

Japan: Pre-Modern, Modern, Contemporary

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Book of Abstracts

Keynote lectures

Jennifer COATES (University of Sheffield): *‘Japan’ Outside Japan: Understanding the Image of ‘Japan’ Through Persona Studies*

This talk introduces a developing study of the imagined ‘Japan’ that exists outside of Japan itself, and the personalities and public personas that communicate and shape that imagined ‘Japan’. ‘Japan’ has been imagined, visualised, discussed, and brought into being outside Japan itself for centuries, from the mystical ‘Japan’ located just west of Laputa in Jonathan Swift’s *Gulliver’s Travels* (1726) to the ‘Japan’ of geisha in rickshaws captured by the Lumière brothers’ cameramen (1897), and from the menacing Axis empire of World War II to the exciting exoticism of ‘Japan’ as postwar holiday destination. This project traces our engagement with ideas about ‘Japan’ from outside Japan itself, from the Japonisme of the turn of the twentieth century to the contemporary ‘Japan’ which appears to contain all the secrets of living well, from longevity, wellbeing, engagement with nature, recycling and reusing, to simply tidying up. By asking “Who are the people who communicate and shape these ideas about ‘Japan’?”, this study explores the role of public persona, or personalities in the public sphere, in creating this imagined ‘Japan.’

Masanao KAWAKAMI (University of Hyogo): *Choosing the No Profit Path: Business Models in Japan*

Japanese companies were once known around the world for the exquisite quality of their products and the high level of trust they inspired, characteristics which made Japan reach the first place in business tops—a phenomenon known as “Japan as No.1.” In recent years, however, that image of Japan has all but disappeared. What has happened to Japanese companies which have been struggling for the past 30 years—the “lost decades 「失われた30年」?” What is the cause of their lack of success, and how

should they update their approach? In this keynote lecture I intend to approach these issues from the perspective of business models.

A business model is a framework for making a profit while bringing satisfaction to the users. This view is defined by components such as customer value, profit, and process. I will attempt to explain the essence of business by answering questions such as which components are missing from certain business structures, and whether they are comprehensively integrated in the business itself and adapted to our times.

Here I would like to focus on “making a profit” and the patterns associated with this mechanism, using this theoretical framework to explain why Japanese companies are stagnating while US tech companies have attained the current level of success. It is clear that we are not talking about a mere issue of being defeated by digitalization and technology, but about a deeper problem of grasping the logic of doing business.

My perspective is not only concerned with the future directions and developments of Japanese companies, but also with what should be the true essence of business.

Raji C. STEINECK (University of Zurich): *Theory and Method in the Study of Dōgen: Putting Uji in Context*

Why do we engage with the work of Dōgen today, and how should we go about it? Scholarly engagement with Dōgen has its roots in philological endeavors of the Sōtō school of Zen Buddhism that looks to him as its founder. In the 20th century, he came for the same reason to be regarded as a representative of «Kamakura New Buddhism», the movement said to have popularized and even «democratized» Buddhism in Japan. Watsuji Tetsurō further placed Dōgen on the larger intellectual agenda as a dialectical philosopher and proponent of a universal ethics. A marked similarity between the title of his exposition of time and Heidegger’s famous *Being and Time* triggered a tradition of existentialist interpretations. Recently, Dōgen’s works have further been enlisted in support of feminist and environmental issues. There seem to be few limits to mobilizing «Dōgen» for ever new contemporary concerns—indicating a wealth of ideas in his writings that warrant serious engagement with his texts. But how can we be sure that what is being mobilized has a basis in the historical figure and the texts that he (and his disciples) produced? How can we sort out legitimate interpretations and adaptations from mere projections? In my talk, I want to make a case for an approach to Dōgen’s works that I’d like to describe with a term coined by sociologist Anselm Strauss as «grounded theory»—although my understanding is somewhat different from that of Strauss. The main point is to connect what Dōgen wrote to his actions and the practices he installed in the monasteries he founded—including the practices of reading, writing, and discussing texts. This goes a long way in

delineating the scope of possible interpretations from the realm of arbitrary mobilization of his name to imbue personal agendas and insights with the halo of the enlightened master.

Session 1

Irina OLGA (Tsukuba University): *The "Sage" Archetype and the Example of an "Ideal Society" in the Dystopian World from the Anime Shinsekai Yori*

Eternal stories are unchanged in their essence: stories of love, great creations, eternal problems of search, wisdom and magic. This is what C. G. Jung noted in his theory of archetypes. Archetypes are universal constructs of the psyche in the form of a predisposition to a certain type of perception, experience, action and understanding, otherwise "collective attitudes".

Carol Pearson's twelve archetypes are derived from a fusion of C. G. Jung's archetypal theory and motivational theories. Based on these archetypes, marketing systems for building brands have been created, in archetypal marketing the emphasis is on the desires of the consumer (the business creator): unfulfilled desires can lead to people reacting on a deeper level to the ideals for which they yearn, rather than to what they have.

It is "managing the consumer's dream" that is the most important component of archetypal marketing. Working on brands is just a special case of applying the archetypal system to marketing. The essence of the technique is to attract buyers by declaring that a particular item belongs to some archetype. In other words, to describe the external manifestation, the attributes of the archetype for an outside observer and consumer.

In image copywriting, the use of archetypes forms in the reader subconscious associations associated with the "persona". Each archetype has its own values, in this theory, brand positioning was distributed along two axes with four basic human incentives: "Group Belonging" versus "Independence and Self-Realization," "Stability and Control" versus "Risk and Change."

C. Pearson's marketing theory of archetypes can be applied to the study of popular works of mass culture. Using this theory and several conclusions that Pearson draws from the analysis of marketing data, it can be found that for audiences in Asian countries, one of the most attractive archetypes is the "Sage". Using the popular anime *Shinsekai yori* as an example, in this article we analyze the role and functions of this archetype and see how it is depicted in anime. The objective of the study is to analyze what model of social organization is offered to viewers by anime based on the book, since the key role in this society is played by characters who have the traits of the Sage archetype.

Saida KHALMIRZAEVA (Okayama University): *Between Ritual and Entertainment: Oral Formulas in the Tradition of the Blind Biwa Players from Kyushu*

Despite its popularity through the centuries, the *heike biwa* music started to lose its dominating role in the folk performing tradition from around the end of the 16th century. Most *biwa hōshi*, or blind *biwa* players, gave up the *biwa* for *shamisen*, *koto*, or *kokyū* instruments. After the Edo period, it was only in Kyushu that the *biwa* was not replaced with the *shamisen*. In this region, the *biwa* continued to be a part of the folk performing tradition until the second half of the 20th century due to its primary function in folk religious practices.

Not much is known about the past activities of blind *biwa* players from Kyushu. During the 20th century, a number of researchers and folklorists collected data on blind *biwa* players in various regions of Kyushu, made recordings of their performances and published the results of their work. Despite these efforts to document and preserve the tradition of blind *biwa* players, it ceased to exist around the end of the 20th century. However, the recordings and materials collected during these past decades of its existence are valuable sources for further research that can contribute to our understanding of the history and nature of orality and oral literature in Japan and other parts of the world.

In this paper, I will first introduce the tradition in the context of a broader *katarimono* genre. Then, based on a comparative analysis of the rites, such as *Watamashi*, *Kamado-barai*, and secular tales, such as *Miyako Gassen Chikushi Kudari*, *Shuntokumaru*, and *Ko-Atsumori*, I will examine the nature and role of ritual performances in an oral culture and discuss the relationship between the processes of memorization of ritual texts and oral composition in the performances of secular tales in the tradition of blind *biwa* players.

Session 2

Alexandra MUSTĂŢEA (Kanda University of Foreign Studies): *Women, Confucianism, and Education during the Edo Period*

Among Fukuzawa Yukichi's most vehement criticisms of Confucianism was its treatment of women, particularly as exhibited in *Onna Daigaku*, an immensely popular women's educational primer attributed to the Confucian scholar Kaibara Ekken (1630-1714). As early as the Meiji period, Fukuzawa's critique suggested that Confucianism was fundamentally incompatible with modernity (a point often reiterated by contemporary scholars of Japanese Confucianism), especially regarding women's societal roles. *Onna Daigaku* reinforced what we would label today as sexist attitudes, confining women to the household and excluding them from public life, and included absurd reasons for men to divorce women, such as disobedience to parents-in-law or "talking too much," which were

seen as disrupting family harmony. From a contemporary standpoint, such an educational approach appears misguided at best and deeply harmful at worst, a perspective which likely contributes to the resistance of contemporary Japanese feminists to any re-evaluation or re-engagement with Confucianism. However, such a reading risks being anachronistic at best.

This presentation aims to analyze the role and use of *Onna Daigaku* in Edo-period women's education, exploring both its popularity and its (potentially) positive aspects in a broader historical context.

