

Japan: Pre-Modern, Modern, Contemporary
A Return Trip from the East to the West: Learning in, about and from Japan
The 8th International Conference (online)
“Dimitrie Cantemir” Christian University, Bucharest September 3~5, 2021

Abstracts

Caroline Abosede Kayode (University of Ibadan): Archetype and Mythology in Masashi Kishimoto's *Naruto*

Literary texts in indigenous languages have been digitalized and translated to the more western acceptable languages as English and French. Writings and literary innovations have become means of propagating, promoting and documenting history and cultural affiliations of nations. Japanese cultural impact is universally more felt in its Manga and Anime investiture. Japanese literary culture is formed from the digitalization and influence of technological innovations.

This paper explores the expansive archetypes and mythology of Japan reflected in Masashi Kishimoto's *Naruto* and how this mirrors some mythological sensibilities in the cultural milieu. Kishimoto adapts the age-old stories (folklores) into modern conversation and interprets the myths to suit the modern context.

Japan has a rich framework of myths drawing on mythic sources across Asia particularly China and Korea. These motifs and themes found among different mythologies and certain images that recur in the myths of a people widely separated in time and place tend to be a common meaning or more accurately, tend to elicit comparable psychological responses and to serve similar cultural functions.

This paper examines Kishimoto's *Naruto* and how it draws upon the myths of the *Nine Tails Fox*, *Curse Mark*, *Yin and Yang*, a Chinese philosophy, representing the concept of dualism and associated to the creation myth.

Eva Kaminski (Jagiellonian University): Learning from Japan: Contemporary Tea Bowls (*chawan*) in Japanese Style in Poland

Japanese tea bowls (*chawan*) are quite well known in many European countries due to the growing interest in the Japanese way of tea (*chadō*) and the activity of *Urasenke* outside of Japan. It is also a case in Poland. Nowadays there are more and more museum exhibitions where tea utensils are exhibited and places where the visitors can participate in a tea ceremony. There are also some tea houses or tea rooms in Poland, where it is possible to learn the rules of a tea ceremony and the aesthetics of tea utensils.

Since the 1970s, when the Japanese ceramic culture became popular in Europe, European crafts artists developed a particular interest in tea utensils. Tea bowls play a very important role within such objects of art. It is visible also in Poland. Even if the influence of Japanese crafts on Polish artists began later than in Western Europe and is still rather small, one can notice increasing activities in creating tea utensils, especially tea bowls.

This paper, based on selected examples of Japanese tea bowls, will discuss what makes them attractive for Polish artists, who are looking for a source of inspiration in Japanese tea culture.

Mária Ildikó Farkas (Károli Gáspár University): Changing Concepts of Japonisme: Japonism in East Central Europe at the Turn of the 19-20th Centuries

The paper discusses the questions of „Imperial identity and national identities as impacted by Japonisme in the Austro-Hungarian Monarchy”, while also aims at presenting the academic context of the paper, the research approach of the new volume „Japonisme in the Austro-Hungarian Monarchy” published in early 2021, containing the results of a two-year work of an international research team.

Japonisme could be regarded simply as an art historical movement, but if we understand it as an appreciation of Japan and its culture, or Japan’s early impact on the world, then it can be examined from a broader perspective, with interdisciplinary approach facilitating a complex interpretation spanning multiple fields of research. Since 1990s, the geographic focus on Japonisme expanded from Western Europe, and also some new research has tried to place Japonisme within the much wider context of transnational studies. From this point of view, the cultural history of East Central Europe can be examined and interpreted analogously with similar phenomena experienced by several ethnic groups.

The latest literature on Orientalism as a cultural historical phenomenon recognises that 19th-early 20th century European ideas on the East were not unanimous at all, finding the Saidian Orientalism a mainly Western European concept, while other territories had different concepts of the East, of Japan and Japonisme.

Japonisme, besides being an international art trend sweeping throughout Europe, can also be interpreted as a factor influencing the ethnocultural identities of peoples of this region. Ideas about the East and the relationship with the East (“orientalism”) were not only of cultural significance to the peoples, but also played a role in shaping their collective identity in their relationship with the West.

Berfu Şengün (Université de Paris): A Bakhtinian Reading of Tamakazura’s Journey to the Capital in *The Tale of Genji*

The 11th century masterpiece *The Tale of Genji*, is, even today, one of the most famous Japanese classics and is considered to be one of the milestones in world literature. The story of Genji written by a court lady called Murasaki Shikibu consists of 54 chapters. Tamakazura’s journey from the countryside to *the City* along with her new life lies at the heart of the ten chapters that take place in the chapters between 22-31. It can be treated as a side story within this riveting story.

In the “Tamakazura” chapter, Yūgao’s daughter Tamakazura, runs away from a pursuer and goes on a journey with her nurse’s family from Tsukushi to find her father in *the City*. On their pilgrimage at The Yawata Shrine, an unexpected encounter occurs and she is taken to Genji’s place by her late-mother’s lady-in-waiting Ukon. The current paper is part of an on-going project which will later on form the author’s master’s thesis. Drawing on Bart Keunen’s article “The Chronotopic Imagination in Literature and Film”, the aim of this paper is to analyse Tamakazura’s journey to the capital through Bakhtin’s concept of the *chronotope*. In this study, the journey from the country to the city will be examined through the *chronotope* of the road (encounter) and the life in *the City* will be compared to the life in countryside. Finally, the discoveries will be open up for discussion and feedback.

Arden Taylor (Independent researcher): The Yūgen of Imperfect Masculinity: Three *Heike shura-nō* of Zeami

Zeami Motokiyo 世阿弥元清 (1363-1443) was not alone in seeing the potential of *Heike monogatari* 平家物語 to be translated into the media *nō*. Of the total canon of 250 currently performed plays, more than ten percent of them draw directly upon characters or incidents in the *Heike*. But although he was far from the only one, Zeami might have held a special reverence for *Heike* among the Muromachi Period *nō* playwrights. This paper theorizes that his reason for particular affection for *Heike* characters may be specifically connected to the imperfect masculinity of the tragic Taira warriors, as they are presented in the original text. Zeami does take great care to translate these characters faithfully, but he also makes subtle adjustments and fills in the unknown space of interiority left behind in the decidedly public-themed *Heike*. He also carefully adjusts the presentation of masculinity of these characters to suit his vision. The end result is that the characters are able to exceed the bounds of a conventional warrior play to a transcendent state of spirituality, a dissonant and emotionally exquisite chord which is maintained precisely by their vulnerable and imperfect beauty, in other words, their *yūgen* 幽玄. To explore this phenomenon, this paper will examine three representative *shura-nō*. 修羅能 (“warrior plays”) based on *Heike* characters: *Kiyotsune*, *Sanemori* and *Atsumori*, with supporting evidence from Zeami’s treatises. These three characters all three represent a faded, imperfect or unconventional masculinity, which is used and expanded upon by Zeami to make their deaths all the more poignant, even to a contemporary audience.

Mirjam Dénes (Ferenc Hopp Museum of Asiatic Arts): How to Make Collections Talk? Learning about Japan through Its Art

A boom in the collecting of Japanese art in the West from the second half of the 19th century was caused by Japonisme. There were two types of Western collectors: those who have visited Japan (and published about it) and those who have not. The second category, despite being the bigger one, is less researched, since, in most cases, the only source for the interpretation of the collector’s aims, vision and activity is the collection itself.

Japanese objects, which found their way to Western collections through the European art market are hard to tackle, since they most often lack both the correct attribution and date, and provenance. Dating, attributing and describing each object through “classical” art historical research methods is a tiresome method, nevertheless, such detailed understanding of each item can provide new details about the collector, the collection, and the historical circumstances in which it was formed. I propose the discussion of a collection of 200 Japanese objects, which once belonged to a Hungarian bacteriologist professor, Dr Ottó Fettick (1876-1954), who has never travelled beyond the Western hemisphere and who has not left any written information about his collecting intentions.

In my talk, I will summarize the results of a 6 months long research project conducted in Japan in the course of 2019 and 2020, and discuss how such “backward” way of research can provide new paths for the (re-)evaluation of collections, and give new social, cultural and historical meaning to Japanese objects preserved in Western museums. The aim of this paper is to raise attention on the fact that each artwork (regardless of its material or aesthetic quality) has a unique history and

Japanese artworks preserved in Western collections can be enriched with multiple interpretative fields based on their role in Japanese and in Western history of art.

Jessica Marie Uldry (Independent researcher): Challenging the Framing of Trans-Pacific Japanese Art Collection: Case Study on Early Collecting in Chile

The coming to independence of Latin American countries over the course of the 19th century led to the establishment of the first diplomatic ties with Japan. Treaties were signed during the Meiji period offering formal legislative bonds which participated in facilitating the transfer of artefacts from Japan to Latin American private collections and museums. This presentation will explore some early Chilean collection histories relating to artworks from Japan acquired during the 19th and early 20th centuries. It will reveal some of the people and organisations encouraging and facilitating the collection, knowledge, and display of Japanese art in Chile.

In presenting these collections and their accompanying accounts, this paper aims to illustrate some aspects of early collecting of Japanese art in Chile. While Trans-Pacific historical connections between Japan and North America have been extensively studied in the shaping of Asian collections in the West, the collection histories in other latitudes of the continent remain little known. The point of departure of this discussion is the diplomatic situation in Latin America which will provide context to the strategies of early collectors. On the one hand, it will explore the history of the first public and private Japanese art collections known nowadays in Chile. On the other hand, it will analyse the role played by early exhibitions and the challenges faced in the display, categorization, and promotion of Japanese collections. This paper goes on to address the question of the impact of these early collections in the local art scene in Chile. In a broader sense, the paper also aims to make the Japanese collections found in the Southern Hemisphere more visible and accessible. In participating in the international discourse in the field of art history this paper highlights the importance of radically changing the current topography framework of art collections.

