies' seem to occupy respectively a very different end of a spectrum. On the one hand, 'international' suggests not something beyond the nation state, but rather something that dialectically feeds back to a form of nationalism in the age of globalisation, and thus a form of pedagogical knowledge that objectifies 'Japan' as a historical object of a pedagogy for self-generation. Yet, on the other hand, 'Japanese studies' denotes the conventional schemata of area studies, which produces significations of cultural differences, or else performative knowledge that differentiates self, distinct from the other. Understanding thus, this paper argues that *kokusai nihon gaku* creates a space of liminality between the pedagogical and the performative, wherein 'Japan' becomes the site of self-objectification without ever quite abolishing itself as the subject.

H-2-4 Sakshi Shree (Jawaharlal Nehru University)

FUKUZAWA YUKICHI AND RYOSAI KENBO: RETHINKING FEMINISM OF "FATHER OF MODERN JAPAN"

Fukuzawa Yukichi, a thinker and educator in Meiji era, is probably one of the most prominent figures of modern Japan. The portrait of Fukuzawa Yukichi on 10,000 yen note explains his undisputed image of "Father of Modern Japan" in the Japanese society. He is widely considered to be one of the few thinkers of Meiji Japan who advocated the rights of women.

This paper, however, attempts to reinvestigate the ideology of Fukuzawa Yukichi by engaging with a critical analysis of his works focusing on his views about women's education and rights. Fukuzawa Yukichi was the most influential figure, through his writings and speeches, in spreading the ideology of *Ryōsai Kenbo* (Good Wife and Wise Mother), which came to become national prescription for Japanese womanhood in pre war period. Moreover, Fukuzawa's opposition to polygamy and rejection of Confucian ideals wherein a woman was ill-treated by her male counterpart has been interpreted as his feminist beliefs in order to bring equality between men and women. This paper, however, argues that Fukuzawa never saw a woman as an individual and independent being as he could not see a woman beyond the role of mother and wife. *Ryōsai Kenbo* was, indeed, a gendered division of labor between men and women which restricted a woman's identity as supporter of her spouse.

H-2-5 Tomoko Yaginuma (University of Minho)

IMAGINING JAPAN FROM FAR-WEST: A CASE STUDY ABOUT THE PERCEPTIONS OF JAPANESE CULTURE IN PORTUGAL

Transnational cultural flows made a very local consumption and appropriation of other cultures possible. In relation to the spread of Japanese culture, however, it is not fully studied how local people represent Japan through it, especially in the Western non-central regions.

This paper aims to examine the representations of Japan constructed by Portuguese university students, based on the theories from Cultural Studies and Social Psychology. We conducted 7 focus group discussions: 5 groups consisted of Japanese as a Foreign Language (JFL) students and 2 groups consisted of non-JFL students. A short sequence of Japanese animation film was used as an instrument for the discussion. The collected data were submitted to a thematic analysis.

The results allowed us to discuss: (re)production of one of the powerful essentialist views of the world, a dichotomy of the West and the East, which was characterized by not only a reflection of Orientalism but also a center-periphery relation within the West; diversity in the degree of homogenization of outgroup (Japan) within ingroup (JFL and non-JFL); and more detailed information associated with the images about the Japanese people in comparison with the results from our preceding questionnaire survey.

H-3-1 Tomonori Teraoka (University of Pittsburgh)

THE (IN)VISIBLE BODY: THE BODY METAPHOR OF KOKUTAI AND ITS RHETORIC OF CONSTITUTIONAL LEGITIMACY

The fundamental question that a constitution must answer is its own legitimacy: How can a constitution persuasively lay claim to its own legitimacy? This paper answers to this question through the case study of Japanese political thought. This self-referential difficulty of constitutional legitimacy must ask for the help of rhetorical narratives and tropes which invent and articulate communal ethos in order to establish stable political order.

A particular focus of this paper is on the metaphor of body politic in the political discourse on the Meiji constitution in early 20th century. The legitimacy of the Meiji constitution rested on the mythical narrative of Kokutai, which claimed the emperor's unbroken line and external reign of Japan. The early 20th century saw intense scholarly debates on Kokutai around the issue of constitutional legitimacy expressed in the originally medieval metaphor of body politic. I argue that the metaphor of body politic is a key trope to understand intellectual efforts of establishing constitutional legitimacy in progress at that time. The intellectuals I examine in this paper include Shinkichi Uesugi, Tatsukichi Monobe, and Ikki Kita, each of whom developed a unique argument on the "representable-ness" of Kokutai as constitutional legitimacy.

This paper aims to reveal the essential rhetorical nature of constitutional legitimacy, which has been overlooked due to the lack of rhetorical inquiry as an established method within the field of Japanese political thought. Rhetorical inquiry looks at the persuasive effect of texts aiming at discovering communal ethos. Accordingly, I reframe the above intellectuals' work as their rhetorical inquiries for the invention and articulation of communal ethos within Japanese political community.

H-3-2 Simona Lukminaitė (University of Hyogo)

WRITING ON MARTIAL ARTS: FOR AND BY THE MEIJI-PERIOD GIRL STUDENTS

Meiji Jogakkō (1885–1909) was a primary- to tertiary-level school for women that purposefully mixed Western, Confucian, and nativist ideas in order to put forth a new understanding of what modern education for women should entail. Via various publications during the Meiji period, the school argued that the image of the female student (*jogakusei*) represented the Japanese modernity and was the universal model for modern Japanese. As one way of nurturing this national role model, unlike similar contemporary facilities, the school provided physical education and urged the students and their educators to take it up. Five years before the *Dainippon Butokukai* began its activities in 1895, Meiji Jogakkō had started focusing on martial arts such as *naginata*. The fact that martial arts represented an important part of the curriculum and the school's mission is illustrated by the school building its own *dōjō*, organizing public martial performances, establishing an independent martial arts department/specialty, as well as the frequent mentions of the topic in the school's publications by both students and staff. These mentions in particular are valuable primary sources that have yet to be studied in depth.

In order to provide new insights into the history of physical education and martial training, this paper analyses the writings found in the magazines published by the school, i.e., *Jogaku zasshi* (1885–1905) and *Jogakusei* (1890–93) that explore the topic of martiality, questioning the gender norms and stereotypes surrounding our understanding of modern concepts of martiality and Meiji-period education for women.