Magdalena CIUBĂNCAN (Bucharest University of Economic Studies): *Japanese for Kidults? On Infantilization in Education*

In the second half of the 20th century, adults with interests and activities typically associated with youth came to be labelled as *adultescents*, *rejuveniles* or *kidults*. Since then, the infantilization of societies, regardless of their geographical location, has become one of the most visible traits of today's world, especially in the entertainment industry, but not only. Marketing, fashion, graphic design or the digital environment are just a few examples of areas where approaches that would have once been considered infantile are now common aspects in products and services targeted at adults. Education and the academic environment are no exception to this trend, both teaching/learning and student life being influenced and shaped by the process of infantilization. Based on qualitative research, my presentation looks into the matter of infantilization in higher education, investigating the various forms which this phenomenon has taken in Japanese language classes in Romanian higher education institutions over time. I claim that, when compared to teaching/learning other foreign languages for similar age groups, Japanese language education appears to be a particularly fertile ground for adopting infantilizing approaches and strategies. The reason for that can be traced in a series of factors that cover both world-wide traits of today's society (such as the focus on the students' need for immediate entertainment) and elements which are specific to the Japanese culture (sensoriality, the *kawaii* phenomenon etc.).

Session 3

Zhou YUJI (Tokyo University of Foreign Studies): 中国語を母語とする日本語学習者による因果接続詞の非用が生じる条件－内容領域、認識領域と言語行為領域をめぐって－

日本語の原因・理由文には内容領域、認識領域と言語行為領域における用法がある。中国語を母語とする日本語学習者(以下でCLと略す)は原因・理由文において接続詞を非用しやすいとの指摘は多くあるが、具体的にはいかなる条件において非用が生じるについての論説が少な

い。そこで、本発表は以上の三領域において、中国人学習者による因果接続詞の非用が生じる条件は何かを考察してみた。結論は以下のようなものである。

①内容領域では、CLは事柄同士の因果関係を説明する必要を感じられない文脈で、因果接続詞の代わりに述語の中止形だけで文を連結しがちである。

②認識領域では、主張の根拠から主張の内容への推理過程を重視する文体(特に意見文)において、CLは因果接続詞を正確に使用できる。しかし、CLはそういった推理過程を重視しない文脈では非用しやすい。特に、句読点と述語の中止形を用いて「から」「ので」を代用する傾向が目立っている。

③言語行為領域では、CLによる因果接続詞の非用は一番顕著である。それは中国語の因果接続詞は言語行為領域で使いにくいという母語の影響が働いていると考えられる。

Tomoko YAMAKAWA (Bunkyo University): *Thinking about "Tabunka Kyosei (Multicultural Cohesion)" in Japan: From the Perspective of Language Education and Awareness of Diversity*

In this presentation, I would like to consider the challenges facing Japan as a multilingual and multicultural society and demonstrate the importance of developing sensitivity to language.

The number of citizens in the region who do not have Japanese as their first language is increasing, and children with diverse cultural backgrounds are studying at elementary schools. Opportunities for children to come into contact with languages other than English and languages of neighboring countries will also increase. For example, to interact with children with roots in China or Brazil, who make up the majority of foreigners living in Japan, it would be better to know at least a little of their native language to deepen the relationship. Even if the foreign language we learn ends up being English, it is important to enrich our sensitivity to familiar foreign languages and cultures and to cultivate an attitude that does not view English as absolute.

I want to think about how we can become aware of differences between ourselves and our diverse peers through interactions, come to terms with others, and build pleasant relationships with each other. When interacting with people from different linguistic and cultural backgrounds in Japan, it may actually be better to use "*Yasashii Nihongo (Easy Japanese)*" rather than English. There are also an increasing number of children who have Japanese nationality but whose first language is not Japanese. In terms of cultivating sensitivity to language, for example, it would be necessary to have an experience where you can experience the power of the Japanese word "mottainai," which is filled with respect for the earth's resources and seeks to utilize the inherent value of "things," as part of environmental education. I believe that this will bring us even a little closer to achieving the SDGs.

Shweta ARORA (National University of Singapore): *Exploring Queer Identity and Gender Dynamics in Yosano Akiko's Prose Work*

"Rokō no tegami" by Yosano Akiko, penned in the epistolary style, was published in 1911. Similar to her other prose works, it did not attract public attention upon its initial release. Writing novels was predominantly considered a male profession at the time, and thus female novelists were often met with disapproval. Reinterpreting "Rokō no tegami" today is vital for appreciating how Japanese female writers explore themes of gender and sexual intimacy with a fluid perspective. I argue that the character Rokō's queer identity is crafted through her resistance to patriarchal boundaries. Despite seemingly conforming to the expectations of a patriarchal society by interacting with men and playing the role of an entertainer, she discreetly investigates alternative sexual identities. Subtle clues suggest a homoerotic bond with a female admirer, and Rokō's description of undergoing a surgery to become "a man" further disrupts conventional female roles under patriarchy. However, a deeper analysis reveals her subversion of these norms, highlighted by Akiko's use of an ambiguous writing style as a means to disclose queer intimacies. Applying queer theory to re-examine Akiko's narrative reveals layers of queer identity that had previously gone unrecognized in her works.

Naoki KAMBE (Hirosaki Gakuin University): *Queering English-Japanese Translation: The Case of Feminized Billie Eilish*

When an English interview of Billie Eilish, the pop icon of the 21st century, was translated into Japanese (Hottie 2020), many readers felt uneasy about the ways Eilish speaks in this interview as Eilish was feminized to a great extent through women's language (Nago & Kawanabe, 2020). Unlike European languages such as English, French, and German, Japanese language carries a salient and hegemonic notion of women's language (Nakamura, 2014). For example, sentence final forms or particles such as *wa*, *ne*, *yo* have pragmatic meanings which are associated with ideological characteristics of femininity in Japan (Nakamura, 2015). In turn, women's language shows several gendered attributes such as powerlessness and social sensitivity besides femininity (Okamoto, 1995). The case of Billie Eilish reveals that gendered language is often used according to a speaker/writer's biological sex in translating English into Japanese. This paper attempts at queering English-Japanese translation or "teasing out issues regarding identity in translation, such as gender, sexuality, and race" (Bancroft, 2020, p. 2). It is my contention that English-Japanese translation is gendered due to normativity or "the system through which norms, normalisation and the normative are naturalised and made to seem ideal" (McCann & Monaghan 2019, p. 13). This attempt of queering translation will decenter this center or normativity in English-Japanese translation which dictates the relationship between biological sex and one's style of speech (e.g., women's language), destabilizing this fixed notion of sex/gender, and showing the radical potential of queer theory for translation studies.

Session 5

Raluca Maria CIOLCĂ (University of Hyogo): *Looking at Emotions through the Lens of Gradability: A Comparative View of Japanese, English, and Romanian*

The so-called subject restrictions associated with predicates expressing emotions in Japanese have received a significant amount of attention in the literature, commonly motivated by the comparison with English. The restrictions in question are a matter of interest not only in linguistics, but also in Japanese language education, since students are frequently taught that emotion adjectives like *ureshii* ('happy') are felicitous in examples such as *watashi wa ureshii* ('I am happy') but should be avoided when referring to someone other than oneself, with examples such as **kare wa ureshii* ('he is happy') deemed unacceptable. In contrast, English appears not to impose equivalent restrictions.

This presentation looks at emotion predicates under a cognitive framework, starting from the mechanisms which motivate the selection of emotion adjectives in speech. This approach brings the topic of gradability into focus within the discussion and prompts an extension of the analysis to verbs of emotion such as *yorokobu* ('to rejoice'). Specifically, the presentation will introduce the hypothesis that predicates expressing emotions can be classified into two types differentiated by their gradability and subjectivity features. This translates into two different processes being activated when each type is selected in speech.

The subject restrictions associated with emotion predicates in Japanese will be accounted for in terms of the two hypothesized processes. Then, the hypothesis will be tested by turning the lens not only onto English, which has been at the center of most comparative analyses in the literature, but also onto Romanian, which seems to align with English in not imposing the restrictions encountered in Japanese.

Dai YOSHITAKE (University of Liege): *On the Japanese Verb Kikoyu: Semantic Expansion of Comprehension Usage*

Verbs of involuntary hearing that also express auditory inference (comprehension based on hearing) are known to exist in multiple languages. However, the verb *kikoyu* (聞こゆ) in Old Japanese, which expressed auditory inference, uniquely evolved to express general comprehension in the early modern period. Regarding comprehension usages of this verb, *The Great Dictionary of Archaic Japanese* (『角川古語大辞典』) presents three specific ways of usage: auditory comprehension (auditory inference), comprehension concerning speech, and general understanding.

This study aims to identify the emergence periods of these usages and to elucidate the cognitive mechanism underlying this semantic change. The analysis is based on the *Corpus of Historical Japanese*, covering the period from the 8th to the 20th century.

The findings indicate that, firstly, during the 8th and 9th century, the usage of involuntary hearing is only observed, whereas the usage of auditory inference emerges in the 10th and 11th century. Secondly, the usage of comprehension concerning speech is observable from the 10th century, but it becomes more frequent around the 17th century. Thirdly, the usage of general understanding (comprehension unrelated to hearing) is attested from the 18th century. Additionally, pragmatic usage that does not specify the object of comprehension appears in the 19th century.