Panel: Kimono Imaginaries: Power, Identity, and Murder

Investigating diverse “kimono imaginaries,” our panel looks beyond typical readings of this deceptively simple Japanese garment. Working with the kimono as a cultural text, we explore its use in 19th-century diplomacy, occupation-era cinema, millennial masquerades, and even an American murder mystery. Each case reveals intentional use of the kimono, but to different ends and for different audiences. What visions of gender, national identity, decorum, and Japanese aesthetic traditions do they convey? What knowledge must audiences have to appreciate these intended meanings? Gavin James Campbell begins our panel by highlighting the critical role sartorial politics played in the initial encounter between US Consul Townsend Harris and the Shogun. Both men deployed “native” dress as a key source of authority, dignity, and political legitimacy. Moving ahead to the occupation, another fraught era of transnational encounter, Michiko Suzuki examines kimono in Abe Yutaka’s 1950 film, *Sasameyuki* (The Makioka Sisters, based on Tanizaki’s famous novel). Reading the film’s kimono in this historical context, Suzuki discovers complex messages about gender and national identity aimed to domestic audiences. Turning attention to apprentice geisha (*maiko*) as mascots of Kyoto tourism in the 2000s, Jan Bardsley focuses on the kimono play animating maiko manga, a light-fiction series about a boy maiko, and tourists’ cosplaying as maiko. Here, too, we see notions of gender, national identity, and even the animal/human divide called into question. Concluding our panel, Rebecca Copeland shows

how her career in teaching and translating Japanese literature and following the research of her students helped shape her debut novel, *The Kimono Tattoo*. Alluding to the literary history, customs, and production of kimono, Copeland entertains and informs readers, bringing them to their own encounter with Japan.

Gavin James Campbell (Doshisha University): All These Small Things: US-Japan Sartorial Diplomacy and the “Opening” of Japan

In 1856 the US Consul Townsend Harris arrived in Shimoda and immediately demanded a personal audience with the Shogun. He expected to steamroll his way into Edo castle, but negotiations bogged down immediately. It would take nearly a year before his leather-soled boots trod the Shogun’s tatami mats, and much of that intervening time was taken up fighting over what everyone should wear. Shogunal officials bickered, researched precedents and rummaged through storage, while Harris flouted US State Department regulations and buffed up the flashiest diplomatic uniform he could find. Both sides were determined to dress well, because through clothing they expected to make important statements about authority and dignity. Clothing was, then, an important tool in international diplomacy, and for all their differences in history, language and culture, the Americans and the Japanese agreed that the art of the deal rested partly on how well one dressed.

This paper uses clothing to explore the larger role of symbol and ritual in early US-Japan diplomacy. In particular it focuses on why Harris and shogunal officials fell to arguing over what Harris angrily dismissed as “all these small things,” and shows that he and his Japanese counterparts understood that in fact dress was an extremely important source of political legitimacy. This paper contributes to new studies rethinking the cultural dimensions of international diplomacy, and sees dress as an important tool in early negotiations between the US and Japan.

Michiko Suzuki (University of California Davis): Reading Cinematic Kimonos in *Sasameyuki* (The Makioka Sisters, 1950)

Two years after the publication of Tanizaki Jun’ichirō’s *Sasameyuki* (The Makioka Sisters, 1943-48), Shin Tōhō studios released a film adaptation (1950, dir. Abe Yutaka). This high- budget extravaganza featuring major stars of the time was touted as having brought Tanizaki’s literary masterpiece to life. However, even as it depicts four sisters of a wealthy merchant family in 1937 Osaka, the film also focuses on immediate postwar concerns specifically targeted for the 1950 audience.

I examine how kimonos in this film, particularly in relation to Western dress, highlight the complexity of gendered and national identity during the Occupation period. While establishing many of the visual tropes that are now standard for cinematic and dramatic adaptations of Tanizaki’s tale, the film uses kimonos in a variety of ways that resonate for the times—not only as commentary on so-called Japanese “traditional culture” but also as images of abundance in a time of dearth and devastation. In my exploration I shine a new light on kimonos—as something beyond costumes or props that simply create authenticity or aesthetic pleasure. By reading these cinematic kimonos within their historical context, I approach these material objects as vital purveyors of meaning and nuance, and excavate messages unique to this particular postwar rendition of *The Makioka Sisters*.

Jan Bardsley (UNC-Chapel Hill): Maiko Masquerades: Playful Subversions in Kimono

Maiko (apprentice geisha), and their cartoon replicas, welcome tourists to Kyoto, embodying the old capital as its cheerful mascot. The maiko’s distinctive costume makes her instantly

recognizable. Colorful kimono with long maidenly sleeves form the centerpiece of her look. Together with her archaic hairstyle, theatrical makeup, and dangling obi, the maiko's kimono transforms an ordinary teen into Kyoto's character brand. For all its charm, this look once marked maiko as marginalized girls of the demimonde. How different today's image is from the pitiable, exploited image of the maiko in many earlier representations. Certainly, the conditions under which the maiko labors have changed since the early postwar, but so has the attitude towards her costume and what it represents. The millennial maiko connotes girlish pleasure, artistic achievement, and native tradition. No longer viewed as sexual prey, she serves as catalyst for girls' and women's consumer fun. Intriguingly, the maiko's innocence, coupled with the transformative power of her look, have inspired comic narratives of masquerade in the 2000s. Tourists cosplaying as maiko, light-fiction revolving around a boy maiko, and manga depicting precocious adults, animals, and even perky vegetables sneaking into kimono take a lighthearted look at Kyoto traditions. This presentation explores the playful and at times subversive potency of these "maiko masquerades." How do these poses question feminine decorum, reverence for the old capital, and the meanings of Japaneseness? What do they convey about youth, gender, ethnicity, and animals? How do they raise the bar for actual apprentices' performance of maiko authenticity? (250)

Rebecca Copeland (Washington University): Kimono Confidential: Japanese Women Writers, Students' Stories, and a Debut Novel

When it comes to writing fiction, authors are often advised to "write what you know." What happens, then, when a professor and translator of Japanese literature—who loves kimono, Kyoto, and whodunnits—decides to write her own novel? Not surprisingly, glimmers of Japanese literature will find their way into her work. And, not just Japanese literature, she may also be motivated by the students encountered over her long career. In this presentation, I suggest how engagement with Japanese fiction, scholarship, and interactions with the next generation of Japan scholars inspired my debut murder mystery, *The Kimono Tattoo*. That is, I reflect on my own journey in "learning in, about and from Japan," showing how this creative effort, too, bears a debt to Japanese Studies. Traces of longing in the Noh play *Izutsu*, the rage muted by beauty in Enchi Fumiko's fiction, and the impish humor of Uno Chiyo thread through the novel, helping to shape characters and themes. The fine scholarship on kimono by Terry Milhaupt and tattoos by David Holloway, both former Washington University PhD students, weave into the mystery's diabolical murder, lending verisimilitude and appreciation for these wearable arts. Northrop Frye famously claimed: "*Poetry can only be made out of other poems; novels out of other novels.*" Taking Frye's lead, I discuss how *The Kimono Tattoo*, too, grew out of other imaginative work, showing how different textual and human encounters led to twists in plot and character, leading readers on their own journey to Japan.

Ela Bogataj Stopar (Central European University): The Moral responsibility of Watsuji Tetsurō's *Ningen*: A Case Against Moral Praise and Blame

In his seminal work *Rinrigaku* Watsuji Tetsurō conceptualizes the self as fundamentally relational. In doing so, he opposes Western ethicists in a highly significant way: his *ningen* (人間) is not a pre-established individual thrown into an environment, but is instead first and foremost embedded in time, space, and relationships with others. Accordingly, Watsuji defines ethics as a study of human beings, as opposed to an inquiry into good and evil as a purely individual matter. Such a view on the structure of the self and ethics drastically transforms central ethical concepts such as responsibility, which is the focus of my research. Western literature on moral responsibility tends to

take for granted the view that the individual is an autonomous moral agent, and consequently encounters difficulties in explaining how a notion of responsibility based on causal control can be applied to real persons, who rarely – if ever – have sufficient knowledge and power to be able to take full credit for the outcomes of a given action. My view is that this issue can be circumvented by an examination of moral responsibility in the context of Watsuji's interdependent self. In my paper I propose a distinction between retrospective responsibility associated with praising or blaming an individual for an outcome, and a responsibility located in the present time that characterizes an individual's relationship to another human being. Based on Watsuji's recognition of trust as the ground of human relationships, I argue that the latter – the ongoing responsibility to maintain trust in a relationship – is what constitutes the moral responsibility of Watsuji's *ningen*, and that retrospective praise and blame, despite being useful tools to alter a person's behaviour in their environment, are not directly related to the moral goodness of the person in question or the act that they performed.

Carlos Barbosa Cepeda (Universidad Pedagógica Nacional Colombia): Nishitani, Environmental Ethics, and Dōgen

Can Nishitani Keiji's philosophy contribute to environmental ethics? I believe we can answer this question affirmatively if we pay attention to his understanding of subjectivity as originally connected to reality: we do not become the subjects we are in contrast with reality, but rather because of it. This perspective on subjectivity is continuous with his relational ontology: by virtue of the circuminsessional relationship (回互の關係), all things sustain each other without the need for any further ground either outside or inside them. In the broad sense of the word, this is an ecological viewpoint.

Now, what is the impact of such viewpoint on environmental ethics? Even though he does not develop the point in detail, Nishitani agrees with the Buddhist notion that the ethical response to the realization of the dependence of our subjectivity on the rest of reality is nothing but compassionate love (sanskrit *maitrī*), or in perhaps more contemporary terms, care. If we depend on the earth to be the subjects we are, the adequate response is to take care of the earth. Since the self-awakening of reality (自覺) occurs in us, in practical terms our responsibility is to become the self-consciousness of the earth taking care of itself.

Yet, to see how this sort of care can have a concrete environmental impact we should turn our attention to Dōgen: Dōgen makes Nishitani pay attention to circuminsessionality and connected subjectivity in the realm of concrete life and actions. This is especially visible in "Instructions for the Cook" (典座教訓): the concrete instructions of this work of Dōgen's concerning care not only for other sentient beings but also for objects and food exemplify how Nishitani's connected subjectivity can ground ecologically responsible action.