H-3-3 Marko Medojevic (University of Tsukuba)

PHYSICAL ACTIVITY PROMOTION THROUGH SDGS POLICIES. CASE OF JAPANS WALKING ASSOCIATIONS

Physical inactivity is a risk factor for many health-related issues. As such, in developed states, physical activity promotion plays an important part of public policy. In Japan, sport and physical activity promotion policies are closely related to Japans sustainable development goals (SDGs). Physical activity promotion is achieved through the policy work of two ministries, the Ministry of Health, Labor and Welfare and Ministry of Education, Culture, Sports, Science and Technology, which are also agenda setters for SDGs.

However, community sports clubs, the direct policy product have not provided satisfactory results in raising population wide physical activity levels in Japan. Therefore, as an alternative, this study focuses on walking associations as NGOs and NPOs that can significantly influence physical activity promotion.

It aims to understand how walking associations correspond with Japans internal needs for physical activity and Japans SDGs policies regarding sports and physical activity.

Furthermore, how walking associations meet promote population wide physical activity will be investigated. Walking associations are investigated on a prefectural level and municipal level.

Content analysis and interview method are used in this study. Interviews with walking associations leaders will provide insight into the role which walking associations play in sports and physical activity strategies. Content analysis of walking associations websites will provide insight into population attraction and physical activity promotion methods. The author believes results will show walking associations as valuable NGOs, contributing to both national and international physical activity promotion, with a strong influence on citizens social and health status in Japan.

H-3-4 Masako Nunokawa (University of Tsukuba)

RESEARCH OF VOCALOID LYRICS AND MUSIC EMOTION

The popular songs in the 20th century were produced by lyricists and composers and those delivered to the listeners' ears through promotional activities by promoters working at record companies. However, among the widespread use of the Internet platform, the number of users of DAW (Digital Audio Works) has expanded and the distance between producers and listeners has been reduced. Vocaloid is popular among non-professional users that it allows users to create their own music by using voice synthesis technology that makes a fictional character sing a song. In addition, there is a possibility of secondary creation by Vocaloid has further developed. The scale of the Vocaloid market in Japan in FY 2017 was JPY 10 billion, up 4.2% from the previous year. Not only the limited trend which was only recognized by "geek", but Vocaloid also spreads to teenagers and women and it has been sung frequently in Karaoke now. In this study, we firstly examined the number of words frequently appearing in both Vocaloid songs and popular songs, and clarified the characteristics of the songs. In the result, the number of words was higher in Vocaloid music than general music to express a strong message. After the research above, I surveyed the listeners' emotions to music, and it was found that listeners who are particularly interested in Vocaloid evoke various emotions with music. Furthermore, they tend to emphasis was placed on elements of ease of empathy in the music.

H-3-5 Rui Hara (Kyoto University)

BETWEEN CINEMA AND MUSIC: AN ANALYSIS OF TORU TAKEMITSU'S *LES YEUX CLOS*
AND HIS AESTHETIC OF "DREAM"

Japanese composer Toru Takemitsu (1930-1996) is well known as an avant-garde composer, but he also played an important role in the development of post war Japanese cinema. Takemitsu was involved in more than 100 films in his life and for many of these he was responsible for the entire sound design. As for the relationship between concert music and cinema in his creation, previous studies show that the latter functioned as an experimental field for the former.

In this paper, I clarify how the specific character of the cinema penetrates in Takemitsu's concert music and put the relationship between these two genres in a new light, focusing on his aesthetic concept of "dream". First, I extract the essence of his aesthetic about cinema, by examining his essays on cinema written in the early 1980s, all of these containing in their title the word "dream". Then, I examine his piano music *Les Yeux Clos* (1979) which was named after the picture by Odilon Redon representing a woman who closes her eyes. This work, being dedicated by Takemitsu to the Japanese surrealist Shuzo Takiguchi, strongly evokes the concept of dream. In my analysis I show that the way of building the relationship between motifs in this work is very similar to the technique of montage. Moreover, I examine the temporality of this work created by this montage-like structure. Finally, I compare this temporality and Takemitsu's aesthetic of cinema and demonstrate their correspondence by using the key concept "dream" as a mediator.

H-4-1 Yasuo Shimizu (Doshisha University)

REGARDING MARATHON IN JAPAN, MARATHON CULTURE AND GLOBALIZATION IN JAPAN

Marathon in Japan had the first running boom in late 1970, and the second running boom took place in 2007 when Tokyo marathon had started.

By the way, 12 years have passed since 2007 when the second running boom started, and how in comparison with that time did marathon in Japan change? In this study, we tried indication, consideration over the change. The results are as follows.

One of the big changes is recent international marathon interchange. The development of LCC, price reduction of air fare has been happening since around 2012, and runners in Japan has been going out to run in foreign countries. On the other hand, overseas runners have been coming to Japan to run, too. Foreign runners from Taiwan in particular are coming to aim at big city marathon such as Tokyo marathon or Osaka marathon. Marathon in Japan is changing administration with it, too. It may be said that citizens' marathon has become tourism.

In addition, Japanese runners aiming at six great marathons of the world, the world marathon major conquest, have increased, and adds variety in purposes to run for the principle of time supremacy which used to have been seen in citizen runners. Japanese runners feel generosity in overseas races, so they may be possible to bring it into Japan in the near future. The word to "Ganbatte" that was used a lot in supporting marathon may change into words such as "Bravo".

H-4-2 Nobuko Masuda (Osaka University)

PRESENT STATUS OF GENDER EQUALITY IN DEWKS FAMILIES

Japan ratified the International Convention on Gender Equality 30 years ago. Paradoxically, the more the government promotes gender equality in law, the more women's time is consumed by paid and unpaid labor, perpetuating gender inequality in the household, the smallest unit of society. I surveyed 10 highly educated couples with high income to clarify the actual situation. The survey found that even if both spouses are professionals, paid work for women is perceived by the high-earning husbands only as economic wealth. The husband does not feel obliged to reciprocate by trying to help with care work, and the wife, even if overworked, does not make strong demands. Therefore, the imbalance between male and female unpaid work will remain. Women's paid work adds to family income, enriching their husbands' time and freedom, (and increasing their pocket money), but it also deprives women of the time needed for basic life functions, such as eating and sleeping.

H-4-3

Panel

FEELING THROUGH GENDER AND SEXUALITY: VIEWING EMOTIONAL STATES OF BEING IN JAPANESE POPULAR NARRATIVES

Discussant: Lindsay Nelson (Meiji University)

Dominant ideologies privilege particular ways of being, prescribing how to achieve them without consideration of subjective diversity. This privileging propagates conflicting conventions: for example, the insistence that a woman's greatest happiness lies in the productive use of her body persists alongside warnings against being too emotional and concerned with her own happiness, and even the notion that she is intrinsically irrational or psychologically unstable.