The semantic shift from auditory inference to deeper comprehension can be explained through a synecdochic relationship: the generalization of meaning might have been progressively executed by the conceptualizer, beginning with the meaning of auditory inference. This repetitive generalization results in the conventionalization of new synecdochic meanings and enhances the degree of the lexical item, allowing for pragmatic usage without specifying the object of comprehension. For example, “Hahā kikoeta” (*Akegarasu nochi-no masayume* 『明烏後の真夢』 in 1824) translates to “Ah, I see.”

Session 6

FENG Qiuqi (Tokyo University of Foreign Studies): 女性詩人はいかに「わたし」を語るのか—
左川ちかを中心に—

本発表では、左川ちか(1911—1936)を対象に、女性詩人が女性性から離れる「見えない自己」をどのように語るかを分析していく。

水田宗子は、女性作家はつねに女性である「わたし」と個人である「わたし」との間に溝を感じ、女性詩には二つの方向があると指摘する。一つは女性性と同一化する「わたし」を語る方向、もう一つはジェンダーに分類されない「見えない自己」を可視化する試みである。

左川ちかは、モダニズムの代表的な詩人の一人であり、彼女の作品は後者の方向・方法を取り入れている。彼女の詩は独特な表現に満ちており、抒情性を排除しながら「死」を思わせるメタファーを用い、硬質的な文体で個体としての「わたし」を語るのが特徴的である。つまり、女性の欲望を大胆に肯定し、女性性を歌った与謝野晶子(1878—1942)などの女性詩人に対し、左川ちかの詩には従来のジェンダー規範に締め付けられることのない内面が隠されている。

本発表では左川ちかの「朝のパン」、「墮ちる海」などの分析を通して、女性によって作られた詩における「わたし語り」の構造を分析し、女性詩人としての「わたし」を確立させる新たな表現の可能性について検討したい。

CHEN Chen (Tokyo University of Foreign Studies): 病弱な少年と詩的文学—三島由紀夫の前期小説をめぐって—

三島由紀夫自身の実体験を取材にしている彼の前期小説の中で、病気は重要なモチーフの一つであり、多くの作品の主人公は病弱で、繊細な少年である。後期の三島も『煙草』の自作

解説で言及したように、「病気」は人物の心理、行動、人間像の構成に直接関係しており、「病弱」は作品世界に深く影響していると考えられる。

それと同時に、詩的なものに関する三島の言及も多い。そして、この病弱と詩的なものとの間に一種の関係性があると思われる。病弱な少年たちはある程度三島自身の写しであり、三島は病弱な少年に自分と同じような詩的世界を与え、小説を詩的にさせているといえよう。

少年は病弱によってどんな詩的表象を作り上げたのか、詩は病弱な少年に対してどんな意味をなしているのか、また詩と三島の小説の形式はどのような関連性があるのか。本発表では、これらの質問に答えるために、『煙草』(1946)、『仮面の告白』(1949)、『詩を書く少年』(1954)の三作品に焦点を当て、三島由紀夫の前期小説における病弱な少年に対する表象の推移と小説と詩の形式上の関連性について検討することで、少年像を明らかにしたいと思う。

Session 7

XIAO Yao (Tokyo University of Foreign Studies): *The Representation of the Unconscious in Murakami's Work: Changes in "the City" and the "Wall"*

Japanese writers' interest in the "inner life" began with the description of interiority in the Meiji era, changing later into literary confessions of "inner life" known as 私小説. Then, with the spread of psychoanalysis in Japan, the "inner life" in Japanese literature began to be expressed through the approach to the unconscious, and the reference to "the unconscious" in the description of the human psyche has become an established method (曾根 2021).

Haruki Murakami is one of those who have shown interest in the "inner life". Having made his debut in 1979 with an unique view on "the nature of the modern human mind" (村上 2012), he has continued to explore interiority through the "unconscious world" depicted in his works.

The City and Its Uncertain Walls is Murakami's latest novel, published on 13 April 2023. The novel shares its title with an earlier short story, which was published in the September 1980 issue of the literary magazine *Bungakukai*. Although the short story inspired two of Murakami's subsequent works (*Hard-Boiled Wonderland and the End of the World* (1992) and *The City and Its Uncertain Walls* (2023)), it is not included in his short story collections or full portfolio.

This presentation examines Murakami's representation of the "unconscious" through a contrastive analysis between the short story and the rewritten novel titled *The City and Its Uncertain Walls*, aiming to clarify the evolution of Murakami's representation of the unconscious over 40 years of his writing career, and also to reveal the "inner life" that lies behind the unconscious world created by Murakami.

Thomas DYMOWSKI (The University of Warsaw): *Mother as a Monster. Feminine Monstrosity in Shōno Yoriko's Novel Haha no hattatsu 母の発達 (The Growth of My Mother)*

In my presentation, I would like to talk about Shōno Yoriko's 笙野頼子 (b. 1958) novel published in 1996 – *Haha no hattatsu 母の発達* (The Growth of My Mother) and the idea of feminine monstrosity hidden in the portrayal of the main character's mother.

Shōno Yoriko is one of the most important contemporary Japanese women writers who often depicts the condition of today's Japanese society. In the novel mentioned in my abstract, she portrays a mother-daughter relationship in which the mother becomes a monster that eats human flesh. In the story, the mother gives her daughter Yatsuno a task to find herself a name which would describe the “new mother” persona. The semiotic deconstruction of the word *okāsan* お母さん (mother) taken by Yatsuno in the Japanese syllabary can be read as a symbolic attempt to deconstruct the idea of women's role in modern society, in which they are perceived mainly by their reproductive role. The logic of the patriarchal, hierarchical world in which women are under social pressure related to motherhood or taking care of the home no longer exists in this story.

There is a certain symbolism in the figure of the mother-monster in this novel, which can be explained by, for example, Julia Kristeva's theory of abject. Shōno, using a semiotic analysis of the word “mother” in Japanese and using myths rooted in Shinto, creates an alternative reality in which a woman is not perceived solely through the prism of biological reproduction.

Barbara THORNBURY (Temple University): *Social Commentary in 21st-Century Japanese Crime Fiction: Higashino Keigo's Detective Kaga Novels*

Crime fiction, by its very nature, is a rich source of commentary on social issues. This is particularly true of work by bestselling writer Higashino Keigo (1958-). The focus of my proposed paper is on three novels in Higashino's Detective Kaga series that stand out in this regard—*Newcomer* (*Shinzanmono*, 2001), *A Death in Tokyo* (*Kirin no tsubasa*, 2011), and *The Final Curtain* (*Inori no maku ga oriru toki*, 2014). All three have recently been brought out in English editions by St. Martin's Press (a major New York publishing house), thus helping expand access to Higashino's work. Higashino's social commentary casts a wide net—in areas that range from marriage and family to education and employment. Misogyny, ageism, bullying, unconstrained consumerism, worker powerlessness, lack of support for those with mental illness—all of these and more fall within the scope of Higashino's concern. In addition, readers attuned to events in Japan over the last several decades will recognize implicit, if not direct, references to those responsible for the deadly 1995 sarin gas attack in the challenge posed by *Newcomer* to society's unquestioning faith in the social value of a university education. They will also recognize outright references to the shocking ineptitude of government and

corporate officials following the March 2011 triple disasters in *The Final Curtain*'s unvarnished portrayal of the sacrifices made by workers tasked with cleaning up radioactive waste. Higashino creates in Detective Kaga an individual whose self-imposed mission goes beyond merely solving crimes. "People who've been traumatized by a crime are victims, too. Finding ways to comfort them is also part of my job," Detective Kaga declares in *Newcomer*. In the end, as Higashino makes clear, the principal victim of the traumas on which Detective Kaga sets his sights is—broadly speaking—society itself.

Session 8

Sofia ROSSATELLI (University of Milan): *Kusama Yayoi and Traditional Japanese Art*

Kusama Yayoi (b. 1929) is one of the world's most famous contemporary artists. However, only certain elements of her career are best-known, which are often used to emphasise her vision as an "unconventional artist with psychiatric disorders". Yet another interesting and overlooked element can be gleaned from her biography and artistic experience: the ability to embrace and live with the modern innovations of technological progress without necessarily neglecting tradition. The ingredients that make her style so original and distinctive are the subject of much attention and research. However, the incorporation of more traditional elements very often takes the back seat. For this reason, I would like to focus on the latter, and present, together with a critical analysis, five emblematic examples of Kusama's pictorial and sculptural works that have the flavour and charm of the Japanese artistic tradition.

This paper will focus on the artistic choices made by Kusama, including the use of specific materials such as *torinokogami*, traditional Japanese paper used especially in her pencil drawings comparable to 19th century Japanese floral woodblock prints, and artistic representation techniques such as *nihonga*. It will also examine the significance of certain emblematic colours such as red on a white background, the inclusion of the natural element (especially vegetation) as a subject of her artworks, and other symbolic elements such as butterflies.