Matthew C. Kruger (Boston College): Heidegger's Technology and Tanizaki's Toilet: Gestell and Cosmotechnics

This paper begins with the problem of Heidegger's approach to modern technology. It has become common to read Heidegger's critique of technology as "biased and conservative" (Coeckelbergh 2019), suggesting further that his criticisms are out of touch and now out of date with changing technology. This is, unfortunately, a misreading of Heidegger, one which reads his critique of the technology of his time and place as intending to be applied to all times and places. The particular

inclination in many of these instances is to take Heidegger's theory of *Gestell*, or "standing reserve," the term he uses to describe the core tenet of modern technology, as a critique of all forms of technology, when it should only apply to Heidegger's specific moment. Yuk Hui's *The Question Concerning Technology in China* has suggested this critique as well, indicating a need instead for a Cosmotechnics, in supposed distinction from Heidegger, as a way of describing the technics, or theory and practice of technology, of the many different worlds on this planet.

There is something which is missed, however, in this dismissal of Heidegger's work, and this can be illustrated with reference to the history of a specific piece of technology in a different context. This paper will, therefore, develop the question of the toilet in recent Japanese history. Though this may appear glib, it offers a key point of inflection to highlight a difference in the way technology functions in Japanese society—a piece of a Japanese Cosmotechnics. This description starts with Junichiro Tanizaki's rhapsodizing on the temple toilet in his work *In Praise of Shadows*, a description which he uses to highlight the difference between Japanese and European/American approaches to such matters. And yet, Tanizaki's toilet does not win out in Japanese culture—the most popular form today is the washlet, the high-tech toilet with bells and whistles bearing little resemblance to the peaceful, natural setting Tanizaki describes. The question this leads to, which is bigger than this paper can handle, is this: given that *Gestell* is not applicable for describing the core of Japanese technics, what might explain why this technology developed in this way?

Szilágyi Andrea (Japan Women's University): Japanese Literature presented by Yone Noguchi between 1896-1904

The poet and writer Noguchi Yonejirō (1875-1947) began his literary work at the time he stayed in the United States of America and in the United Kingdom of Great Britain and Ireland between 1893 and 1904. During this period he started to introduce elements of the Japanese culture in his articles written in English, and he continued this project after returning to Japan in September 1904. This paper discusses Noguchi's articles that presented his perception and knowledge of Japanese literature to the English speaking readership.

By analysing the information on Japanese literature in his writings published in newspapers and periodicals, such as the New York based *The Critic* or *The Literary Digest*, two main questions will be answered.

Firstly, it will answer the question what situation and development of Japanese literature was presented for contemporary Westerners during a period when an English speaking Japanese intellectual was considered a rare original source in Western media. Secondly, it will reveal the knowledge of the young Noguchi in his twenties which he could possibly share by oral communication with his Western contemporaries.

This paper will support researches on the international flow of information about Japan, that shaped the image and improved the understanding of Japanese culture at the beginning of the 20th century.

Anushree P.R. (Jawaharlal Nehru University): Travel Discourse in the Writings of Fujiwara Shinya and Sawaki Kotaro

Travel writing has been an indispensable part of Japanese literature. The paper would explore the Japanese travelogues written about India. It would mainly focus on two travelogues called *Wandering India* (1972) by Fujiwara Shinya and *Midnight Express* (1986) by Sawaki Kotaro, the two-representative works of post-war Japanese travel writing. Both the travelogues are

immensely well known in Japan, popularly claimed by many as the ‘bible’ of the travel literature. *Wandering India* was first published in Asahi Graph as a two-part series from 1968 to 1970 and later as a travelogue in 1972. Sawaki travelled India in 1974-5; however, it was only after more than a decade that *Midnight Express* came into existence in 1986. Fujiwara and Sawaki were in their twenties when they decided to set out for their solo trips. *Wandering India*, as the title suggests, concentrates solely on India, whereas in *Midnight Express*, India is part of the long travel plan of the author where he visits other countries as well.

While the tone of *Wandering India* seems to be self-depreciative, raw, and passionate, Sawaki seems to be viewing from a distance. India is certainly the object of inquiry to each of them as, in their own ways, they attempt to comprehend the country and its people, drawing distinct interpretations. As both Fujiwara and Sawaki exhibit apparent authority over their texts, in the case of Fujiwara, visual representations too form a distinct part of the work; the narrative offer certain similarities and differences in their journeys and the experiences. The paper explores the intricacies of travel narrative and seeks to compare and contrast the observations, perceptions and the authors’ response as they tend to textualize India. The paper further endeavours to analyse the complex mechanisms in the narrative techniques of these works as the authors encounter the ‘Other’ in India.

Nina Habjan Villareal (University of Tokyo): Politics of Disillusionment and the Reflection of Central and Eastern European Countries in Japanese Literature of the 20th century

My project focuses on the analysis of the connection between countries located in Eastern/Central Europe to which many Japanese authors traveled during the course of the 20th century. It appears that numerous writers were attracted to this region for many reasons, one of the most apparent ones being the different political system of the region, and consequentially decided to travel to the area and write about their experience in the co-called “Eastern- European Travelogues” or 「東欧紀行」.

As the main goal of my project, I would like to provide an overview of the authors and the writings they created as a direct consequence of their visits between the 1930s and 1980s. As not much work currently exists on this topic, I have begun by creating a database of these authors and their travelogues, the analysis of which is the next important step in my project. The last step will be to observe the reflection of their experiences in their fictional work, either directly or indirectly. This analysis will allow me to shed light on the effects these authors’ experiences in Eastern Europe had on their own literary production, but also on the course of Japanese literature in the 20th century in general.

As he is one of the writers who visited former Czechoslovakia and Romania in the 1950s, I would like to begin my project with the analysis of Kōbō Abe’s travelogue 『東欧を行く』, as he is one of the authors whose literary style changed drastically during the first decade of his career, which overlaps with the time he spent traveling the region.

Kyoko Sano (University of Washington): Humiliative and Deferential Expressions in Modern Japanese

This paper discusses the pragmatics of humiliative/deferential expressions in modern Japanese. Huang (2007:171) shows that honorific forms or humiliative/deferential expressions are social deixis. My central claim in this article is that Japanese humiliatives and deferentials are sensitive to

indexical features, i.e. the speaker or the addressee features. Adopting Manning's (2001:57) definition of social deixis, I propose that the humiliative and deferential references are to be classified as social indexicals. I will support my argument by distinguishing humiliative /deferential markers from speech style markers. I show that the personal terms in humiliative/ deferential references, unlike those in speech style markers, require coindexing with either the speaker as in (1a) or the addressee as in (2b), and the speech style markers allow the reference to be the third-party audience as in (3c):

- (1) a. Watasi wa **kyooshi** desu. (reference = the speaker)
I Topc. teacher.**Humiliative** be "I am a teacher."
- (2) a. #Watasi wa **o-kaa-san** desu. (reference = the speaker)
I Topc. mother.**Deferential** be "I am a mother."
- (3) a. #Watasi wa **Satoo-san** desu. (reference = the speaker)
I Topc. Mr.Satoo be "I am Mr. Satoo."

2. #**Kyooshi**, kochira ni kite kudasai. (reference = the addressee)

Teacher.**Humiliative** this.way Dat. come please "Teacher, please come here."

3. #Kochira wa **kyooshi** desu. (reference =third party audience)

This Topc. teacher.**Humilative** be "This is my teacher."

2. **O-kaa-san**, kochira ni kite kudasai. (reference = the addressee)

mother.**Deferential** this.way Dat. come please "Mother, please come here."

3. #Kochira wa **o-kaa-san** desu. (reference =third party audience)

This Topc. mother.**Deferential** be "This is my mother."

2. **Satoo-san**, kochira ni kite kudasai.

Mr.Satoo this.way Dat. come please "Mr. Satoo, please come here."

3. Kochira wa **Satoo-san** desu.

This Topc. teacher.Humilative be "This is Mr. Satoo."

(reference = the addressee) (reference =third party audience)

Anna Bordilovskaya (University of Tokyo): English-origin Vocabulary in Japanese Covid-19-related Media Discourse

English has been extensively impacting the Contemporary Japanese lexicon for more than 150 years (Irwin, 2011; Stanlaw, 2004). English-origin words can be found in almost all areas of Japanese life and perform different functions starting with filling lexical lacunas and extending to substituting native word synonyms for euphemistic use or producing a special effect (Rebuck, 2002). Not

surprisingly, as the pandemic of COVID-19 became a part of daily news, there was a new wave of English-origin words flowing into the Japanese language. The current study introduces and discusses the COVID-19 related English-origin words that are frequently found in NHK news – the leading Japanese public broadcaster. Along with the spread of COVID-related international buzz words such as ‘social distancing’ (ソーシャルディスタンス), ‘rebound’ (リバウンド), ‘pandemic’ (パンデミック), English-origin vocabulary including ‘corona harassment’ (コロナハラスメント), ‘vaccine harassment’ (ワクチンハラスメント), ‘nomad workers/nomad work’ (ノマドワーカー・ノマドワーク), ‘Tokyo alert’(東京アラート) also demonstrates how Japan is dealing with the pandemic and reveals political and social issues such as harassment, clash of conservative and new work cultures and aging society.

References

- Irwin, M. (2011). *Loanwords in Japanese* (Vol. 125). John Benjamins Publishing.
- Rebuck, M. (2002). The function of English loanwords in Japanese. *NUCB JLCC*, 4(1), 53-64.
- Stanlaw, J. (2004). *Japanese English: Language and culture contact*. Hong Kong: Hong Kong University Press.
- Yoshinaga, N., Suzuki, Y., & Sugimoto, C. [吉永なつみ, 鈴木有, 杉本宙矢] (2021, May 31) *Korona katakana ga ooi kana? Vakuchin yoyaku ga difikaruto!* [コロナかたかな多いかな? ワクチン予約がディフィカルト! *There seem to be many corona-related katakana words, isn't there? Vaccine reservation is difficult!*]. NHK news. Retrieved June 29, 2021, from <https://www3.nhk.or.jp/news/html/20210527/k10013054761000.html>

Raluca Maria Ciolcă (Osaka University): Patterns and Functions of Gradability in Nouns: A Comparison between Japanese and Romanian

Traditionally regarded as one of the main properties of adjectives, gradability has received relatively little attention when it comes to its realization in nouns. This presentation focuses on cases in which nouns co-occur with gradability markers, such as degree adverbs and the comparative, in Japanese and Romanian. Structures such as *motto otoko* and *mai bărbat* [more man] will be analyzed and compared, with the theoretical framework provided by adjective gradability as a starting point.