In this panel we investigate various ways in which popular contemporary Japanese narratives resist such views encouraged by dominant ideology. We examine how emotions and states of being such as happiness and misery are typically attached to genders and sexualities, arguing that heteronormativity reduces complex discourses to simplistic binaries, where masculine rationality is pitted against feminine emotionality, while those that do not fit neatly into either category fall by the wayside.

In the stories of Kirino Natsuo's *OUT*, Urobuchi Gen's *Puella Magi Madoka Magica*, and Midorikawa Yuki's *Natsume Yuujinchou*, the value of strengthening homosocial bonds and recasting the way emotionality and rationality is understood present themselves as ways of resisting reductive or normative logic, at times even turning it on its head when it attempts to bar possible alternatives. Through analyses of these texts, we highlight the capacity of popular narratives to restore specificity to problems of ontology, restoring agency to the most marginalized of characters and, perhaps by extension, to the identities they were constructed to represent.

Sachi Komai (University of Tsukuba)

DISMEMBERING JAPANESE MALE-DOMINATED SOCIETY: KIRINO NATSUO'S *OUT*

This presentation aims to explore the relationship between a dismembered body and the destruction of Japanese male-dominated society in KIRINO Natsuo's novel *OUT*.

In 1994, twenty-four pieces of a human body were found in Inokashira Park, Tokyo. This shocking incident hit the headlines but remains unsolved. Kirino, one of the most famous mystery novelists in Japan, based *OUT* on this murder. In this novel, Yayoi, a housewife working in a factory, spasmodically kills her husband. Her co-workers, also housewives, dismember the body to cover up the murder.

Several studies have been made on this novel in terms of women's social mobility, as the characters work part-time, which reflects 55% of working Japanese women. *OUT* has been read as the model of the Japanese male-dominated system since it expresses feelings of insecurity in women who are forced into menial employment because of expectations on them to raise children, care for the elderly, or act as homemakers.

However, few studies have focused on the act of dismemberment. Contrary to the portrayal of the Inokashira incident in the media as an act of mental instability, the wives in *OUT* dispose of the body rationally, utilizing their homemaking skills through knife cuts and cleaning up the evidence.

Why did Kirino reverse the media's interpretation of the event? I would like to read the disposal of the body as the destruction of Japanese male-dominated society.

This presentation discusses the representation of the dismemberment in *OUT* to provide an analysis of women's retaliation against Japanese society.

Maria Ana Micaela Chua Manansala (University of Tsukuba / University of the Philippines)

EMOTIONAL CURRENCY: MAGICAL GIRLS AND THE UTILITY OF EMOTION

Emotional reasoning involves the evaluation of reality relative to one's own feelings. It is a type of cognitive distortion and an oxymoron. This study investigates a similar kind of "illogic" at work in retellings of the Faust Myth, where the traditional opposition between rationality and emotion is interrupted. Primary focus is given to the Japanese animated series *Puella Magi Madoka Magica*, grounding it in comparisons with the works of Goethe and Bulgakov in order to investigate relations between power, human emotion, and utilitarian logic.

Of particular interest to this study are (1) narratological devices that function as "cognitive distortions" directed at the viewer, often through the focalization of the lead female character; (2) diegetic discourse regarding the use of emotion, as when characters attempt to determine the usefulness/uselessness of having emotions; and (3) how these elements interact with established tropes of the myth, particularly the objectification and commodification of the soul, as is symptomatic of the Mephistophelian worldview.

In *Puella Magi*, emotion is reduced to currency for exchange and, in a move typical of Faustian tales, that currency is turned, through one "heartfelt" speech act, into the key to salvation. Following David Hawkes' work on the Faust Myth, this study revisits the "uses" of emotion that enable both interpellation and resistance to systems that seek to reduce female subjective autonomy and, finally, lays bare the irony of relaying a Faustian cautionary tale through a franchise that encourages the consumption of character-based merchandise.

Emily Butner (Stanford University)

TRACING NEW PATHS FOR QUEER HAPPINESS: ASEXUAL OVERTONES IN NATSUME
YUJINCHOU

In popular discourse, the concept of “happiness” bears a fraught relationship to normative convention. In *The Promise of Happiness*, Sara Ahmed explains “how happiness is imagined as being what follows a certain kind of being.” Heteronormative logic privileges the idea that certain choices are paths to happiness, encouraging women in particular to find happiness in “a good man” (91) or in having children. Such discourse marginalizes the desires of those who do not desire (heterosexual) sex, projecting unhappiness with such force onto queer bodies as to ultimately reproduce it.

How might we imagine different paths for queer happiness, and what would it take to realize them? In this essay, I examine what that “happiness” might look like for asexual people, using Sara Ahmed’s *Queer Phenomenology* to engage in an asexual analysis of popular animated media. I explore the concept of male homosociality in the animated television series *Natsume Yuujinchou*, or “Natsume’s Book of Friends,” and argue that *Natsume Yuujinchou*’s representation of its main character’s platonic intimacies with friends attaches a positive affect to asexuality, questioning the heteronormative logic of queer unhappiness and tracing a fresh path for an asexual life. While resisting the argument that these case studies speak to the experiences of all asexual people, or that Japanese media can neatly map on to contemporary English language queer discourse, I hope to use transnational media representations to challenge the heteronormative logic that consigns queer people to misery, and to uncover alternative queer modes of being.

H-5-1 Lasse Lehtonen (University of Helsinki)

WHAT DID FEMALE SINGER-SONGWRITERS CHANGE IN JAPAN OF THE 1970s?

This presentation examines the role of female musicians in Japan, putting emphasis on the change that occurred in popular music in the 1970s. Although women have always participated in Japanese music culture throughout its recorded history of c. 1500 years, they have rarely been socially recognized as makers of music; rather, their role has been diminished, and in many cases their participation in music making in the public sphere has been restricted. While this concerns especially music before the Meiji restoration, many significant female composers and musicians of the early years of Westernization are often excluded from music histories even today.

Against this historical background, changes in Japanese popular music of the 1970s were remarkable. The decade saw a rise of young female singer-songwriters: female singers who wrote most of their music themselves and were, in many cases, involved in the production as well.