It is the intention of this study to highlight the originality of Kusama's work, which can be seen in her ability to engage with elements that are commonly regarded as traditional and to combine them with her own distinctive avant-garde stylistic signature in the same creative process.

The research uses artistic analysis as well as primary sources that provide direct evidence of Kusama Yayoi's biographical and artistic experiences.

Ranjana MUKHOPADHYAYA (Delhi University): *Ancient Aesthetics in Modern Buddhist Art of Japan: A Study of the Buddhist Artist, Nosu Kosetsu, and His Paintings*

There are many studies in the Buddhist study of Japan, that have focused on the modern transformation of Japanese Buddhism, in response to the modernization process in Japan after the Meiji Restoration. This field of research, called *Kindai Bukkyo-gaku* or the ‘Study of Modern Buddhism’, has majorly focused on the institutional changes and doctrinal revivalism initiated by the Buddhist sects in the post-Meiji era. Another area of transformation was in the realm of visual and material culture of Japanese Buddhism, as seen in temple architecture, Buddhist sculptures and paintings. This paper will discuss a Buddhist artist called Nosu Kosetsu, who was born in 1885 in Takamatsu City, Kagawa Prefecture, Japan. He was the son of a Buddhist monk and graduated from the Tokyo University of Arts. He came to India in 1918 to study Buddhist art and joined a team for the replication of the paintings of the Ajanta caves. Due to this experience, later, he was commissioned to draw murals for the Mulagandhakuti Vihara in Sarnath, India, which he completed in 1936. After returning to Japan, Nosu, embarked on a project to draw murals in the Unjo-Den of the Zenkoji Temple in Nagano city, which was completed in 1947. The importance of studying Nosu and his paintings lies in the fact that he was among those modern painters who tried to revive the ancient aesthetic style of Ajanta paintings and was instrumental in reintroducing it back in India, in the 1930s, through his mural paintings in Mulagandhakuti Vihara. Additionally, Nosu played a vital role in popularizing the ancient Indian aesthetic style and techniques in modern Japanese art, particularly in the field of Buddhist art, through his mural paintings in Buddhist temples of Japan and other commissioned artworks.

Alin ȚÎRȚĂRĂ (University of Hyogo): *Modernizing Movements in Japanese Wood Sculpture during the Meiji Period*

The evolution of Japanese sculpture, particularly wood sculpture, spans several key historical periods, each marked by distinctive artistic developments and cultural influences. The introduction of Buddhism during the Asuka period (528–710) brought with it new artistic techniques and objects of worship, profoundly influencing Japanese sculpture. This era, along with the Nara, Heian, and early Kamakura periods, is considered the pinnacle of Japanese Buddhist sculpture, characterized by significant stylistic creativity.

However, art historians often note a decline in the creativity and quality of Buddhist and wood sculpture beginning in the late Kamakura period and continuing through the Edo period.

This artistic decline was seen as a matter of fact during the Meiji period, when Japan sought to position itself as a modern, civilized nation on par with Western powers. This led to the adoption on a large scale of Western artistic concepts and techniques, including plaster sculpture. In response to the growing influence of Western-style sculpture, Japanese wood sculptors endeavored to modernize their craft while preserving its traditional roots. Influential figures like Okakura Tenshin and organizations

such as the Japan Wood Sculpture Society (Jp. *Nihon Mokuchō-kai* 日本木彫会) and the Orthodox Wood Sculptors Association (Jp. 正統木彫家協会) played pivotal roles in this movement.

This paper examines the efforts of these wood sculptors to create a modern form of wood sculpture that integrated Western techniques yet remained deeply rooted in Japanese cultural identity. Through an analysis of Okakura Tenshin's writings and the artistic philosophies of key sculptors, the study highlights how their work reflects a blend of cultural nationalism and reverse-Orientalism, ultimately contributing to a unique "spiritual" modernism distinct from what they perceived as "Western materialistic modernism."

Session 9

Hiroko NISHIGUCHI (Waseda University): *Romanization Systems and Early Translations in "Wampaku Monogatari" (1887/88)*

How the Japanese language should be transcribed into the Roman alphabet: The Japanese Council for Cultural Affairs is currently considering the matter (Yomiuri Shimbun, 15. May 2024). As is well known, there are two ways of writing Japanese texts using the Roman alphabet. One is the Kunrei system, which was set as the standard in 1954 by Cabinet order. The other is the Hepburn romanization, which is more commonly used, for example, in passports. Both of these system date back to the 1880s. However, the earliest Japanese translation of Aesops fables, ESOPONO FAVLAS, introduced by Jesuit missionaries, was written in the 16th century using an alphabet influenced by the Portuguese pronunciation style. In the Meiji period, i.e. after the opening of the country, the Hepburn system was promoted by an organization called "Romaji kai", whose members were mainly academics in favour of the abolition of kanji and kanas so that all Japanese text could written using the alphabet. In this context many texts were published in romaji, not only translations from Europe and the USA, but also Japanese texts such as "Konjaku Monogatari". In addition to this, they also published a magazine "Romaji Zasshi" from Meiji 18 to Meiji 25, every month. There was also a section for young readers, with early translations of children's literature from Western countries. My presentation will focus on early translations in romaji, especially on "Wampaku Monogatari", which was published in two booklets in Meiji 20 and 21. It was a translation of a very famous German illustrated book "Max und Moritz" by Wilhelm Busch (1832-1908). His books had an influence not only on American comics but also on Japanese comics. His very first book to be translated into Japanese, was written in romaji. I would like to examine this book in the context of the history of the reception of European children's books in Japan and to consider their influences.

Kateryna SHABELNYK (Nagoya University): *Translation That Does Not Exist: Pseudotranslation and Rewriting in Itō Seikō's Sonzai shinai shōsetsu*

My presentation explores pseudotranslation in *Sonzai shinai shōsetsu* (Stories That Do Not Exist, 2013), a collection of short stories by Itō Seikō (1961). The term pseudotranslation refers to a text that camouflages as translation but, in fact, has no original. As such, it disrupts the dichotomy between the presumably mutually exclusive categories of original and translation, highlighting the fragility of the boundary between them. While this concept has been analyzed from various perspectives in European literatures, it remains understudied in Japanese literary and translation studies.

Sonzai shinai shōsetsu contains six short stories from around the globe which, at first glance, seem to have been rendered into Japanese by several different translators. However, upon second glance, it becomes clear that this initial impression is deliberately misleading, as the original languages of the text are never mentioned, and there are constant hints that both their authors and their translators are entirely fictional.

My presentation pays special attention to the editor's notes that follow each story. Even though the notes themselves do not relate to the stories at the plot level, they nevertheless help to bind the whole collection together. In them, the anonymous editor, whose name and identity are never disclosed, functions as a mediator between the fictional authors and empirical readers. By continually addressing the latter, he prompts them to challenge the traditional definition of translation.

To discuss the notes, I will rely on Andre Lefevere's concept of translation as rewriting. It can be argued that translating any text often simultaneously means rewriting it. However, the image of the highly fluid fictional editor in *Sonzai shinai shōsetsu* makes the distinction between these two processes dismissible. When the notion of the original text is removed, "the author" and "the translator" inevitably become nothing but empty signifiers.

Lukas BRUNA (Jissen University): *The Unknown Side of Kunikida Doppo: His Thoughts on Translation and the Translation Practice*

It is not widely known that Kunikida Doppo, who began his literary career as a journalist and poet in the 1890s and became one of the most prominent novelists of naturalism shortly before his death, was also engaged in translating foreign literature. Although the period of his translation activities was brief and the number of translations he published is small, it still deserves our attention. Besides his activities as a translator, he also expressed his thoughts on the subject on several occasions. In some of these texts, such as "The Work of Women" and "Women and Translation", he stressed the importance of the translations for the further development of modern Japanese literature. However, at the same time, he also expressed some rather unconventional and, from our point of view, hardly acceptable thoughts on

translation itself and on women's social status. In the first half of my talk, I will analyze these two texts and elucidate how his views on translations were influenced by his idea of "literary genius" as well as the then generally accepted notion of woman as "good wife and smart mother".

Doppo became involved in translating modern European prose in the second half of the 1890s, around the time he was shifting from poetry to prose. Guy de Maupassant's "The Piece of String", is one of the translations published during this period. The translation was later included into his first collection of stories, the famous "Musashino", indicating that Doppo himself considered it to be of sufficient quality to be included in his debut collection. In the second half of my talk, I will explain, based on an analysis of this translation, that while Doppo repeatedly stressed the importance of translation, he paradoxically produced rather mechanical translations that would not meet modern translation standards.

Session 10

Jennifer MCGUIRE (Doshisha University): *"My Mind Went Blank": Japanese Sign Language Interpreter Training and Practitioner Challenges*

Sign language interpreters facilitate communication between deaf and hearing people as well as between deaf people. In Japan, where Japanese Sign Language (JSL) lacks national recognition, sign language interpretation remains a relatively young field. Interpreters are employed in a wide range of fields and arenas including law, sports, government, media, education, and healthcare. Most sign language interpreters in Japan work in "community" settings. In these contexts, miscommunication and information gaps are more than an inconvenience. They can result in poor medical care, financial loss, housing precarity, and employment problems, among other issues. Long-term ethnographic research has revealed that sign interpreters perceive their training to be inadequate and experience frustration about the lack of opportunities to improve their skills. This presentation discusses the motivations behind individuals pursuing careers as sign language interpreters and their experiences with informal and formal sign language interpreter training. Through an examination of the challenges stemming from the profession's status in Japan, this presentation illustrates the relationship between interpreter training, interpreter anxiety, and deaf individuals' perception of the quality of interpreted encounters.