The first part of the presentation will address the question whether all nouns allow a gradable interpretation under certain circumstances, as opposed to gradability being a property restricted to a particular type of nouns. In order to offer an objective answer to this question, real examples used by native speakers of Japanese and Romanian will be at the center of the analysis.

In the second part, the presentation will propose a systematic description of the patterns and functions of noun gradability, by analyzing not only the properties of the nouns which co-occur with gradability markers, but also the larger contexts in which they are used. First, the mechanisms which motivate the realization of gradability in nouns will be explained. Then, the types of scales allowed by nouns will be analyzed, while bearing in mind the possibility for changes in the structure of those scales and the reasons which can bring about such changes.

By focusing on nouns, a category not commonly associated with a gradable meaning, and also providing data from Japanese and Romanian, this presentation is aimed at deepening the understanding of gradability as a general, unitary concept.

Lindsay R. Morrison (Musashi University): Rus in Eros: The Interplay between Rurality, Eroticism, and Gender in *The Tale of Genji*

The “Hatsune” chapter of *The Tale of Genji* features a humorous scene in which Genji obliquely ridicules Suetsumuhana’s large, crimson nose. After spending the night together in Nijō-in, Genji glimpses at Suetsumuhana’s face in the morning sunlight and composes the following poem:

Furusato no haru no kozue ni tazunekite yo no tsune naranu hana o miru kana

Having come calling on the treetops of spring at my old home, I spy a most unusual flower [/nose] Interpretations of this poem’s humor typically focus on the clever employment of the pivot word *hana*, signifying both “flower” and “nose.” However, this paper argues the incongruity of Genji’s anticipations, as informed by literary tradition, and the sobering reality of his visit to the *furusato* also excited amusement in Heian readers. The juxtaposition of *furusato* and *hana*, a common pairing in waka poetry, evokes the *miyabi* legacy established within “The Coming-of-Age Rite” in *The Tales of Ise*; that is, the eroticism inherent in discovering beautiful women (the metaphorical flower) hidden away in the countrified, ruined *furusato*. Like the man in “The Coming-of-Age Rite,” Genji’s visit to the *furusato* conjures hopes of chancing upon a beautiful woman there, but his expectations are comically violated by a morning glance at the homely Suetsumuhana. In classical Japanese, *furusato* includes multiple meanings, such as an individual’s former residence, the old capital, or a woman’s house ill-frequented by her lover. Its chief poetic association is a lonely, rustic, forgotten landscape, typically contrasted with the bustling *miyako*—the nucleus of culture and civilization. This paper will discuss how Genji’s humorous poem reveals one aspect of Heian sexual politics that resulted in women becoming associated with the *furusato*, and by extension, with notions of rusticity, antiquity, and obsolescence in the Heian literary tradition.

Adedoyin Aguoru (University of Ibadan): Gender and Folkloric Elements in Selected Pre-modern Japanese Narratives

This paper examines folkloric portraits of women and womanhood in the narratives of Toyotama-hime and Kaguya-hime in the Luck of the Sea and the Luck of the Mountain recorded in *Kojiki* and the Tale of the Bamboo Cutter recorded in the Monogatari form respectively. Archetypal characterisation of women as *femme fatale* or as women as the good mother in pre-modern Japanese narratives are recurrent universal elements in literature and art. Toyotama-hime and Kaguya-hime’s narratives are therefore purposively selected because they signify the earliest Japanese narratives about women.

The unpacking of characterisation as folkloric elements is premised upon the portrayal of Toyotama-hime and Kaguya-hime in the selected narratives. Furthering this, this study, engages these supernatural beings whose habitats are supernatural settings and who are yet able to co-habit with humans until critical points of transformation occur in the thematic construct of the narratives. This interrogation archetypically explores contemporary thematic preoccupations such as mate selection, marriage and loyalty and how the folkloric characters respond to these matters that are portrayed as universal and critical to human existence within the Japanese world view. This paper interrogates these folkloric themes vis-a vis other folkloric elements of the narratives and how they influence the portrait of women in modern and contemporary literature, film as well as anime in Japan.

Pavel Belov (HSE Lyceum Russia): Poetic Devices of Kyōgoku School in Kingyoku Poetry Contest and Imperial Anthologies: Analysis and Comparison

According to a famous scholar of medieval Japanese literature Robert N. Huey, *Kingyoku poetry contest* 金玉歌合 (held around 1303) was one of the most remarkable events in the history of *Kyōgoku* 京極 poetic school. Huey states that during this contest some of the school's best poems were born. Many of them were later included in imperial anthologies. Also Huey mentioned the distinctive *Kyōgoku* style that one could find in the poems presented during the event.

However, in his works Huey shows no clear proof to support such statements. In desire to continue R. N. Huey's work, I have conducted research to prove that poems proclaimed during the *Kingyoku poetry contest* show more *Kyōgoku* style distinctive poetic devices than poems seen in other sources, particularly — contemporary imperial anthologies. During the research I tried using objective quantitative criteria to analyse and compare the use of poetic devices in more than 500 poems written by major *Kyōgoku* poets from different sources. As a result, I concluded that poems from the *Kingyoku poetry contest* on average show more distinctive *Kyōgoku* style patterns and literary devices than poems from imperial anthologies. Thus, my research can be considered one of the only Western works on *Kingyoku poetry contest* and *Kyōgoku* poetry style in particular.

Panel: Learning from/ with Japan: How Indonesians See Japan in Their Learning Process

In 2018, Indonesia and Japan celebrated the 60th anniversary of their diplomatic relationship. A special logo was launched and various events were held to commemorate their intimate bilateral relationship. The spread of Japanese popular culture in Indonesia, such as manga, anime, and Japanese food, has positioned Japan as a familiar nation among Indonesian. Indonesian positive remarks toward Japan have also interested people into learning things from Japan, such as disaster management, technology, and Japan even became one of the most popular destination to study or work. In this panel, entitled as “Learning from/with Japan: How Indonesian see Japan in their learning process”, we are trying to critically discuss and rethink about the discourse of Learning from Japan, and also study the dynamics of this discourse in the context of Indonesian society during the past decade. By using the method of textual analysis (both verbal and visual text), we are trying to discuss three case studies from the period of 2010-2021. Firstly, Himawan Pratama tries to examine how the discourse of learning from Japan defined through the observation of various academic journal articles in Indonesia regarding the 3.11 triple disaster. Afterward, Rouli Esther Pasaribu will examine the discourse of learning from Japan observed through a book consisting of collections of stories by Indonesian students learning in Japan, entitled *Living the Dream in the Land of Sakura: Anthology of Inspirational Stories of Studying in Japan*. Then, Joyce Anastasia Setyawan will see the dynamics of this discourse by observing ten most viewed videos of *Nihongo Mantappu*, a YouTube channel managed by Indonesian student studying in Japan, Jerome Polin. Finally, Yulius Thedy will read these case studies critically by using the concept of deterritorialization from Gilles Deleuze and Felix Guattari, and give the conceptual framing to redefine the discourse of learning from Japan in Indonesia. This panel will hopefully give scholarly contribution to the study of Japan and Indonesia relationship, intercultural communication, and for Japanese studies in general.

Himawan Pratama (Tokyo University of Foreign Studies): “Learning from Japan Discourse” in Indonesia and 3.11 Triple Disasters

Portrayals of the relationship between Japan and Indonesia within various discussions in Indonesia have been characterized by the pervasive consciousness of the patron-client relationship. Within this consciousness, Japan is usually put on the giving side (as aid donor or trainer), while Indonesia tends to be positioned on the receiving end (aid recipient or trainee). Reflecting this consciousness, many academic discussions in Indonesia have put Japan as the role model (or, as a place to learn). These discussions are referred to as the "learning from Japan discourse." Within academic discussions on Japanese society, the learning from Japan discourse often takes the form of assertion of the existence of certain “Japanese culture” elements which put “Japanese society” as superior to “Indonesian society.”

The learning from Japan discourse has been criticized as contributing to the pervasiveness of Japan's superiority myth in Indonesia. This presentation takes a different critical perspective on the discourse, which is the concern of the emergence of dehumanization towards “Japanese society.” By showing various portrayals of how the Japanese society deal with the 3.11 Triple Disasters within various academic journal articles in Indonesia, this presentation argues that the learning from Japan discourse has the potential to be a hindrance in the effort in creating a more humanistic understanding of the Japanese society, i.e., seeing the human side of various members of Japanese society. This potential hindrance is apparent in the persistent depiction of “Japanese society” as the role model for Indonesia despite factual complex hardships suffered by victims of 3.11 Triple Disasters.

Rouli Esther Pasaribu (Faculty of Humanities Universitas Indonesia): “Living the Dream in the Land of Sakura”: Learning from Japan Discourse among Indonesian Students in Japan

Japan is one of the destination countries for Indonesian to study abroad, especially in the post graduate level. Every year, the applicant for Japanese government scholarship (MEXT) increases with high level of competition. Not only pursuing knowledge, learning abroad also makes students from Indonesia experience the culture and custom in their new environment. Since 2010s there is a new trend in Indonesia to write and publish a self-motivation or inspiring stories book to spread the spirit of getting a better quality of life among Indonesians. One of those books is a book written by Indonesian students learning in Osaka and Nara, Japan, entitled *Living the Dream in the Land of Sakura: Anthology of Inspirational Stories of Studying in Japan*. In this study, by doing textual analysis on the stories written in this book, I attempt to look deeper on how these Indonesian students see Japan? What kind of learning process they get while studying in Japan? How they define the “learning from Japan” discourse? I will also look on how this book is received in Indonesia by studying the book review or article about this book. This study hopefully will contribute to the scholarship of Japan-Indonesia relationship, cross cultural communication, the representation of Japan in Indonesia, and for Japanese studies in general.