Musicians such as Arai Yumi (later Matsutōya Yumi), Nakajima Miyuki, and Takeuchi Mariya became phenomenally popular—that is, socially recognized independent music-makers in the public sphere without discrimination or diminishing based on gender.

In this sense, female singer-songwriters of the 1970s participated in promoting a change that the women's liberation movement sought to achieve in Japan at the same time: it was a phenomenon from the viewpoints of both music and social history. This presentation examines this change and the significance of female singer-songwriters of the 1970s against historical and social background.

H-5-2

Panel

DO ANIME AND MANGA ENRICH OR IMPOVERISH OUR IMAGINATIONS? CRITICAL CASE STUDIES OF CONTEMPORARY USE OF ANIME AND MANGA AESTHETICS IN JAPAN

This panel explores the role of anime and manga in shaping our imaginations in contemporary Japanese society. Anime-and-manga-style images, which had been stigmatized in the past, became so visible in urban landscape that conservative and authoritative parties in power cannot ignore their influence today: local and national governments, public cultural sectors such as museums, and even Self-Defense Forces proactively use anime and manga contents for their promotion to appeal to the younger generations. Anime and manga utilized in such promotion offer useful resources for our time-space imagination and, without doubt, contributes to shaping our sense of past, present and future.

This panel critically discusses such an abundant use of anime and manga in contemporary Japanese society and its influence on our imaginations. On a positive side, it is deniable that anime and manga contents and promotion with them vitalized rural communities, enhanced local economies, attracted younger generations out of the region, and empowered marginalized people in the society. Many scholars, critics, and mass media celebrated such a role of anime and manga under the obsolete banner of Cool Japan. Our panel instead critically considers what Japanese society has lost by embracing anime and manga for creating and stirring our imaginations: use of the specific aesthetics of anime and manga has some negative impacts on the Japanese people and society. Each paper of this panel picks up a unique case, in which anime-and-manga-style contents function to repress and reduce the complicated richness of the reality and the potential of alternative imaginations.

Noriko Hiraishi (University of Tsukuba)

AUTOINTOXICATION IN MANGA AND ANIME: 2-D BEAUTY AND THE REAL WORLD

Stories of transformation have always been common in literature, from Ovid's *Metamorphoses* (8AD) to Kafka's novella published in 1915. In the 20th century, comics, animation, and SFX works livened up the genre. In Japan, many transforming heroes and heroines such as *Ultraman*, Son Goku of *Dragon Ball*, and *Sailor Moon* have attracted audiences since the 1960s. In the 1990s, more "real" transformation stories became popular in women's manga: in works dealing with cosmetic surgery. This paper explores autointoxication in manga and anime, examining representations of beauty and ugliness within the genre.

Most works on cosmetic surgery depict the miserable life of an ugly girl: she decides to change her face through plastic surgery and thus experiences a completely different life as a pretty girl. The contrast of her former/latter lives is described comically or seriously. Concerning how faces are drawn in manga and anime, characters tend to have rather similar appearances: with big eyes and a thin nose. However, the difference between beauty and ugliness is depicted in the stories on cosmetic surgery, where an ugly girl is given typical "mongoloid" features. Although these works often denounce Japanese male-dominated society, they reinforce Caucasian-oriented standards of beauty. Do these stories of 2-D beauties affect real Japanese society, where about 90 percent of cosmetic surgeries in 2017 involved facial treatment? Considering also the popularity of Cosplay and film/theatre adaptations, the paper will clarify the actual condition of this autointoxication.

Yasuhito Abe (Komazawa University)

MORE THAN A MOE-OKOSHI

This paper critically examines how a Japanese regional promotion initiative engaged with transmedia practice through the use of the concept of *moe*. In doing so, this study takes the Executive Committee of Daughters of Chita (the Chita Musume Project, thereafter) as an inroad to understanding what can be called as the *moe-okoshi* practice, which generally means a regional promotion

practice through the use of *moe*. The Chita Musume Project has created cute female anime characters and engaged with *moe*-anthropomorphism of the Chita Peninsula in order to enhance its visibility for both domestic and foreign audiences for the past ten years. An analysis of the Chita Musume Projects highlights the characteristic of *moe-okoshi* practice in contemporary Japanese society.

In so doing, this paper starts by reviewing key research on the notions of *moe* and *moe-okoshi*. Then, it describes the history of the Chita Musume Project from 2009 to 2019. Finally, this paper critically examines how Chita Musume characters were tactically used for regional promotion and discusses their social and cultural implications.

Two key findings emerged. First, the *moe-okoshi* practice can certainly contribute to enhanced visibility of regional areas for certain audiences. Second, the ultimate success of its transmedia practice may ironically constrain the scope of regional promotion. *Moe-okoshi* practice not only reduces a rich history of each tourist spot into a simplistic narrative for selected audiences, but also makes the idea of regional promotion as nothing more than *moe* consumption.

Kohki Watabe (University of Tsukuba)

JAPANESE SWORD AS A CULTURAL COMMODITY OF HISTORICAL AMNESIA

This paper surveys the history of cultural status and representation of Japanese swords in modern Japan and discusses that it has been utilized as a cultural commodity to mythologize the moral and spiritual superiority of Japan while forgetting dark sides of Japanese history. Among various cultural products the Japanese government advocates for its Cool Japan policy on the global market, Japanese swords are one of the most significant items deeply associated with tradition and spiritual value. They are always imagined as a “spirit of the samurai” and connected with the ideas such as dignity, loyalty, discipline, purity, and sacrifice. What is behind the top-down Cool Japan policy is increasing popularity of Japanese swords in anime and manga: an exhibition of Japanese swords featuring *Neon Genesis Evangelion* circulated all over the nation; *Touken Ranbu Online*, a sword-themed video-game targeting young Japanese girls, made a smash hit.

The aestheticized representation of Japanese swords in popular culture, however, selectively focuses on a romanticized aspect of the history. On the hand, the dark history related with Japanese swords is neglected such as the fact that the Japanese government before WWII used them as a national symbol to aesthetically justify their militarism: state-censored newspapers propagandized the sharpness and toughness of Japanese swords which enabled Japanese soldiers to kill many people in China. There, increasing reference to Japanese swords in today's soft-power boom makes them function as a cultural commodity of historical amnesia.

H-6-1 Satoshi Ota (Tama University) & Kyoko Koma (Meiji University)

DESIRE TO LOOK YOUNG: A COMPARISON OF WOMEN'S IMAGES IN JAPANESE AND
FRENCH MAGAZINES

Could not attend the conference due to force majeure.