CHAEN Naoto (Jilin University): 体験としての俗信—寺社でのフィールドワークから—

近年、日本の寺社への参拝は、信仰や崇拜などといった心理的な動機よりも一回的な観光という動機によって行われることが多い。寺社も、この流れに迎合し参拝客を集めるために、さま

ざまな施策を講じているという側面がある。この現象は宗教ツーリズムと呼ばれて久しいが、本発表もこれに類する事例紹介である。本発表では2022～23年実施したフィールドワークをもとに寺社が参拝客にどのような宗教体験を提供し、参拝客はどのようにそれを享受するかという視点から日本の寺社の有り様を明らかにしていく。

本発表で扱う事例では、主に「モノを撫でる」ことを参拝客に要求するものである。それらのほとんどは2010年以降に作られたものであるが、こういった「モノを撫でる」ことによって何かを期待する俗信は撫牛や撫仏など、江戸の後期には見られる。ただし、本発表で扱う事例は撫牛や撫仏のような、いわば「モノを撫でる」伝統にはアクセスせず、あくまで寺社をめぐる信仰の中に位置付けられる。

したがって、寺社は「モノを撫でる」という俗信をそれぞれの信仰と関連させて説明し、参拝者に俗信を体験させているのである。本発表では、この有り様を記述することで寺社への参拝体験について考えていきたい。

Diego CUCINELLI (University of Florence): 日本の巨人—独立感」の巨大な描写 —

独巨人 をめぐる伝承は世界中に広まっており、巨人が登場する民話や文学も多くみられる。日本の民俗においても、巨人は非常に重要な存在であり、その伝承は全国に広まっている。性別や年齢はさまざまであるが、日本の巨人の共通点は山に宿ることと独人喰い だといえよう。だが、恐れられた妖怪であると同時に、日本の巨人は祀られた超自然的な存在でもある。その有名な一例を挙げると、九州の巨人弥五郎の信仰がある。これは 柳田國男の『妖怪談義』にても出る妖怪だが、九州の宮崎県と鹿児島県では今日でもその 信仰が強いものと見られ、毎年現地の歴史と深い関係を持った特別な行事が行われている。そこで、巨大な巨人弥五郎の人形が街を練り歩くことである。

本日の発表では、日本の民話における独巨人 の主な特徴を紹介した上で、巨人弥五郎の信仰を分析し、その立特な行事の意義や象徴性について考えていきたいと思う。

Session 11

Roman PAȘCA (Akita University): *Sapere Aude, but How? Opening up Philosophy*

In the field of philosophy, many scholars have typically used Western ideas, notions and concepts as a lens to examine Japanese texts, and there have been very few attempts to turn the tables. There seems to exist a tacit understanding that “Western philosophy” is different from “Japanese philosophy”, yet it is not always clear whether the attributes “Western” and “Japanese” refer to the geographical location, or to a cluster of embedded features that set them apart, respectively.

On the other hand, many Japanese scholars seem to make a clear-cut distinction between “thought” and “philosophy”; for example, when talking about Tokugawa intellectual history they use the term

shisō 思想, and when talking about Nishida and the Kyōto school they use the term *tetsugaku* 哲学. But why does this happen, and what is the difference between *shisō* and *tetsugaku*?

In my presentation, I touch upon these issues in an attempt to answer the question whether there is such a thing as “Japanese philosophy”. Drawing on Hadot (1995) and Maraldo (2013), I discuss the possibility of viewing the philosophical discourse not as an end in itself, but rather as a *forma mentis* where reason (the “mind”, or the “heart”) actually serves the purpose of spiritual advancement. While giving examples from the Japanese and Latin American intellectual traditions, I argue that opening up the definition of philosophy to accommodate various other fields and forms of expression can only be beneficial for the endeavor as a whole.

Ferenc TAKÓ (Eötvös Loránd University): *A Comparative Reception History of Confucianism in Japan and Europe: Methodological Questions*

As the starting point of a research project investigating the reception of the Confucian teaching at Japanese thinkers and their European contemporaries, I examined Ogyū Sorai’s (1666–1728) and Voltaire’s (1694–1778) interpretations of Confucianism. The methodological approach applied rests on the supposition that such comparisons can be successfully carried out as long as they are based on at least one ‘common’ feature between the two thinkers’ concepts of Confucianism that is objectively present, i.e., is not a creation of the interpreter. This element was, in the case of Sorai and Voltaire, the affirmation of some central notions of Confucianism such as ‘filiality’ (*xiao*). The next phases of the project are intended to focus on Motoori Norinaga (1730–1801) and G.W.F. Hegel (1770–1831), compared based on the degradation of Confucianism in their thought; Fukuzawa Yukichi (1835–1901) and Karl Marx (1818–1883), examined from the aspect of their questioning the possibility of the alteration of power structures rooted in Confucianism; and Maruyama Masao (1914–1996) and Max Weber (1864–1920), compared as thinkers who examined Confucianism from scholarly perspectives, yet with certain philosophical (pre)conceptions in their analysis. In my presentation I will elaborate on the central methodological challenges of these comparative investigations such as 1) uncovering *conceptual differences* between the thinkers compared (including their understanding of ‘Confucianism’, but also of basic concepts such as ‘father’, ‘god’, ‘history’, or ‘nation’); 2) managing the *different historical, social, or political backgrounds* of the thinkers living in the ‘same’ period of time; 3) handling the diverse *methodological approaches* of the compared figures. While my presentation will be centred around the difficulties to be overcome during the research process, I will argue that it is these very differences that can help us to interpret the thinkers in question from innovative perspectives.

Dario VUGER (Museum of Fine Arts in Osijek): *Natsukashii: Future of Nostalgia in Japan through Yoko Ogawa's The Memory Police*

The paper will reexamine the different approaches to the phenomena of yearning for the past in Japanese and western modern culture with the comparative focus on the conceptions of nostalgia and Japanese natsukashii as they are encountered and employed in contemporary popular culture.

Will visualisation of the world and the virtualization of experiences lead to crystallisation of memory and where can we look for evidence of this transformation taking place in modernity as well as in contemporary techno-scientific developments in Japan? On the one hand we must deliberate the notion of nostalgia and how it compares, phenomenologically as well as culturally, to the Japanese notion of Natsukashii. From there we will proceed to investigate Ogawa's novel in the light of most recent advances in media studies with the focus on particularly the Japanese sense of dealing with the past and augmenting the present proposing an entirely new outlook on our common conception of reality.

This presentation expands on Grafton Tanner's notion of foreverism but also Paul Roquet's concepts of immersive enclosures and ambient media in relation with development of contemporary culture in Japan that is in its entirety irreducible to the western concepts of postmodernism, futurism etc. However, Japanese reception of western philosophy as well as western philosophy's departure from metaphysical groundings paved the way for a phenomenology of daily life that can speak and think through works of art, philosophy as well as fiction as it stands as a singular circumlocutory narrative of our everyday existence.

Session 12

Dana MAGEANU (Independent Researcher): *The Role of language in the Takarazuka Revue's "Fantasy Adventure"*

This study explores the role of language in the Takarazuka Revue's creation of its signature "fantasy adventure" space, centering on romance. This style is comparable in its innocence and whimsy to Disney movies. This paper focuses on the adaptation of productions that diverge from the theatre's established performance conventions, and the way in which language is adjusted to make them better suited to the Takarazuka stage.

By examining adaptations of the Viennese German-language musical *Elisabeth* (1992), the French-language musical *1789: Les Amants de la Bastille* (2012), and the Broadway musical *Anastasia* (2017), I identify the key words and phrases used to align these works with Takarazuka's established performance style. These productions, originally created by foreign directors and intended for

non-Japanese audiences, include themes of infidelity, promiscuity, and serial homicide—elements typically outside Takarazuka's domain.

Employing the analytical frameworks established by theatre scholars Yamanashi Makiko (Yamanashi, 2012) and Marumoto Takashi (Geilhorn et al., 2012), I investigate how language is modified to fit the "fantasy adventure" narrative. This involves the addition, omission, and complete reinterpretation of key characters and dialogues through translation. The analysis reveals how Takarazuka's existing performance conventions require the modification of external, original scripts to fit and reflect the paradigm of fantasy central to the theatre.

On doing this analysis, it became apparent that Takarazuka has an established, identifiable register that is used to sculpt the identity of characters in a way that is consistent with the theatre's established style. In prioritising the stylized and outwardly beautiful verbal communication of emotion Takarazuka allows the viewers to overcome cultural and linguistic barriers, in order to focus on emotion.