Joyce Anastasia Setyawan (Independent researcher): New Style of Learning from Japan: The Development of Japan Discourse among Indonesianas Observed in *Nihongo Mantappu* YouTube Channel

In 2020, with 6,199 students, Indonesia came as the sixth in the list of major origin country of Japanese foreign students. As they have studied in Japan, some of these students shared their experience to Indonesian public in the form of books. These books often share the similar pattern of narration where the general public of Indonesia needs to learn something from Japanese culture and

society (Learning from Japan), indirectly positioning Japan as the source of knowledge while Indonesia is positioned as needing to learn. However, with the age of digitalization, currently there are new digital platforms they can use to share their experience to the public, one of which is Youtube. Nihongo Mantappu is a Youtube channel by an Indonesian student, Jerome Polin, who is currently taking his bachelor degree in Waseda University, Japan. In his channel, he shares a lot about his life in Japan and also his activities with his fellow students, both foreign students and Japanese students. With 7 million subscribers, it easily stands as the most popular Youtube channel by Indonesian student who has studied/currently studying in Japan. By observing 10 of Nihongo Mantappu's most viewed videos, the author tries to answer these following questions: 1) What kind of narrative pattern is most popular with Indonesian viewers? 2) Is there any shift in the discourse of Learning from Japan, within the context of Indonesian public, which can be observed from this channel? These questions will be answered by using textual and visual analysis, both on the videos and their comment sections.

Yulius Thedy ((Faculty of Humanities Universitas Indonesia): Deterritorializing “Learning from Japan” through Indonesia’s Horizon: From ‘From’ to ‘With’

In this globalized world, learning something from Japan is not an entirely exclusive and privileged thing to do anymore. We hear about food, music, anime, technology, culture, and many other things about Japan almost every day in our life. Unfortunately, what is called ‘learning from Japan’ still has its tendency to put Japan as the only appropriate source of knowledge that could improve our own cultural identity towards a better one. Indonesia is no exception to this phenomenon. This phenomenon risks a few problems of discrimination both towards Indonesia itself and also Japan as perceived through Indonesia’s lens, e.g., perceiving Japan as an exclusive object of admiration while ignoring varieties of subjects within it, putting Japan-Indonesia in a superior-inferior relationship, and so on. This article proposes a rethinking of ‘learning from Japan’ discourse through a conceptual analysis within the framework of deterritorialization as constructed by Deleuze and Guattari. By observing how ‘learning from Japan’ discourse territorialize itself within Indonesia’s cultural identity, this article shows that this territory is no longer proper to live in especially because of its liability to posit Japan as the root while essentializing every discourse within it as the only good and true. In this contemporary situation, it is undeniable to perceive Japan and Indonesia as multiple identities not exhausted as the one which guides every single act we have to take. Deterritorializing means we put both Indonesia and Japan cultural discourse in a never-ending creative process of learning each other, thus leaving ‘from’ towards ‘with’ while creating more inclusive horizons of cultural identity from both.

Shweta Arora (National University of Singapore): Bollywood as a Soft-Power Catalyst: A Case Study of Japanese Women YouTubers

Bollywood, as the popular representation of Indian cinema, is renowned for its hit musicals on a global scale. However, Bollywood as a cultural conglomerate or industry is far more than Hindi musicals. It also may be regarded as constituting the ‘Other’ and resisting the dominant ‘West (Hollywood)’ (Elahi 1995). This paper argues for the first interpretation of the exotic representation of Bollywood in Japan as a new stream of empowerment for Japanese women. In particular, the study shows that when Japanese youth come in contact with Indian culture through Bollywood, they imitate an exotic image of Indian culture. This image goes along with the oriental understanding of and reducing a rich variety of Indian cultures to a cultural product in the form of Bollywood films.

The cultural appropriation of Indian culture in this way not only endorses Japanese women to gather attention from a local Japanese audience, but it also gains them popularity in India and increases their YouTube subscriptions. This paper argues for the advantage of their exotic interpretations by examining the Indian stereotypes identified in Japan through exposure to Bollywood. As a result, this exotic interpretation roots for the independence of these Japanese women who possibly focus on their financial self-reliance through Bollywood. This study analyses the online YouTube videos and comments on ‘Ayako Sekimoto’ and ‘Ayaka and Chi’ who are popular Bollywood dance teachers. Furthermore, the main focus of this research is on a famous YouTuber called ‘Mayo Japan’ who not only shows her interest in Bollywood but shares her personal life experiences of Indian culture through Bollywood. Thus, with this paper, I officially foreground the emergence of the Bollywood cult in Japan and its role in liberating Japanese women economically.

Hiya Mukherjee (Nagoya University): The Concept of *Kegarekan* (穢れ観) Related to Childbirth Rituals in Contemporary Japan: A Case Study of Nagoya City

The concept of *Kegarekan* has been given significant importance both in Shintoism and Buddhism in Japan since ancient times. Several researches have been conducted in order to investigate how the concept and the meaning of *Kegarekan* have changed with the passage of time due to the rapid modernization, introduction of scientific knowledge in Childbirth process and the transition from home delivery to Hospital delivery, which is quite common nowadays. Unlike the previous studies, the purpose of this paper is to study how and why the concept of *Kegarekan* related to Childbirth rituals has been changed with the passage of time particularly from the perspective of priests who are closely associated to the religious institutions like Atsuta Shrine, Inu Shrine, Shiogama Shrine and Kousoji Temple located in Nagoya city. Moreover, for the first time from the perspective of Japanese pregnant women and young mothers, this paper will also investigate what does *Kegarekan* related to Childbirth rituals mean to the Japanese women? What do the Japanese women think about the concept of *Kegarekan*? Do they really believe that by giving childbirth she would probably enter into the state of *kegare*? For through examination, this paper will focus on the case study of Nagoya city and it will rely on primary data that have been collected through face to face interviews and questionnaire surveys by visiting various religious institutions and the Nagoya city child rearing support centers. Finally, this paper will conclude that most of the priests nowadays believe that due to the separation of Shintoism from Buddhism that was introduced after the Meiji Restoration and the rapid spread of scientific knowledge regarding the simplified childbirth process by Newsmedia brought a drastic change in the concept of *Kegarekan*. As a result, most contemporary Japanese women are not aware of the concept of *kegarekan* that existed with great importance in the earlier days in Japan.

Abdul-Iateef Abiodun Awodele (University of Ibadan): Discussing *Hataraku* in Post-Modern Japan: Reflecting Japanese Players Work Ethics at 2018 FIFA World Cup

Japanese tradition is embedded with lot of ethics that have transformed their social and ethical behaviours in Japan and outside Japan. These behaviours have overtime become generationally transferred norms in Japanese social settings, therefore, leaving them amongst the most cultural groups in the world. Historical validation of Japanese highly valued sociocultural ethics has exposit the impact of socio-religious performances and laws on the behavioural and ethical expression of Japanese people.

One of these is Hataraku culture that states the philosophy of work ethics and self-efficiency in Japanese culture. Hataraku culture preaching work and discipline amongst Japanese has been strictly followed by Japanese in Japan and by extension outside Japan. Therefore, leaving Japanese people as highly social ethical, meanwhile, amongst all participating countries at the 2018 FIFA world cup in Russia, Japanese players displayed a unique ethical conduct by ensuring every part of dressing is left cleaned after every match. This uncommon behaviour in world football generated some level of reaction around the world. The reaction left more challenges for understanding the historical and sociological colouration of Japanese culture as unique with huge respect for historical development and normative preservation.

Anchored on cultural preservation theories, this paper engaged a discourse exposition to discuss and conceptualise the conforming Hataraku behaviours amongst Japanese in postmodern Japan. Thus, this paper claims that the normative behaviours of Japanese players in Russia 2018 are largely informed by the Hataraku philosophy of Japanese culture. The normative behavioural ethics in Japanese culture are influential to Japanese daily activities not only within Japanese land space but also outside Japanese land border.

Alexandra Mustătea (Kanda University of International Studies): The Down-and-Dirty Story of Changing Visual Culture: *Shunpon* and Glass Dry Plate Photography in Imperial Japan

Towards the late 1880s, the widespread shift from handmade wet plates to industrially produced glass dry plates significantly changed the landscape of Japanese visual culture, ushering in a new era of photographic expression. No longer was its subject matter restricted to the ubiquitous and static landscapes and portraits of the early 19th C; the flexibility offered by the dry plate made photography overall more accessible to amateurs and allowed its subject matter to expand considerably, now including such things as natural disasters, wars, historical materials, and even pornographic images.

However, in tandem with this emerging mass visual culture, modern Japan was also undergoing a significant change in public morals. From the Meiji Restoration onwards, the government had been systematically trying to curtail the production and distribution of erotica, so popular among the population since the Edo period and so reviled by the new political and intellectual elites. Yet the human need for the carnal and the ludic is a resilient beast, and the government had to clamp down on the industry repeatedly; according to Ishigami and Buckland (2013), media reports of widespread controls and arrests consistently intensified until at least 1945, in an assiduous attempt to root out the "corruption of public morals." [1]

Against this background, my presentation will explore the evolution of mass visual culture in modern Japan by focusing on this largely ignored aspect – the unique cultural role played by dry plate photography in the preservation of the very popular yet much-reviled *shunpon* (pornographic books) tradition against the authorities' sustained efforts to destroy it.

[1] Ishigami, Aki and Buckland, Rosina. *The Reception of "Shunga" in the Modern Era: From Meiji to the Pre-WWII Years*, in "Japan Review, No. 26, Shunga: Sex and Humor in Japanese Art and Literature" (2013), pp. 37-55.