This presentation is a part of an on-going project to investigate the obsession with a youthful appearance that is observed in Japan and other countries. In Japan, childishness and naivety are valued along with a young appearance, which may not be seen in Western countries. This presentation presents France as an example of a Western country for comparison to this Japanese cultural phenomenon. We selected Japan and France because they are both considered fashion-conscious countries. Further, Japan's Kawaii culture has been consumed by some young French people in the last decade. One of the presenters will examine how Kawaii culture has influenced the youth consciousness within French society, while the other presenter will discuss the emergence, social background and spread of childish, naïve culture in Japan. The project will analyse cultural practices including the popularity of 'idol' singers, kawaii-style anime and manga, fashion, etc. However, this presentation focuses on how the desire for a youthful appearance is reflected in magazines and digital media in Japan and France. The desire to look young is observed among men and women, yet this presentation focuses on how women are portrayed in magazines and digital media. Women portrayed in male-oriented magazines reflect men's gaze on women, while women's gaze on women is observed in women's magazines. The presentation attempts to compare the gaze of men and women in Japan and France and evaluates the differences and similarities between the two in each country.

H-6-2

Panel

FUKUSHIMA: THE POLITICS OF PERFORMING THE LOCAL DISASTER

This panel looks at fictional attempts in literature and theater to represent local voices from the 2011 disaster across historical and geographical contexts. The voices include those of local victims, alive and dead, specifically victims of the nuclear accident at the Fukushima Daiichi plant. All presentations analyze these texts for their performative aspects of local voices, their handling of proximity, and their potential for political critique. In these works, the local is performed as a restaging of a German novel, as dialect, and as the insanity of residents in the zone. Questions of historical and geographical proximity and distance are embedded in the works' connections with the precedent of Chernobyl and the Tohoku region's long history of marginalization. The panel also looks at the politics inherent in these artists' decision to represent the local. In Iwata-Weickgenannt's case, it is through the issue of dialect, which writers like Kimura Yūsuke wield as a post-colonial critique as they attempt to "write back" the native tongue. For Geilhorn, the political question enters through a Japanese restaging of a novel originally set in the aftermath of Chernobyl in order to allow for the audience to engage critically with difficult issues close to home. DiNitto considers the possibility of political resistance for residents in toxic environments who have been labeled insane by the nuclear industry. Eight years after the disaster, these literary and theatrical works continue to ask questions that are vital for our understanding of the disaster and its impact on the Tohoku region.

Barbara Geilhorn (German Institute for Japanese Studies Tokyo)

**'FUKUSHIMA' FROM A POST-CHERNOBYL PERSPECTIVE — SETOYAMA MISAKI'S
MIENAI KUMO**

In the aftermath of the March 11, 2011 disasters an immediate and ever-increasing output of post-Fukushima theatre productions could be observed. While there was a strong focus on documentary, only few playwrights made use of fiction or tried to situate the calamity in a broader historical or geographical context. Setoyama Misaki's *Mienai kumo* (Invisible Clouds, 2014) is an interesting exception. The play is an adaptation and recontextualization of *Die Wolke* (The Cloud, 1987), a best-selling youth novel written by Gudrun Pausewang (b.

1928) in the aftermath of the Chernobyl nuclear disaster. Setoyama introduces the character of a Japanese playwright who happened to read Pausewang's novel as a youth and now, after the March 11 disasters, travels to Germany to have an interview with the author. Apparently, the additional character is an alter ego of the playwright being known for her interest in staging recent events and developing her plays based on meticulous research and in-depth interviews with the people concerned. Setoyama skilfully uses the different potentialities of fiction and documentary. Audiences are invited to emotionally connect to the young protagonist, radiation victim and role model of Pausewang's novel. At the same time, the additional character is a dramaturgical strategy to get audiences involved on a more conscious plane. I will argue that, while the geographical distance between Europe and Japan facilitates audiences' critical engagement with the delicate subject, the Japanese figure in the story links the nuclear disasters of Fukushima and Chernobyl and brings the message home.

Kristina Iwata-Weickgenannt (Nagoya University)

VOICES FROM THE MARGINS IN POST-FUKUSHIMA LITERATURE

The Great East Japan Earthquake of 2011 hit a region that was traditionally regarded as periphery in many ways—politically, economically, culturally, and, last but not least, also linguistically. The literature that emerged from the 3/11 calamity echoes with the voices of the marginalized. The paper outlines what could be considered as the two most important literary strategies to inscribe marginality, the use of dead narrators, and/ or local dialects. Whereas the former is often related to issues of commemoration and the coming to terms with mass death, the latter inclusion of long passages written entirely in dialect has more overtly political undertones. With a focus on Kimura Yūsuke's post-colonial project of "writing back" in his own native tongue, Yū Miri's reliance on a local "translator" to give voice to her Fukushima native characters, and Arai Takako's publication of a collaborative "translation" of Ishikawa Takuboku's poems into the local language, the presentation explores the related issues of authenticity, performance, appropriation, and paternalism.

Rachel DiNitto (University of Oregon)

FICTIONS, VISIONS, AND RESISTANCE IN NUCLEAR LITERATURE

Accusations of insanity have been used as a weapon by the nuclear industry to discredit the fears of local residents in toxic environments. This presentation draws inspiration from Lawrence Buell's arguments to consider insanity as a means for victims of nuclear disasters to claim authority through toxic discourse by crafting narratives of resistance. This presentation examines the literary trope of insanity in fictional works generated by the Fukushima nuclear disaster. I examine Furukawa Hideo's *Horses, Horses, In the End the Light Remains Pure* and Kimura Yusuke's *Isa's Deluge*. Unlike characters in Chernobyl works like Alina Bronsky's *Baba Dunja's Last Love*, Furukawa and Kimura's protagonists are not residents of the irradiated zone, but return to the disaster area and experience inexplicable visions of fictional characters and long lost relatives. Neither protagonist is able to square these visions with the rational world and they question their own sanity. However, through this trope of insanity, the novelists speak with authority and voice resistance to the treatment of northeastern Japan as an internal colony and a victim of the latest chapter in a history of national exploitation—nuclear disaster.