The stylised language of Takarazuka serves to establish the romantic "fantasy adventure" expected by the audience and offers new insights into how language mirrors and influences reality on and off the stage.

Marco DEL DIN (Heidelberg University, Ca' Foscari University of Venice): *Neither a Woman nor a Human: Drag and the Non-Human in the Performances of a Club in Kyoto*

In the popular imagination, a drag queen is a man dressing up and performing so as to resemble a woman. However, as interviews and conversations conducted by the author with the queens of a club in Kyoto revealed, the picture is far more complicated. The performers of the club list a variety of figures as the inspiration behind their persona, and many of these lie outside of the realm of the feminine, as well as that of the human. As monsters, aliens, animals, and freaks inspire the queens in their transformation, the figure of the drag queen concurrently shifts from that of a female impersonator to that of an undefinable, ambiguous entity, both human and supernatural, residing beyond categories and the ordinary.

This paper aims to elucidate the connection between drag and the monstrous through an analysis of the longest-running drag show in Japan, monthly held at a club in Kyoto. It will do so through an ethnographic approach consisting of participant observation at the club and interviews with both the current cast and ex- members of the show. In particular, this study will investigate not only how the grotesque and the monstrous, defining features of the drag of the club, are deployed during the performances, but also the role they play in the identity formation and self-labeling processes of the drag queens. As the queens envision themselves as something separated from and ultimately incompatible with mainstream society, they take on a liminal identity both on stage, with major implications in the context of the club, and out-of-drag in their daily life. By employing concepts such

as that of the abject (Kristeva 1982), this work will therefore investigate how these identities are constructed, and what role the manipulation of traditionally feminine objects and models plays in it.

Session 13

Emma DALTON (La Trobe University): *What Has Been Said about Koike Yuriko, Tokyo's First Female Governor?*

In this paper, I examine popular opinion of Tokyo's governor, Koike Yuriko. To do this, I critically analyse mainstream audience books as well as newspaper and magazine articles written about her. Koike Yuriko is arguably Japan's most powerful woman: she was the first woman to become minister of defence, minister of environment, and the first woman to become the governor of Tokyo, the world's largest metropolis. She was also the first woman to run for the leadership position of the Liberal Democratic Party, which, had she succeeded, would have made her Prime Minister.

Koike's popularity with Tokyo voters is without doubt: she has been elected by landslides to the office of Tokyo governor twice and will run for her third term in July 2024. Despite this electoral popularity, clouds of doubt hang over claims she has made about her past—claims which have helped her craft a unique self-narrative (specifically, she has been accused of lying about her family's apparent wealth and, more seriously, her degree from Cairo University). These doubts have led to questions being raised as to whether her political office is defensible.

In this paper, I examine these suspicions as reported in mainstream publications, alongside more positive depictions of her that might explain her popularity. These considerations will help to form a nuanced picture of how one of the most powerful women in Japan—and Asia—is perceived.

Soumya Ranjan GAHIR (Ravenshaw University): *Narratives of Nationhood: How Japan's Cultural Symbols Inform Its Global Partnerships*

This paper examines the impact of cultural symbols and narratives on the construction of Japan's national identity and their subsequent influence on its foreign policy decisions, with a particular focus on the U.S.-Japan alliance and other international engagements. The investigation is rooted in an extensive review of seminal works, including Eiji Oguma's "A Genealogy of 'Japanese' Self-images" and Peter Katzenstein's insights into Japan's national security strategies. These foundational texts situate the research within the expansive scholarly debate on how cultural identity shapes international relations. The methodology of this study is primarily qualitative, involving a thorough analysis of primary sources such as policy declarations, speeches by key political figures, and official documents. This primary data is complemented by a wide range of secondary materials, including academic

commentaries and historical narratives, which enrich the contextual framework. Additionally, the research employs interpretive techniques to scrutinize the representation of symbols in media and public discourse, aiming to uncover their influence on public perceptions and policy orientations. The core contribution of this research lies in its detailed exploration of the interconnections between cultural identity and foreign policy in Japan. By dissecting how historical narratives and cultural symbols have been strategically utilized to craft a unique national identity, this paper elucidates their pivotal role in shaping Japan's foreign relations and strategic imperatives. The findings are anticipated to enrich scholarly discussions in international relations and cultural studies, providing new insights into the intricate ways in which cultural elements can steer policy at both national and international echelons.

Session 14

Jamie STEPHENSON (University of Leeds): *On Sound (音), On Being (ὄν): Amplifying the Ontological Registers of Sonority in Japanese and European Thought*

That Eastern and Western philosophy are inextricably linked is no longer a particularly novel claim. What is of significance, I assert, are the ways in which these interpolations are articulated. Consider the Japanese neologism ‘tetsugaku’ (哲学; ‘wisdom’, ‘learning’), established by Nishi Amane in the late nineteenth century. As a translation of the Greek ‘philosophia’ (φιλοσοφία), *tetsugaku* can be linked, as cognate, with *ongaku* (音楽), meaning ‘music’. More fundamentally, the Japanese 音 (‘on’), indicating ‘sound’, is harmonious with the Greek ὄν (‘on’), denoting ‘being’. Consonantly, this paper explores the expositional capacities of ontology conceived of as if it were sonic, rather than—as I claim is commonplace in the history of Western thinking—metaphorised as visual, while also emphasising the meontological register of Eastern metaphysics.

At a secondary level, this paper challenges dominant (Western) articulations of ‘nothingness’ (無) as a pejorative negation (非) of being (有) and attempts to convey non-being as a productive void, via the onto-aesthetic tropes of sound’s paradoxical non-actuality—its absent-presence, emptiness, stillness. In tandem, I employ the Japanese motif of *Ma* (間; ‘pause’, ‘gap’) as a methodological device with which to explore ontological resonances between ‘*arimasu*’ (あります; ‘to be’) and ‘*arimasen*’ (ありません; ‘not to exist’). Transmissions between East and West continually traverse the interpretive nexus of the early- to mid-twentieth century, between Martin Heidegger and the Kyoto School of thought (e.g., Nishida Kitarō, Nishitani Keiji, Ueda Shizuteru), reverberating back and forth between the incipient and mature phases of these philosophers’ work. I argue that this conceptual echo (‘*kyō*’, 響), synthesising European philosophy with Japanese mysticism, sounds out poetic new possibilities in either direction.

Satoshi URAI (Hokkaido University), Miikael-Aadam LOTMAN (Tallin University): *Pure Experience Revisited: Where Nishida and Tanabe Missed Each Other*

It is evident that the formation of the Kyoto School was based on the collaboration of Nishida Kitarō and Tanabe Hajime from the very inception of the term itself. That is, when Tosaka Jun first used the term “Kyoto School” in 1932, he equated it to “the philosophies of Nishida=Tanabe.” According to Tosaka, this was because Tanabe was able to “effectively utilize” Nishida’s philosophy. As an example of this, Tosaka referred to Tanabe’s doctoral dissertation, *Investigations into the Philosophy of Mathematics* 数理哲学研究 (1925). If so, what exactly did Tanabe receive from Nishida and “effectively utilize”?

Generally, it has been considered that this was the philosophy of pure experience as demonstrated in Nishida’s *An Inquiry into the Good* (1911). Indeed, from his early works up to around *Investigations into the Philosophy of Mathematics*, Tanabe not only used pure experience, direct experience, and intuition as foundational elements in developing his own philosophy but also acknowledged his debt to Nishida’s philosophy in the prefaces of his early works (cf. *An Outline of Science* 科学概論 (1918) and *Investigations into the Philosophy of Mathematics*). However, Tanabe had already suggested in his first article “On Thetic Judgment” (1910) that, without referring to Nishida, present-day scholars were using the concept of pure experience, which indicates that Tanabe did not necessarily need to learn about it from Nishida. In fact, regarding pure experience, Nishida and Tanabe differed greatly in their understandings.

This presentation will show the differences between Nishida’s and Tanabe’s interpretations of pure experience and how this difference caused their later philosophical disagreements, thereby exploring where the Kyoto School started.

Session 15

Sheikh AJAHAR (Visva-Bharati University): *An Analysis of Japan's Educational Reforms and Significant Barriers to Higher Education*

Japan is regarded as the most favourable country in the world for its cutting-edge robotics and high-tech technology. This nation's technological advances are not its only advantages; it also has a wealth of natural beauty, tradition, and cultural legacy. The country's economy directly impacts Japan's global market for sustainable higher education. Because the current international market relies on highly trained and knowledgeable labour, Japan's higher education system regularly produces highly skilled and knowledgeable personnel in various working areas to support the country's economic

growth. However, certain major challenges have turned into roadblocks in how countries progress, both in the global economy and Japan's higher education system. Such obstacles are the nation's ageing population, which has become the main cause of concern since the 1990s. The administration and the students talk a lot about the university entrance exam. In addition, Japanese students are fearful about what the future holds in terms of employment due to internationalisation. The administration and the institution are still periodically implementing numerous reasonable reformatations and policies to enhance the nation's higher education system and its standing in the global market. What's the duration required to get past them? What counter-strategies are needed to maintain the entire education system, and how can a developed country like Japan advance towards providing a sustainable education system for all? This study will attempt to focus on important educational reforms as well as policies up until the 19th century that significantly impacted education, the main obstacles that Japanese students encountered in reaching higher education, and the concern about improving the quality of higher education.