Biyue Kong (University of Tokyo): From Blood to Water: Female Power as Conceptualized Communal Fear in Pre-Modern Japanese Supernatural Literature and Arts

Women in pre-modern Japan were believed to have spiritual power that can bring about agricultural fertility, a power always associated with blood. Nevertheless, a communal fear of female blood emerged with a view of women's impureness caused by the profuse release of blood during childbirth. The loss of blood is followed by the consumption of the mother's energy; therefore, bleeding scenes were adopted as to represent female power in most ghost stories, especially in those addressing *ubume* (birthing woman ghost) and the *kosodate yūrei* (childrearing ghost). Water is another significant icon in manifesting female ghosts. The combination of water, woman, and death as a codified pattern in the literary world has a long history. On one hand, it functions as part of the religious rituals to pacify the spirits of dead mothers and to eliminate the sins they committed. On the other hand, it is also characterized as fascinating as well as dangerous under the masculine gaze. This paper brings together the dual functions of blood and water as embodiment of female power through a comparative study on the early Tokugawa cultural depictions of female ghosts. I argue that both images of blood and water were adopted as mediums closely connected with Buddhism, implying people's beliefs in the pollution caused by childbirth. Moreover, water is positioned as the counterpart of blood, which indicates the conflicts between female power and religious beliefs. After looking into a series of short *kaidan* 怪談 stories chronologically, yet untranslated into English language, I also suggest that the narrative of maternal ghosts remains a simple discipline that surprises audience nowadays: rather than seeking revenge, most of them came back to the living world as spirits to fulfil their responsibility as mothers. However, a preliminary practice in reinterpreting maternal ghosts could still be seen in this period.

Marianna Lázár (Károli Gáspár University): Artistic Depictions of Turtles and Tortoises in Ancient Japan

Turtles/tortoises hold great significance in many ancient cultures. Often being perceived as the foundation for the beginning of things or an emblem of cosmos, they have sacred role in mythologies, legends and folklore around the world, especially so in East and Southeast Asia. In Chinese culture, tortoises are generally viewed as a symbol of longevity, endurance, stability and wisdom because of their long lifespan and unique appearance. The powerful deity of the North, known as Dark Warrior (Xuanwu) in Chinese mythology, is usually depicted as a giant tortoise entwined together with a slender snake.

In early modern and modern Japanese culture, turtles/tortoises with a tail made of seaweed and algae can be seen as a symbol of several legendary creatures and deities (e.g. minogame, sennin immortals). Accompanied by a crane, it is a favored auspicious motif appearing in visual arts, crafts and even in modern-day popular culture. But what about ancient times? Besides turtle-shaped objects, turtle motif can be found on earthenware pottery, bronze bells, bronze mirrors, stone structures, carvings, wall paintings and other artifacts from ancient Japan.

How did people who lived in the Japanese archipelago during prehistoric and ancient times depict these animals? What cultural-historical factors influenced the development of these peculiar motifs and mysteriously-shaped objects? In this paper, the author explores early Japanese depictions of turtles and tortoises from the late Jōmon period to the Asuka period.

Alba Serra-Vilella (Universitat Autònoma de Barcelona): Japanese Woman in the Book Covers of Translated Novels

The cover of a book is often the first contact of readers with it, and therefore publishers pay special attention to the design of this paratextual element. Exotic representations are often used to attract readers and sometimes the images have not a clear relation with the contents of the book. Among represented participants women abound, but their representation shows stereotypes and underlying ideologies about traditional gender roles.

This paper analyses the covers of Japanese novels translated in Spain between 1900 and 2014, a total of 449 covers. The analysis is mainly quantitative, using three groups of variables: represented participants, participants gaze and power relations (Kress, G. & Van Leeuwen, T., 1996, *Reading Images: The Grammar of Visual Design*, Routledge), and stereotypes such as sensuality and the “geisha” commonplace.

The aim of this study is to shed light on the representation of women in the covers of Japanese novels. The main hypothesis is that the representation of the Other is characterized by a specially marked femineity and a recurring exoticism, presenting the Japanese woman as chronologically distant and focusing on difference (which can be related to the concept of geosexuality).

Results show that female representation prevails in about a half of the covers displaying human figures, while the remaining half includes male figures, both genders figures and other human representations without an identifiable gender. Past prevails over modern women (51% vs 31%), and the angle and gaze direction suggest inferior positions in women, compared to represented men. These results, among others, show that existing cultural and gender power relations influence the paratexts of translated literature. This study offers a new perspective in the analysis of book covers and the results are based in a large corpus, which may be interesting also from a methodological point of view.

J. Hoay-Fern Ooi (University of Malaya): To Die Over and Over inside my Body: The *Butoh* of Hijikata Tatsumi

The form of dance that we know today as *butoh* was introduced by Hijikata Tatsumi and Ohno Kazuo as *ankoku butoh* in the early 1960s, the term meaning ‘dance of utter darkness’. At first glance, the visual elements of *butoh* seemingly echo that of *noh* and *kabuki* theatre. The white body paint in *kabuki* is again seen in *butoh*, and the leaden movements of *butoh* could be said to be drawn from *noh*. It is easy for one to see in *butoh* apparent aesthetic ties to the traditional performing arts of Japan, but these links are superficial. At the heart of Hijikata's *butoh* is the traumatic evocation of the dead or dying who return to inhabit the body of the performer. He writes, ‘In our body history, something is hiding in our subconscious, collected in our unconscious body, which will appear in each detail of our expression’. Speaking of the deceased sister dwelling within his flesh, Hijikata often stresses the desire for traumatic reenactment in his performances, ‘I would like to have a person who has already died die over and over inside my body.’ In *Unclaimed Experience*, Cathy Caruth claims that trauma evades conscious memory and can never be clearly verbalized, especially not through systematic forms of expression i.e. ordinary language or structured movement. This paper examines the ‘formless’ or ‘de-structured’ methodology Hijikata uses to express the three forms of ‘deaths’ embodied in his *butoh* – (1) the trauma of wartime experience, (2) cultural and aesthetic revolution, through the violent interrogation of postwar Japanese identity, and lastly (3) the shamanistic death (and resurrection) of the *butoh* performer’s living spirit. Through an analysis of *butoh* physical gesture, choreographic language, and philosophy, I discuss how Hijikata’s

rejection of systematization allows for genuinely threatening expressions of terror which would otherwise evade more formally codified performances.

Alin Gabriel Tirtara (Osaka University): Buddhist Statues Restoration in Modern Japan: Okakura Tenshin's legacy and the Bijutsuin Institute

During the Meiji era, “art” was one of the concepts that Japan newly adopted from the West. For a nation-in-the-making such as Japan, establishing a historical narrative surrounding art that was equivalent to the Western one was not only a matter of artistic pursuit but also of being recognized as a civilized nation safe from the peril of colonization. Moreover, in order to create a coherent history of Japanese art, it was necessary to protect the material manifestations of “Japaneseness.” In the case of sculpture, this role was fulfilled by Bijutsu-in (Jp. 美術院), an institute founded in 1898 by the scholar Okakura Tenshin (Jp. 岡倉天心, 1863-1913) and whose main objective was the preservation of important cultural properties, mainly ancient Buddhist statues. However, despite playing a significant role in the conservation of Buddhist art, today there is little research focusing on the history of the institute. Considering that, the current presentation hopes to draw attention to its activities and place it within the larger context of discourses on Japanese nationhood that developed after the Meiji Restoration (1868).

In order to do so, we will analyze the relationship between Okakura's view on Japanese art history and the first director of Bijutsu-in and one of Okakura's pupils, Niino Chūnosuke's (Jp. 新納忠之助, 1869-1954) beliefs regarding the nature of Buddhist art. This will elucidate how Niino tried to solve the conflict between the contradictory views on Buddhist statues as objects of worship and works of art, respectively, and how his ideas influenced Bijutsu-in's later undertakings.

Luciana Galliano (Independent researcher): Goffredo Petrassi, His Friend Matsudaira Yoshitsune, and His Influence on Petrassi's Musical Language

In this paper I will examine the presence of Japanese musicians and composers in Italy in the second half of the twentieth century, mostly at Festivals of contemporary music, who in various ways influenced some of the greatest composers - such as Goffredo Petrassi, Francesco Pennisi or Salvatore Sciarrino. In particular Goffredo Petrassi (1904-2003) became friend with Matsudaira Yoshitsune (1907- 2001), both protagonists of an adventurous and fascinating epoch of modern and avantgarde music. The two composers had a somehow parallel career, and established a deep friendship based on mutual esteem. In general, they shared an initial passion for 20th century French music (with its aspects of Japonism!) from which subsequently withdrew, cultivating a kind of severity in the musical language that does not exclude a neoclassical period; both made use of tonal “memories” as scattered singularities in a completely atonal texture, which proceeds by morphological similarities. By both composers the mature syntax appears as a succession of discrete and self-sufficient episodes. The musical result is a series of lighting rather than consequential flow, with a logical rigor - deeply structural Matsudaira's , figurative and associative Petrassi's – made evident by score analysis. In his Concert for flute (1960), Petrassi seems to have introjected many aspects of Matsudaira's “Japanese” linguistic flow, especially in terms of tone color and musical syntax, approaching the one elaborated by Matsudaira in his works of the just preceding period. I will illustrate details of their friendship and of Petrassi's position with respect to a different music, and his openness, historically circumstantiated, to the musical and aesthetic characters of his friend.

Reki Ando (Osaka University): The Critique of Marxism in the 1970s in Japan

In this presentation, I will examine the critique of Marxism in Japan around the 1980s. After WW II the Marxism is a major reference both for social and political movements and intellectual activities on a side of the left. However, the problem of the revolutionary violence escalated through the new left movement in Japan and resulted in terrorism among new left sects and militaristic resolution by Red Army. Along with the worldly situation like the failure of the Cultural Revolution and the massacre by the Khmer Rouge in Cambodia, the former Marxists themselves made a critique of Marxism towards the end of the 1970s. I explore this self-critique by former Marxists and their tentative of proposing a new possibility of revolution.