H-7-1

Panel

JAPANESE CULTURAL HERITAGE AND ITS TEXTS: INTERDISCIPLINARY
APPROACHES AND METHODOLOGICAL STRATEGIES

Panel chairs: Edoardo Gerlini (Ca' Foscari University of Venice / Waseda University) &

Andrea Giolai (International Research Center for Japanese Studies)

Commentator: Kimiko Kono (Waseda University)

Over the last twenty years, institutional and academic definitions of “cultural heritage” have gradually abandoned the assumption that “cultural properties” should be identified with their material components (Aikawa 2004). As a consequence of this shift, the concept of “intangible heritage” has been mobilized to indicate «a set of practices around specific cultural performances such as storytelling, music, craft, workplace knowledge, food and other phenomena» (Smith, Wetherell and Campbell 2018, 9). Japan has had a significant role in the creation of this new category: for example, the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage has adopted specific formulations originally introduced in the 1994 Nara Document on Authenticity (Hassard 2009; Akagawa 2014). Yet, Japan has also tended to emphasize the authoritative character of textual sources and canons –as opposed to immaterial or intangible practices– as physical proof of the “authenticity” of modern cultural manifestations like music and poetry.

This panel investigates the centrality of texts and their interpretations in the effort by cultural elites and other social stakeholders to reconstruct, actualize, re-enact and reuse Japanese cultural heritage. Bringing together scholars working across different fields, including literary studies, theatre, intellectual history and historical musicology, the panel will feature both modern and premodern case studies, with the aim of designing a new, interdisciplinary approach to the study of Japanese “textual heritage”.

Edoardo Gerlini (Ca' Foscari University of Venice / Waseda University)

IF *KOTEN* MEANS HERITAGE. PRACTICES OF "HERITAGIZATION" OF CHINESE AND JAPANESE PAST IN THE POETIC DISCOURSE OF THE EARLY HEIAN PERIOD

The term *koten* (classic), often intended as opposite to "contemporary", or as a synonym of "premodern", contributed partially to the idea that the study of the past, being unrelated to the present, is unsuitable to solve issues of modern society, leading to the progressive marginalization of classical studies in academic and school curricula. But recent theorizations of cultural heritage, intended «not so much as a 'thing', but as a cultural and social process, which engages with acts of remembering that work to create ways to understand and engage with the present» (Laurajane Smith 2006:2), as something that «has always been with us and has always been produced by people according to their contemporary concerns and experiences» (David Harvey 2001:320), suggest new possibilities for the "reuse" of literary heritage and the role of classical studies today.

Reflecting interdisciplinarily on well-known terms like "heritagisation" and "canonization", this paper aims to demonstrate that an "heritage discourse", namely a conscious reception and reuse of the past by the posterity to fulfill new needs and scopes, did exist in literary and historical texts in premodern Japan. Starting from the definition proposed by Wiebke Denecke (2004) of "creative appropriation" and "textual reenactment" of Chinese antiquity in early Japanese poetry, this paper will show textual evidence by analyzing prefaces of poems and of poetic anthologies – from *Kaifūsō* to the Imperial *kanshi* collections, from Michizane to the *Kokinshū* – focusing on the rhetorical strategies adopted in the literary metadiscourse by cultural elites of Nara-Heian Japan to legitimize themselves.

Andrea Giolai (International Research Center for Japanese Studies)

WHAT IF THE SILK ROAD SOUNDED JAPANESE? MUSICAL MANUSCRIPTS FROM DUN-HUANG AND THEIR JAPANESE RECONSTRUCTIONS

The term Saibara refers to the music produced by the aristocratic society of the Heian period. This repertoire consisted of popular songs with poetic texts sung in Japanese and accompanied by Tōgaku instruments. In the Heian period, contrary to current practice, it was common to play gagaku instruments as solo instruments, or to rearrange musical compositions for different instruments.

Although by the early Edo period Saibara had completely disappeared, in 1626 some Saibara songs were reconstructed from surviving ancient notations. This was only the first of several attempts carried out throughout the Edo period. In this context, the famous *bunjin* literati and master of the Chinese 7-string zither qin (guqin) Urakami Gyokudō (1745-1820) arranged various Saibara for qin. The qin was used in Japan during the Heian period, but subsequently fell into disuse. In the Edo period, however, it was rediscovered by the *bunjin* intellectuals. The production of qin versions of the Saibara repertoire was an homage to the qin of the Heian period, and functioned as a tool to better understand the musical culture of Heian Japan. Urakami Gyokudō's qin Saibara were published, but they did not give rise to a performance tradition. In this presentation, I argue that by studying Edo- period reconstructions of Saibara it might be possible to rebuild the qin music of the Heian period as re-imagined by the literati of the Edo.

Yoshitaka Yamamoto (National Institute of Japanese Literature)

THE RHETORIC OF CULTURAL REVIVAL IN SEVENTEENTH-CENTURY JAPANESE
CONFUCIANISM

At first glance, the flowering of Confucian scholarship and Sinitic literature during the Edo (1603- 1868) and Meiji (1868-1912) periods may seem completely unprecedented in the intellectual and literary history of Japan. Yet some Confucian scholars in the first decades of Edo viewed the rising interest in Confucianism as constituting a return to the golden age of early Japan, envisioning themselves as participating in the restoration of the long-diminished cultural

heritage of the Heian (794-1185) court. For example, as Miyazaki Shūta has pointed out, seventeenth-century Rinke Confucian scholars in service of the Tokugawa shogun often idolized Heian-period court literati. In this presentation, I will examine the rhetoric of cultural revival in the Sinitic texts composed by Japanese Confucian scholars on the occasion of the opening of Matsunaga Sekigo's Confucian lecture hall in Kyoto in 1648. In particular, I will consider the ways in which claiming to be heir to the heritage of Heian court culture could have benefited the various parties involved in the establishment of the lecture hall: namely, members of the Tokugawa shogunate, members of the court including the emperor, and independent Confucian scholars. I will argue that the rubric of cultural revival and restoration proved useful for asserting the legitimacy of relatively new and volatile institutions and practices, such as the Tokugawa shogunate and its reunification of Japan, the alliance between the shogunate and the court, and the espousal of recent Korean and Chinese texts, scholarship, and literary trends.

H-8-1

Panel

EXPORTING JAPANESE AESTHETICS: EVOLUTION FROM TRADITION TO COOL JAPAN

Panel chair: Tets Kimura (Flinders University)

Exporting Japanese Aesthetics brings together historical and contemporary case studies addressing the evolution of international impacts and influences of Japanese culture and aesthetics. The volume draws on a variety of examples from a multidisciplinary team of scholars exploring transnational, regional and global contexts. Studies include the impact of traditional Japanese theatre and art through to the global popularity of contemporary anime and manga. The Japanese Government, commentators and some industry stakeholders have hoisted the banner of “Cool Japan” in response, and seek to further promote such cultural exports for both business and “soft power” ends. By (re)mapping meanings of selected Japanese cultural forms, this volume offers an in-depth examination of how various aspects of Japanese aesthetics have evolved as exportable commodities, the motivations behind this diffusion, and the extent to which the process of diffusion has been the result of strategic planning.