Ryohei KAGEURA (Chiba University of Commerce): *Fukuzawa Yukichi as the First Advocate of Financial Capitalism in Japan*

Interest-bearing capital was generally frowned upon in medieval Europe under the influence of the Civic and Christian traditions. The case was the same in Japan until the Edo period, however, under the influence of the samurai sense and the Confucian tradition. The hierarchy of the Edo period placed the merchant class at the bottom of society. One of the most influent intellectuals in the Meiji period, Fukuzawa Yukichi is the first advocate of financial capitalism and the pursuit of profit from the purchase and sale of financial products such as stocks or futures.

He is an Enlightenment ideologue who insists on the material and intellectual independence of each person, in his most famous work, *An Encouragement of Learning* (1872-1876). Each one should be able to live materially and intellectually without depending on someone else. And for Fukuzawa, material independence is a necessary (but not sufficient) condition for intellectual independence. Each one should learn knowledge and skills for their material independence, such as bookkeeping and others. Once financially independent, they no longer must depend on others or the state to protect their dignity. Only such people can also contribute to the independence of Japan, a semi-independent state due to unequal trade treaties with the West.

He also writes numerous articles on finance in this context. Fukuzawa argues that Japan should be developed as a commercial society, because such a society allows each person to use their skills to earn money. Exchanges are also important for the development of a commercial society. The volume and value of futures and stock trading on exchanges should increase. He proposes measures for fair pricing

and measures to prevent short-term trading of stocks in order to make trading on the Exchanges useful for the development of a commercial society.

Cosmin ISTRATE (Independent Researcher): *Identifying Opportunities in Romanian-Japanese Economic Relations*

Japanese business management practices and philosophies are famous for the way they have influenced global business strategies, determining over time the creation of a series of unique concepts, such as: "kaizen", "just-in-time" "lean manufacturing", TQM, the Ringi system, the practice of "genchi genbutsu", "Hoshin Kanri". These practices stimulate the efficiency and quality of business management, contributing to the overall success of Japanese companies on a global scale, as a result of commercial and financial investments made internationally.

In this sense, it is necessary to study and, respectively, research the economic opportunities that Japanese companies can identify on the global market, in order to adopt decisions regarding possible economic expansions. Thus, at the regional level, starting in 2019, the EU-Japan Economic Partnership Agreement (EPA) entered into force, an agreement that created significant opportunities in the developed economic relations, facilitating a substantial increase in trade by eliminating tariffs and trade barriers. Subsidiarily, at the national level, the Strategic Partnership between Japan and Romania was signed in 2023, which presents numerous opportunities, especially in areas such as: political-security dialogue, economic and development aspects, as well as culture, science and technology, research and development, innovation and human contacts.

As in any real economic market, international financial and commercial investments are made under conditions of competition, but also influenced by the geopolitical competition between developed states. Thus, regionally, both China and Japan are in both economic and geopolitical competition, in the intentions of making investments in other countries (especially in Asia and Africa and more recently in Europe). The competition between the two states shapes the global economic models, both countries offering distinct models of economic engagement and consequently, an analysis of the respective competitive environment can further clarify the identification of the best opportunities in the economic relations developed at the national level with the Japanese state.

Session 16

Yasuo SHIMIZU (Doshisha University): 五輪と日本文学者と日本—東京五輪1964を中心に—

スポーツメガイイベントで有名なものには、オリンピックがあるが、東京オリンピック1964について、著名な作家が当時の新聞のコラムを出している。三島由紀夫をはじめ水上勉など一流の作家がそうである。

本発表では東京五輪1964の文学者のコラム等から見える文学者の五輪、スポーツ観について考察し、そこから当時の社会を考えてみた。そして、考察の際に、村上春樹等の現代の作家のオリンピックについての考えと東京オリンピック1964のコラムに書いた作家との五輪に対する考えの違いなどについても考慮に入れた。

考察の結果、次のことが明らかになった。東京1964ごろの文学者は、五輪を比較的肯定的に受け取った。それに対して村上等は五輪とは距離を置いてしかも冷めた気持ちで五輪をみていた。これは五輪の存在価値が大きく変わっていったこと(五輪が平和の祭典から商業主義へと変化していった)と日本社会が大きく変わっていった(高度経済成長期から経済低迷期に移った)ことによるもの、日本の余暇活動や余暇に関する考え(余暇の多様化等)の変化であると考えられる。本発表でそのことについて言及したい。

Angela-Oana DRĂGAN (Bucharest University of Economic Studies): *Love and Other Affairs of the Heart in Japanese Literature*

Ise Monogatari (9th-10th centuries), *Genji Monogatari* (early 11th century) and *The Life of an Amorous Man* (1682) have been considered among the most important works of Japanese literature.

Ise Monogatari is composed of 125 episodes that are attributed to a number of authors. It tells the story of Ariwara no Narihira (825-880), a handsome courtier. *Genji Monogatari* was written by Murasaki Shikibu, a lady-in-waiting at the Japanese court, and it amply captures in 54 chapters, the life and culture of Heian period (794-1185) aristocracy. The story is narrated through the main male character, Genji Hikaru, the Shining Prince. *The Life of an Amorous Man's* author, Ihara Saikaku (1642-1693) gives an account of Yonosuke, a male protagonist, and captures the life of the merchant class and the reality of Japanese society in Edo period (1600-1868). All these three stories focus on Ariwara no Narihira, Genji and Yonosuke, the main characters and recount, in detail their amorous encounters, erotic adventures with women but also, men. Considered the great lovers and seducers of Japanese literature, they have influenced and inspired poems, novels, playwrights.

Their acquired reputation as heroes in pursuit of love has been prolifically referenced to, in Japanese literature. In my presentation, I discuss a few instances of these references in *kibyōshi*, a genre of popular illustrated fiction. I will particularly focus on Santō Kyōden (1761-1816)'s *Edo Umare Uwaki no Kabayaki*, a well-known *kibyōshi* in which Enjirō, the protagonist, dreams of becoming a famous and great lover but all his pursuits prove that he is rather a pretender.

Jionghao LIU (Binghamton University): *Evolving Eroticism: Sexual Depictions in Japanese Adaptations of Water Margin*

This presentation highlights how sexual descriptions in Japanese literary adaptations of *Water Margin* evolved over time. Each writer's approach—from Kyōden's omission of erotic elements to Kitakata's explicit depictions—reflects changing literary and social norms.

The Chinese vernacular novel 水浒传 (*Water Margin*), dating back to the fourteenth century, was introduced to Japan in the seventeenth century and has since undergone continuous translation and adaptation. These numerous adaptations of *Water Margin* in Japan provide valuable insights into the historical evolution of Japanese literature. In my presentation, I will explore four prominent Japanese adaptations of *Water Margin* by Santō Kyōden (1799), Kyokutei Bakin (1842), Yoshikawa Eiji (1960), and Kitakata Kenzō (2008). I aim to illustrate how these adaptations reflect contemporary literary features by focusing on their portrayals of the sexual scene involving Pan Jinlian, a female character renowned for her adultery.

Kyōden omitted nearly all erotic elements, presenting only plain factual statements. Bakin used metaphorical descriptions similar to those in the source text *Water Margin*. Yoshikawa provided detailed, arousing descriptions of character interactions, emphasizing their sensual responses to entertain readers. Kitakata depicted the sexual scene explicitly, with direct references to body parts, using these physical responses to imply the character's mental state.

By analyzing the differences in how these writers approached the sexual scene, I will explore the reasons behind their choices, primarily considering the social environment, the writer's subjectivity, and literary poetic standards. This analysis will illuminate the evolving attitudes of writers towards sexual descriptions from the pre-modern to modern eras and highlight the interaction between foreign and local literary traditions.

Session 17

Mizuki MATSUMOTO (Aoyama Gakuin University): 「帯」とはなにか

日本近代の書籍には「帯」という独特の付属物がある。帯とは書籍の表紙カバーやケースの下部に巻かれたもので、基本的には宣伝広告として使用される。「腰帯」「帯紙」という呼び方もあり、和服の帯から連想し名付けられたものと考えられる。明治後期～大正初期頃の発祥と推定されるが、明確な起源は不確かである一方、現代日本で新たに出版される書籍ではほぼ必ず巻かれる。「帯」は、本体に書かれていない宣伝や告知などの新しい情報を加えるために利用され、「一過性transience」という特性を持つ。付け替え可能な付属品として扱うことができ、情報の更新もたやすい。一方で、長期的な使用を見越したつくりのものや、デザインに凝り装丁の一部として組み込まれるものもあり、こちらは「持続性sustainability」という特性を持っている。二つの特性が入り交じりながら作成される「帯」は日本の書籍には今や欠かせないもので、多彩な

デザインが書籍文化を彩っている。本発表では「帯」を広く紹介し、日本固有の書籍出版戦略にも言及しながら、情報源かつ創作物としての「帯」の立ち位置を考察する。

Emily COLE (Boston College): *Nagano Shigeichi and the Dream Age of Japan's Era of High-Speed Growth*

In 1954, the renowned photojournalist Domon Ken declared the end of the short-lived realist movement, characterized by objective documentation, in Japanese photography. In the subsequent decade, Japanese street photographers began to incorporate a more subjective perspective into their work. Scholars of postwar Japanese photography often attribute the subjective turn to the 1960 Anpo protests against the renewal of the U.S.-Japan Security Treaty. While these protests were undoubtedly significant, they were not the sole catalyst for the transition from objective to subjective documentation.