In 1979 there was an interview published in a magazine(『第三文明』) which is titled “マルクスを葬送する”. In this interview, Toda Tetsu, who was a former activist and Marxist theorist, tried to analyze the reason for the failure of the Marxist project of the revolution. The other participants are Nagasaki Hiroshi, Kasai Kiyoshi, Tsumura Takashi, Kosaka Shuhei, all of whom somehow show in their own way the shift from Marxist theory to their own thinking of revolution.

My attempt is to trace this shift expressed in the interview. I mainly examine the critique by Toda, Nagasaki and Kasai in the 70s and their proposed alternative. Through this study I suggest that the liberation from the Marxist framework enabled the other possible imagination of revolutionary practices and thoughts, however, they left the concept and practice of revolution itself as questionable up to today.

Roman Pasca (Kyoto University): Andō Shōeki's Philosophy of Language

Andō Shōeki (安藤昌益), one of the most enigmatic figures in the history of Japanese philosophy, lived in the first half of the eighteenth century (1703–1762). Not much is known about his life until the 1740s, when he (re)surfaces in Hachinohe, where he had a practice as a town physician. Over the years, he gathered around him a small following of a handful of disciples, but he was never a major figure in the intellectual landscape of the time.

Most scholars consider Shōeki to be a philosopher of nature, or a naturalist philosopher. His major work *Shizen shin'eidō* 自然真営道 (“The Way of Functioning of the Truth of Nature”) is undoubtedly one of the most systematic texts dealing with nature as a philosophical concept in the Edo period. Yet Shōeki is much more than that: he is also a social philosopher, a philosopher of language, a humanist philosopher preoccupied with the value of human beings, their agency, their identity or their sense of self, etc.

In this presentation, I examine several sections from Shōeki's text *Taijokan* 大序巻 (“The Great Introduction”), which contains *in nuce* all the major themes of his thought, from his view of nature to his rather radical understanding of language. I will focus mainly on Shōeki's philosophy of language, analyzing sections 7, 8, 10, and 12 of the text, where he defends and explains his seemingly paradoxical position of using letters to expose his ideas while, at the same time, constantly and vehemently vituperating them. I show that, in his discussions of writing (with a particular focus on letters and books and their true meaning and intent), Shōeki reveals yet another facet of himself, that of a philosopher preoccupied with metalanguage and metaphilosophy as well.

Panel: Beliefs, Practices, and Celebrations in Kansai

This panel is based on a project began in 2019, which resulted in a first volume of papers discussing the various forms of ritual celebration, as well as the beliefs underlying such practices, from various

perspectives: Shinto, Buddhism, new Japanese religions, or the belief in ghosts and the supernatural. The project is focused on a specific area of Japan—Kansai—for practical reasons, yet its scope is much wider, attempting to explain what ritual means in contemporary society, where beliefs originated and how they shaped human behavior, and how ritual practices have developed and are connected to daily life in contemporary Japan. Catherine Bell (1997) states that ritual “is a cultural and historical construction that has been heavily used to help differentiate various styles and degrees of religiosity, rationality, and cultural determinism.” We agree with the concept of ritual as a “cultural and historical construction,” and the papers we intend to present look into the factors (sometimes, but not always religious) that contributed to the evolution of and shaped the apparently immutable gestures, ceremonies, and patterns of thought we witness today.

Carmen Săpunaru Tămaş (University of Hyogo): The God of Storms and the Wrathful Ghost: Hair Symbolism in Japan

is based on research conducted with Adrian O. Tamas, and will discuss the symbolism on hair in contemporary Japanese practices, such as worshipping at the Mikami Shrine (Kyoto), or performing a ceremony to express gratitude for combs no longer used at Yasui Kompira Shrine (Kyoto), and their relationship with the mythical narrative. The paper will focus on the human rituals in contrast with what hair represents when associated with non-human creatures: deities, whose wild hair is a symbol of immortality and constant renewal, ghosts and other supernatural beings, whose disheveled hair makes stand in contrast to humans, creatures of another world and harbingers of chaos, or religious practitioners who, through their choice of hairstyle, place themselves at the boundary between the divine and the mortal realms. It is definitely no coincidence that Izanagi Grand Shrine (a worship place in Awajishima, dedicated to the founder god of Japan) has a Hair Appreciation Day, and a company specializing in hair products, Reve 21, actually installed a stela there as a gesture of gratitude—“an offering to the spirit of life that dwells in hair”, “a prayer to kami and buddhas through hair.” This paper will discuss the phenomena that can currently be observed in Japanese society, while identifying the mythical elements that support the narrative, and the way they are re-interpreted in the 21st century.

Kathryn M. Tanaka (University of Hyogo): The New History of Amabie: From COVID Pop Culture to Japanese Tradition

This presentation extends my forthcoming work on the yōkai Amabie, a mythological sea creature that has become associated with the ability to dispel illness during the current COVID-19 pandemic. Broadly, I introduce the origins of Amabie and the way in which she became a symbol of play during a time of “quarantine” and changing social behaviors, before explaining how Amabie as play has been used in pop culture during 2020 and 2021. This presentation extends this line of inquiry to explore the figure of Amabie as part of what Gay et al. (1997) have described as the cultural circuit through an examination of the way in which Amabie has been recast in cultural performances that are often associated with “high” Japanese culture. Specifically, I discuss in-depth the new Noh play Amabie by Ueda Atsushi, before turning to other ways Amabie has appeared in “high” cultural spaces in Japan during the pandemic, such as her use in shrines and in traditional hospitality industries in Japan. By tracing the way in which Amabie makes her way from popular culture to “traditional” culture, this presentation clarifies Amabie’s place in the Japanese cultural circuit and the reasons why she is a particularly salient yōkai for cultural pandemic play.

Noriko Onohara (University of Hyogo): Studying the Kesa in Soto Zen Buddhism: A Small Pilgrimage from Kobe to the World

In this paper, I will examine the clothing worn by Buddhist priests called Kesa (袈裟). As a researcher of contemporary fashion, this discussion may inevitably become a pilgrimage into “Kesa Research.” I will begin with an academic inquiry into the theme of “Fashion and Kesa” as within the academic institution of a university. At the same time, I have participated in a Zazen-kai meditation session at a Soto Zen temple in Kobe, where I have studied under a Zen master to read Buddhist texts on “Clothing as Dharma.” Using a needle and thread to craft my own kesa, and then to experience trying it on myself, I will present my findings here: basic structures of the clothing, meaning of the design and symbolic existence of the Buddha Dharma. To seek answers to the elemental and deeper question of “why people wear clothes”, I believe the key to this lies in the discussion of Kesa in the writings of Shōbōgenzō by Master Dōgen, a founder of the Japanese Soto Zen school. This paper is the fundamental result of investigations based on research in Kobe. From one city in Kansai, I will continue to study the Kesa as it made various points of contact throughout the country. Furthermore, as the Kesa voyages out into the rest of the world, research is ongoing as I observe this experience hands-on.

Yuka Hasegawa (Tokyo Gakugei University): Rethinking *Kō* in the Age of Blockchain Technology

This paper is a preliminary attempt to rethink the premodern Japanese idea of *kō* or mutual aid organizations in the context of contemporary Japan. According to Najita (2009), *kō* sprung up during 18th century Edo Japan and persisted long after the momentous structural transformation of the Edo socio-political system and throughout the rapid modernization of Japan. I examine some of the defining features of *kō* as described by Najita such as the importance of trust, social welfare, and the science of contractual agreements. Then, I turn to recent publications on the applications of blockchain technology in education to ask questions such as: What do researchers say about blockchain technology in education? What might be the implications of this new research to rethink the old idea of *kō*? Given what we know and anticipate, how might blockchain technology redefine *kō* in 21st century Japan?

Najita, T. (2009). *Ordinary Economies in Japan: A Historical Perspective, 1750-1950*. University of California Press.

June Termitope Gbàdàmósí (University of Ibadan): Historic Narratives and Media Perceptions on the Concept of Souvenirs and Garbage among Tourists in Shiretoko National Park

This study investigates narratives and changes in the state of items that are bought by tourists as souvenirs at the Shiretoko National Park in Japan and what items are considered souvenirs and garbage pre-covid and post covid. Tourism is impacted by westernization, new identities, culture, and practices which are recreated by tourists through persons to persons, and from time to time, whilst the media most times, is the first point for reviews. Souvenirs and Garbage work hand in hand. Gordon 1986 categorized souvenirs into five groups, pictorial images, such as postcards, photographs, and illustrated books about particular regions as the most common souvenir. A piece of rock souvenirs is usually natural material or objects, such as rocks, shells, or pine cones taken from a natural environment. Symbolic shorthand souvenirs are usually manufactured products that evoke a message about the place from which they came, such as a flag or sculpture, or hair goblet from Japan. There are also souvenir markers which offer no particular reference to a place in

themselves but has inscriptions of words which locate them in place and time, for instance, ‘a Hardrock café shirt from anywhere across the world are markers with little meaning in itself which serves as a reminder of the restaurant and where a souvenir is acquired will be examined. However, local product souvenirs include a variety of objects such as local foods and crafts. Can a souvenir depreciate into the garbage as time passes based on its location and the mobility and change in perception of the owner and Japan? or the global pandemic as the case may be? This study will consider stickers and inscriptions left behind by tourists at the parks as souvenirs side by side with the garbage left behind by tourists.

Irina Holca (University of Tokyo): Murder in the Old Capital: Mizukami Tsutomu’s *Temple of the Wild Geese*

Koto (The Old Capital), which was among the novels mentioned by the committee awarding Kawabata Yasunari with the Nobel Prize for Literature, was published in 1961; soon afterwards, in 1963, its screen adaptation directed by Nakamura Noboru was nominated as one of the Best Foreign Movies at the 36th Academy Awards. Kawabata’s work, with its focus on iconic shrines, temples, and festivals, and its rich descriptions of people and scenery, thus contributed to solidifying the image of Kyoto as the quintessence of Japanese culture and nature, in Japan as well as abroad.