Each presentation presents a case study that explores perspectives that situate Japanese aesthetics within a wide-ranging field of inquiry including fashion and architecture. The importance of interrogating the export of Japanese aesthetics is validated at the highest levels of government, which formed the Office of Cool Japan in 2010, and which perhaps originated in the 19th Century at governmentally endorsed cultural “courts” at world’s fairs. Increased international consumption of contemporary Japanese culture provides a much needed boost to Japan’s weakening economy.

The case studies are timely and topical. As host of the 2020 Tokyo Olympic Games and the 2025 Osaka Expo, “Cool Japan” will be under special scrutiny.

Tets Kimura (Flinders University)

AN EVOLUTION OF THE PERCEPTIONS OF JAPANESE CULTURE IN THE WEST: UNKNOWN,
MYSTERIOUS, EXOTIC AND COOL

In order to theorise the evolution of overall Japanese aesthetics as a central argument of this project, attention, firstly, is paid to the chronological development of how the perception of Japanese culture in the West has evolved over the last 700 years. Although Japan has always belonged to the camp of East Asian civilisations, its existence was “unknown” in the West before Marco Polo. Even after European arrival mainly by missionaries and merchants into Japan, the distance between Japan and Europe as well as the sakoku seclusion policy made Japan inaccessible for centuries. Thus, Japan largely remained little known and “mysterious” until the 19th century. The next step of evolution occurred in line with Meiji Modernity, when the Western influences restructured Japan’s social, political and cultural systems, as this was also the time when Japanese art and consumable items started to be exported to the West, known as Japonism. Westerners were attracted to the newly arrived Japanese beauty as it was different and “exotic”. The final stage of evolution took place towards the end of the 20th century. Contemporary Japanese culture such as video games, anime and manga became adopted, adapted and normalised in the West. Today, Western children grow up with “cool” Japan characters with the likes of Super Mario and Pikachu. After centuries of evolution, Japan has now finally evolved from “unknown” to “mysterious”, to “exotic”, and to “cool”.

Hissako Anjo (Hannan University)

AN AFTERIMAGE OF EXOTICISM: THE DISCOURSE OF REI KAWAKUBO’S EARLY COLLECTIONS IN PARIS

Since the Meiji era, Japanese people have had a great admiration for Paris, the European fashion centre. Following the Second World War, Japanese fashion designers introduced their collections there.

For example, in 1960, Nobuo Nakamura presented his kimono collection in Paris. Although he designed Western clothes in Japan, he decided to show his

kimono collection to secure his chance. In 1970, Kenzō Takada showed his first collection and quickly became known for his colourful fabrics and floral prints, being described as “Ukiyo-e” in ELLE French fashion magazine. In 1982, ten Japanese fashion designers including Rei Kawakubo were highlights during Paris Fashion Week.

Kawakubo’s avant-garde approach - for example, her iconic black sweater pierced with holes - divided critics and had a reputation for being very distinct from Kenzō. On the other hand, her works were often understood as a representation of the traditional Japanese aesthetics such as wabi and sabi.

In 1997, Kawakubo further established herself with evolutionary designs of pads placed on the abdomen, the hips and the back. However, even after that, her designs were still thought to be influenced by Japanese traditions. In my observation, both Westerners and Japanese critiques were contributing in building the exotic Japanese image of Kawakubo’s designs. I will, thus, argue that an afterimage of exoticism continued to appear in the discourse on Japanese fashion designers in Paris.

Christopher Pokarier (Waseda University) & Erez Golani Solomon (Bezalel Academy of Arts and Design)

JAPANESE ARCHITECTURE AS BRANDING ABROAD

In January 2019 Arata Isozaki became the seventh Japanese architect chosen as Laureate for the prestigious Pritzker Prize, founded in 1979, and the fourth this decade. That a sixth of all recipients have been Japanese, and the stature of other laureates, testifies to the esteem and influence of Japanese architecture abroad. It also mirrors its increasingly international practice: leading Japanese architectural firms frequently do more projects abroad than in Japan. Yet Japanese architecture, contemporary or legacy, attracted little attention from state actors who have sought to ‘brand Japan’ through the creative industries over the last two decades. This is despite a history of over a century of state usage of architecture as a cultural diplomacy resource.

This paper maps the issues entailed in the ambivalent relationship between Japanese architects and the state, and between notions of 'Japanese architecture', prevailing both at home and abroad, and the self-branding of the individual architect.

The dichotomy between Japanese architectural influence - ideational and aesthetic - and architectural practice abroad is not merely historical. Contemporary Japanese architects not only build abroad but also engage in profile-raising conceptual projects, as did some of their Avant-garde postwar predecessors, and some struggle still with 'Japan-ness'.

Finally, the paper draws some conclusions on political economy and ideational factors that may explain why state actors were not more proactive in attempting to harness architects to the much- criticised 'Cool Japan' policy agenda over the last decade.

H-9-1

Panel

LOOKING BACK AT THE REFORMED JUSTICE ADMINISTRATION SYSTEM IN THE HEISEI ERA

Panel Chairs: Takayuki Ii (Senshu University) & Kay-Wah Chan (Macquarie University)

Japan has just entered into a new era: Reiwa. Looking back, the previous era (Heisei) has seen many changes, domestically and internationally. In the early Heisei years, Japan's bubble economy collapsed, and a long period of recession followed. The post-War phenomena such as keiretsu and lifetime employment weakened. Internationally, globalisation progressed rapidly. Neighbouring countries such as China were experiencing rapid economic development. In response to the various changes, the Japanese government implemented different reforms such as deregulation, administrative reform, and the reform of the justice administration system which this session focuses on. In 1998, the Justice System Reform Council was established to study what justice administration system Japan would need in the 21st century. Pursuant to recommendations from this Council, the Japanese government in 2001 launched a broad-scale reform, which covered many different aspects of the justice administration system such as the criminal justice system, lay-participation, accessibility to legal service, legal education and the lawyer system. The objective is to tie the other reforms together under the rule of law, which is to be attained in the Japanese society. What reforms have been made in the justice system in the Heisei Era? Were they successful or did they fail? Why? What will be the outlook of the justice system in the Reiwa Era? The papers in this session explore different aspects of the reformed justice administration system, evaluate the success or failure of the reforms, and discuss the prospective development in the Reiwa era.

Takayuki Ii (Senshu University, Japan)

JUDICIAL REFORM IN THE HEISEI ERA AND ITS CONSEQUENCES

The Heisei Era (1989-2019) can be called an era of judicial reform. The reform seems to be divided in three parts. Around 1990, the bar associations, the Ministry of Justice and the Supreme Court proposed and proceeded with reforms on the judiciary. In the 2000s, the Justice System Reform Council in the Cabinet recommended various reforms, which were put in practice for the most part. Around 2010, the criminal justice areas which had previously been off limits to reform were also addressed in response to a series of scandals. How can we evaluate the judicial reform of the Heisei Era? The distinctive feature of the judicial reform in the Heisei Era is its special attention to the “public point of view”. The presence of and accountability to the public seem to have merits as well as limitations in reforming the judiciary. This paper investigates the scope of reform of the Heisei Era in view of the current judicial system and administration in Japan.

Mari Hirayama (Hakuoh University)

REVIEWING THE CRIMINAL JUSTICE SYSTEM IN JAPAN IN THE HEISEI ERA

In this presentation, I am going to review the progress of the criminal justice system in Japan in the Heisei Era and discuss about the remaining issues there. Especially after late 1990's, Japanese criminal justice system has faced many new difficult issues and has produced so many legislations. Behind these movements, there have been two important factors: one is awareness for victims and victims' inputs in the criminal procedure (these are often combined with a fear for crime), and the other is lay participation in the criminal justice system which had been dominated by professionals. The first factors were realized as many new legislations such as Reformed Juvenile Act, Domestic Violence Act, Child Abuse Act and Stalker Regulation Act, etc. and Penal Code and Code of Criminal Procedure had been reformed for a few times, and some of these reforms were triggered by victims' outcries. Also, since December 2008, victims of certain serious crime can participate in criminal trials, not only as witnesses but also as

victim participants. As for the latter factor, since May 2009, the lay judge system and mandatory prosecution systems by the Prosecution Review Commissions were introduced. In this presentation, I am going to discuss how these two big factors has shaped the criminal justice system in the Heisei Era, especially after late 1990's, and what possible further reforms are.

Noriko Hashiba (Seikei University)

"THE HIDDEN LEGAL NEEDS" IN JAPAN

In the 1990s, the justice system in Japan underwent reform. The main areas covered by this reform included the introduction of trials by lay judges, the establishment of law schools, and the enactment of the Comprehensive Legal Support Act. One can also cite the strengthening of the civil legal aid system and the court-appointed defense lawyer system as results of this reform. However, there still are "hidden legal needs". Certain sections of the population, such as the elderly, the disabled, and children, still have difficulties in accessing the justice system. This paper examines the measures for substantially expanding the access to the justice system by pointing out the strengths and weaknesses of these reforms.

Kay-Wah Chan (Macquarie University)

THE REFORMED LAWYER SYSTEM IN THE HEISEI ERA IN JAPAN AND ITS OUTLOOK

In 2001, Japan launched a substantial reform of the justice administration system on the basis that its society would become more legalised because of domestic and international developments. The Japanese society was expected to change from the bureaucracy-monitored model to a post-crisis liability-seeking system. Legal needs were anticipated to increase and become diversified and complicated. Lawyers (bengoshi) were expected to become doctors in people's social lives. There however was a scarcity of lawyers. The reform aimed to expand the population of the legal professionals and improve their quality. As a result, a postgraduate law school system was introduced. With an aim to strengthen

their business structure, bengoshi were permitted to incorporate since 2002. As a result of the reform, the final eighteen years of the Heisei Era saw many changes in the bengoshi profession. Their population has substantially expanded. The largest commercial law firms have significantly expanded in size. Legal professional corporations emerged and increased in numbers. Some of them have attained considerable size. In-house bengoshi working in corporations have increased. In the midst of these changes, concerns were raised regarding the quality and ethics of the profession. From 2016, the Japanese government slowed down the expansion of the legal professional's population. However, bengoshi are still unevenly distributed. This paper will review and evaluate the reformed bengoshi system and discuss its outlook in the new Reiwa Era.

H-10-1 Jiangtian Xu (University of East Anglia)

CAN JAPAN BE THE KING MAKER IN THE FUTURE ASIA PACIFIC REGION'S REGIME MAKING? THE GAME THEORY ANALYSIS OF THE EU-CHINA LEADERSHIP BATTLE OF INTERNATIONAL REGIME MAKING BETWEEN THE EU'S LIBERALISM AND CHINA'S REGIONAL MULTILATERALISM

The ultimate ambition of the project is to explore whether EU can be the new international new regime maker by initiating the liberalism through its effort to negotiate, contract as well as sustainably adjust the agreements with third countries based on the externalization of Normative Power Europe. Or China will play a more important role in international regime making by using its Regional Multilateralism, Normative Power China, under the One Belt One Road Grand National Strategy to deal with EU's liberalism. Can EU's liberalism or China's regional multilateralism be winning the battle of regime making?

The research will be done through case studies within the context of the Japan as the potential kingmaker. Due to the fact that without the Japan's engagement, the international regime in the Asia Pacific region cannot be regarded as real international.

Game Theory analysis will be used as the method to explore whether EU or China can make a new model of international regimes as new regime maker in the world. The four game theory scenarios between China and EU's rational interactions will be exposed, while the four payoffs of China and EU's each within four different contexts of EU and China's rational behavior patterns will be compared vertically and horizontally. More importantly the flows between four game theory interaction scenarios will be analyzed to figure out the pros and cons in line with the gains and losses during the flows to identify the most stable scenario for the two parties to have the agreements signed, through which building the new international regime can be regarded as the fruit produced by the interplays between EU's liberalism and China's regional multilateralism initiated by the One Belt One Road National Grand Strategy of China.

The research findings from Krasner, Ikenberry, Keohane, Nye, Stein, Powell and others in relation to regime theory as well as game theory will be reviewed, and exploratory study of my research approached by Game Theory analysis can

contribute a new dimension to both academic discussions as well as practical operations of international politics. The research finds out that EU and China all have potentials of being the new international hegemon with the ideology of liberalism or regional multilateralism.