Less well known is another novel set in Kyoto that appeared in the same year: Mizukami Tsutomu’s *Gan no tera (Temple of the Wild Geese)*. Based on the author’s own childhood experience as a temple novice, it tells a dark and dirty story of debauchery within the Zen priesthood, including their relationships with the women of the *hanamachi*, and the covered-up disappearance/ unsolved murder of one of the head priests. In contrast with Kawabata’s novel, where “the old capital” refers to a wide area including central Kyoto and its environs, natural as well as cultural landscapes, and a plethora of characters engaged in complex social interactions, *Gan no tera* presents the reader with a limited, stifling image of Kyoto, confined for the most part to the Kohōan temple and its garden, and narrowly focusing on the movements of the three protagonists: the head priest Jikai, his mistress Satoko, and the novice Jinen.

This presentation analyses the spatial descriptions of Kohōan, aiming to clarify the ways in which the novel links space and people to reveal a Kyoto that most eyes never see: of old, but also obscure temples, of crime and secrecy, in stark contrast with the Kyoto of touristic attractions that forms the backdrop of Kawabata’s *Koto*.

Maria Chalukova (Tokyo University of Foreign Studies): Railways and Civilization: A Study on Trains Imagery in Natsume Sōseki’s Literary Works

The development of rail transport played a crucial role in the Industrial Revolution in Western Europe and the United States, and subsequently all parts of the world, thus turning trains into one of the most potent symbols of Western civilization, as well as its distinctive advantages and drawbacks.

During the Meiji period (1868-1912), Japan underwent a rapid modernization from a feudal society to an industrialized nation by adopting the Western political, economic and social institutions of the time. One of Japan’s most celebrated novelists, Natsume Soseki (1867-1916) consistently displayed in his works keen psychological insight into the profound changes in Japanese society, as well as the various problems on individual and national level stemming from the indiscriminate westernization characteristic of that period.

In this paper I will look into the variety of train imagery represented throughout Soseki's body of work, what do they symbolize, and the way they change with time. I will also discuss their relevance and significance in contemporary times with view on the challenges we face in today's society.

Arpita Paul (Visva-Bharati University): Kitamura Tōkoku: A Significant Early Voice from Modern Japan

Following the Meiji restoration, British, American, Russian, French and German literary writers had made a way into the Japanese literary circle through translation of their works and biographies in Japanese by renowned Japanese writers that paved way to modern Japanese literature. Among the western literary figures to be well received in Japan, Emerson ranked one of the most famous figures. In Meiji academia, the abstractness of Emerson's theories of nature, liberal individualism and intensity of expression could facilitate their appropriation by a reformist intellectual Kitamura Tōkoku, author of the first critical book on Emerson "*Emerson*" in Japan. Compared to the study of his contemporaries on Emerson as a writer, Tōkoku was different in his approach to observing Emerson as a guiding spirit in response to the crisis in life. Amidst the turbulent tides of personal turmoil, value conflict and stringent morality of Meiji society, Tōkoku had nurtured an awakened free spirit, much of which had been the result of his deep study and influence of Emerson. In his essay "*Naibuseimeiron*", he tried to undo the blindfold of past feudalism and Meiji materialism that had put spiritual dimension into oblivion. His philosophy on "Individualism" never ceased to assert securing one's vantage point in the world that needs one's awakened consciousness to his surroundings. He repeatedly cautions against accepting the influence of the past over one's own experiences and judgement. Perhaps, he pondered deep into the reasoning of Emerson, or it was his own attempt to seek into the true nature of the individual that he propounded the idea that every individual was divine, a thought alien for its time and place. Tōkoku is indeed a significant writer to cite in re-examining modernization of Japanese literature since Meiji Era.

Danijela Vasić (University of Belgrade): The Snake Bridegroom in Serbian and in Japanese Folktales

Marriage between a human and a supernatural being, which can also be an animal, is one of the most widespread topics in mythologies and in oral literatures around the world. Characteristics vary depending on whether the supernatural spouse is male or female. In this paper we will deal with the typological and comparative analysis of the most commonly stylized of these topics – the marriage between a woman and a snake, on the example of Japanese and Serbian traditions.

In Japanese antiquity, the bride's ambivalent attitude towards the supernatural bridegroom is conditioned by whether the tale is a reflection of a mythical holy marriage between a woman and a zoomorphic god, or it describes an unwanted marriage with a despised animal (usually a snake, a monkey or a dog), which is a more common theme in Japanese folk tales – *mukashibanashi*. Kunio Yanagita insists that the Japanese tales of brides and grooms with an animal image, are based on sacred texts, and that the transfer of these topics into oral literature completely erased the significance of sacred marriages.

In Serbian folk tales, we often come across the motif of a snake bridegroom. The initial segment of such a narration is the fulfilled wish of an infertile old married couple to have a child, even in the form of an animal. The motif of a watching taboo is also incorporated in the plot. Violation of the

taboo leads to a twofold outcome: the divorce, with the beginning of a new course of the folk tale, or the fantastic spouse's final decision to live in the world of humans. The tale may also be in verse form, with the folk poem mostly ending with the death of the animal, while the wife's search for her supernatural spouse is stylized only in fairy tales.

Dániel Hornos (Eötvös Loránd University): 江戸時代の法令を外国語に訳すことにあたって直面する問題

どの国のどの時代であっても、当時の法律や法令はその時代の社会に非常に強い影響を及ぼしている。もちろん日本と江戸時代も例外ではない。ハンガリーのELTE大学の博士課程にて実施している私の研究では、江戸時代の法制史に関する史料を取り扱っている。すなわち、未だに日本語以外の言語に訳されていない、江戸幕府により発布され編纂された法令集などのうち、近世法制史のもっとも典型的な史料を現代ハンガリー語に翻訳し(将来には英訳や独訳も予定している)、文献学的・社会学的の視点などから、学際的なアプローチをもってその分析をしている。ただし、研究の際には当時の文化に強く関係している近世の言葉を直接訳せなかったりなど、様々な問題が発生する。

本発表では江戸時代の法のもっとも重要な特徴(例えばそれぞれの身分や社会集団が適用する法の違いなど)と、江戸時代の制定法の種類(法度・条目・高札・触・達など)について簡単に紹介し、候文体で書かれた江戸時代の法令を翻訳・分析することにあたってどのような問題が出るのか、いくつかの例を挙げて説明したいと思う。本発表は、英語の資料を提供しながら日本語で行いたいと思う。

Preechapanya Chayaporn (Osaka University): 瀬沼夏葉の「自由」の思想: ロシア文学の翻訳以降の瀬沼夏葉の活動を中心に

瀬沼夏葉は明治末期から大正初期においてチェーホフの翻訳を多く手がけ、日本におけるチェーホフの紹介者として知られている。一方、ロシアを一人で訪問したことによって1912年5月10日の『読売新聞』に〈新しい女〉として紹介された。このように瀬沼夏葉は〈新しい女〉として評価されながら、「良妻賢母」の面も捉えられている。瀬沼夏葉は翻訳以外に女性についての評論も書いたが、先行研究では瀬沼夏葉の思想について取り上げる価値はないと結論付けられている。その理由は、女性論に古めかしい点があったり、ぶれが生じている点が認められたりするからである。

しかし、瀬沼夏葉の思想を取り上げる価値は本当はないのだろうか。瀬沼夏葉の全体活動を調査すると、彼女がロシア文学の翻訳活動をし始めた頃、「自由」についての思想を発言し始めていたことがわかった。それ以降、瀬沼夏葉は「自由」と女性論を結びつけて評論を発表し続けた。瀬沼夏葉の「自由」の思想と彼女が書いた女性についての評論を考察すれば、瀬沼夏葉の思想の価値を再考できるのではないだろうか。

結論として、瀬沼夏葉はロシア文学の翻訳の仕事をし始めてから「自由」の思想への関心を持ち、それ以降、瀬沼夏葉は「自由」と女性についての思想を結びつけて評論を発表した。この活動を通して、瀬沼夏葉は明治末期から大正初期にかけて日本の女性に女性の「自由」の問題を提起したのではないかと。

Simona Lukminaitė (University of Hyogo): Christianity and Women's Physical Education in Meiji Japan

In Meiji, physical education for women was practiced at missionary schools, yet very few institutions without a Christian connection carried out any (Kakemizu, 2018). Other than missionaries, there are examples of Japanese educators who built on their knowledge of classical forms of exercise to introduce ideas inspired by their exposure to Western learning. Some “imported” sports. For instance, Naruse Jinzō introduced several forms of physical exercise, such as

calisthenics and dancing into the curriculum of Baika Jogakkō since 1894 when he came back from his study in the U.S., especially concentrating on basketball. Meanwhile, Tamura Hatsutarō promoted swimming at Heian Jogakuin since 1901. Some, however, attempted to reinvent the native forms of physical education. In 1875, Atomi Kakei amalgamated the new concept of exercise with traditional dance, while Iwamoto Yoshiharu introduced a modern form of martial arts into the curricula of Meiji Jogakkō since 1890.

The paper provides an overview of major developments in the history of Meiji period's women's physical education that became the cornerstone for the future approaches in the field. Then, from a perspective of intellectual history and by looking at specific cases, it traces the connection between Christian ideas in Japan and the development of physical education for women. It questions the role Christianity played and ascertains to what extent the ideas were imported in contrast to being created in Japan.

Sonia Czaplewska (University of Gdańsk): The Linguistic Creation of the Image of Grandparents in Japanese Primers

The main aim of this study is to analyse the linguistic creation of grandmother and grandfather figures in Japanese primers. Two Japanese language textbooks used in the first grade of primary school were selected as the research material, each in four editions (from 1989, 2001, 2009, 2017). Findings indicate that the elderly are not very often present in textbooks, but the portrayal is clearly positive. Grandparents seem to play a big part in a child's life, even though they do not live in the same household. In most cases, relations with grandparents are portrayed as very important and often exciting. In addition, the images of grandmother and grandfather figures collected from pictures included in the textbooks will also be analysed, as there are significant differences in the image of grandparents depending on the year of publication and the publisher of the textbooks.