This paper offers a close reading of Nagano Shigeichi's photobook *Dream Age* to explore the socio-political factors that prompted photographers to embrace their subjective perspectives. These factors included the restoration of Japanese sovereignty following the conclusion of the Allied Occupation, Prime Minister Hayato's "Income Doubling Plan," the societal focus on gendered and class ideals embodied by the salaryman and the housewife, and the rise of American-style consumerism during a period of increasing material wealth. Although Nagano's work has received minimal scholarly attention, it serves as a crucial link between the objective photography of the early 1950s and the subjective approach that emerged in the late 1950s. Ultimately, an analysis of *Dream Age* provides deeper insight into why photographers embraced subjectivity as means of expressing their responses to and anxieties about the so-called "dream age" of the Era of High-Speed Growth.

Iris HAUKAMP (Tokyo University of Foreign Studies): *Ski Jumping, the Impossible 1940s Olympic Games, and an Unlikely German-Japanese-Swiss Film Alliance*

The 1940 Olympic Games, to be held in Tokyo and Sapporo respectively, are remarkable because of their absence. Japan, elected in 1936 to be the first non-Western country to hold the "Festival of Nations" relinquished the Games in 1938 because of the shadow of the "crisis of nation" already hanging over Asia with Japan's war with China.

In my talk I will analyse the purpose behind and fate of a 1938 co-produced film that was initiated in the spirit on international friendship and competition and rapidly lost its purpose in the political tides. *The People's Oath* (Kokumin no chikai), a film about two aspiring Japanese ski-jumpers and their German coach, drew on existing professional connections between German and Japanese filmmakers but also establishes an unexpected connection to "neutral" Switzerland. Examining this film on the one

hand shows how the concept of the international can be mobilized for national and personal interests. On the other hand, it brings to light a contrast between the big film producing countries and those that were trying to catch up to them. Film, on the global stage, had become a means to display both international competitiveness and national character and thus shares intrinsic qualities with the Olympic Games that had engendered and rendered obsolete *Kokumin no chikai* in the first place.

Session 18

Miyabi GOTO (University of Kentucky): *Still, the Pig Was Eaten: Onomatopoeia and Anti-anthropocentrism in the Work of Miyazawa Kenji*

This article examines the use of language in twenty-century Japanese writer Miyazawa Kenji's 1934 short story, "Furandon Nōgakkō no buta" (The pig of the Furandon agricultural school). The notion of language as a primary factor that separates humans from non-human animals—humans' intelligible utterance from animals' indistinct cry—is prevalent in literary and academic discourses about animals. Kenji's work challenges this notion by presenting a domestic animal—Yorkshire, the pig—who learns to speak and read human language. Yorkshire's linguistic competence incurs his emotional distress, as he hears what humans say about his edible body, peruses a death consent form that he is forced to sign, and eventually realizes the slaughtering that awaits him. My article posits varied ways in which Kenji deploys language to depict Yorkshire's predicament. On the narrative level, by reinscribing the killing of the literate pig as unavoidable, this story highlights the irrevocable nature of anthropocentrism. On the rhetorical level, the story takes a distance from the explanatory use of language that pursues minute detailing of what happens and, instead, turns to the onomatopoeic use of language that mimics the sound and appearance of what it describes. As Yorkshire becomes aware of his fate, the narrative stops explaining his psyche and begins to focus on illustrating his demeanor onomatopoeically, as if to show that his human-caused suffering refuses to be explained away in human semantics. I contend that Kenji's recourse to the mimetic function of language demonstrates a force that does not so much resist human sovereignty but rather renders it less effective. While language is already imbued with human centricity, such a use of verbal mimesis opens up a prospect of language that neutralizes anthropocentrism.

Sthefany Rosa Ferreira dos Santos (Tokyo University of Foreign Studies): *Onomatopoeia in Japanese Novels: the Description of Tokuda Shūsei in Arakure*

While “onomatopoeia” is a common term in both English and Japanese used to refer to words that imitate or resemble sounds, the Japanese language uniquely extends this concept to include words that

depict various states and conditions beyond mere auditory imitation. Unlike in English, Japanese incorporates these words into everyday life, manga and literature. Nevertheless, authors' opinions differ when it comes to the use of onomatopoeia in literary/ poetic language. Notably, the renowned Japanese writer Tokuda Shūsei, often regarded as a "born Naturalist", extensively utilizes both sound and state onomatopoeias in his works. A recent study [Nakazato] have identified a prominent use of onomatopoeias in Tokuda's descriptions of landscapes and characters (*byōsha*). This observation suggests that through these expressive devices, Tokuda creates vivid images celebrated as essential components of Naturalistic writing. However, as the referenced study primarily focus on data analysis, leaving unanswered questions about how Tokuda's use of onomatopoeia aligns with his vision of vivid re-presentation of situations and scenarios on paper. In this paper, I classify and analyze the contextual use of onomatopoeias in *Arakure*, one of Tokuda's most representative works renowned for showcasing his established style. Through this analysis, I aim to deepen our understanding of Tokuda's distinctive approach to description in novels, simultaneously discussing the choice of onomatopoeias in poetic language. *Arakure* serves as a critical case study due to its intricate narrative structure and thematic elements, providing insights into how Tokuda's onomatopoeic choices contribute to character development and scene setting. By examining specific passages and linguistic patterns, I explore how onomatopoeias enhance the reader's immersive experience and perception of realism within Tokuda's literary universe.

Session 19

Mariam TALIBI (Waseda University): *Nihon Oyobi Nihonjin and the Legacy of Meiji-era Kokusuishugi*

Meiji intellectuals who were at the centre of the national identity debate – the groups Min'yūsha and Seikyōsha – in the aftermath of the destruction of the Tokugawa system have been object of research, but not much scholarship has dealt with how they evolved as the national identity crisis passed and the need to reconstruct a solid national basis resolved. How did Meiji youth react to the flourishing of the so-called Taisho democracy and the rise of Japan to the status of global power?

While it has been analysed to an extent elsewhere, this paper will specifically focus on Seikyōsha – the counterpart to the Meiji-era mainstream pro-Westernization position – and their long-running magazine *Nihon Oyobi Nihonjin*. Although there is some scholarship on Min'yūsha and Tokutomi Soho's paper *Kokumin no Tomo*, literature on Seikyōsha and their publications is scarce and mostly unavailable in English. By looking at how the group interpreted the domestic and international political events that interested Japan, it is possible to observe how their original position, defined as

kokusuisbugi and identified with a call to preservation of a national essence unique to Japan, had evolved when the need to decide Japan's way to modernization was relatively fulfilled.

In this paper, I will explore how Seikyōsha made sense of Japan's entrance in the post-WWI global, West-centred system, by conducting a critical discourse analysis of selected articles published in *Nihon Oyobi Nihonjin* between 1918 and 1919. The articles deal with matters related to the Great War, the Peace Conference and the League of Nations. This research is part of an effort to shed light on how *kokusuisbugi* intellectuals dealt with the profound shifts that invested Japan in the aftermath of the Great War and throughout the interwar period, thus contributing to a more nuanced understanding of nationalism in the Japanese context.

Rafael ABAD (University of Seville): Redefining the Past: Archaeology, Epistemology, and Translation in Meiji Japan

During the Meiji period, Japan underwent a significant transformation in its understanding of the past through the introduction of modern archaeology from the West. This process involved, first and foremost, the acquisition of a new methodology for studying material remains from past cultures, which lacked precedents in antiquarian practices prior to 1868. Simultaneously, the introduction of this discipline also brought new ideas, such as the concepts of the "Stone Age" and "Prehistory," which did not exist in premodern Japanese thought. Understanding this new epistemic framework initially required a translational effort that oscillated between direct translations and interpretative ones. Although this was not an immediate process, it occurred over a relatively short period, especially compared to the long interval Western archaeology needed to mature as a scientific discipline.

This process can be divided basically into three stages:

1. 1870s: Westerners like Edward S. Morse (1838-1925) and Heinrich Siebold (1852-1908) conducted the first archaeological excavations in Japan and introduced Western periodization systems.
2. 1880s: Japanese scholars, such as Miyake Yonekichi (1860-1929) and Tsuboi Shōgorō (1863-1913), educated in a modern academic framework, began adapting Western ideas to Japanese history and define Japan's 'Stone Age' as a space-time dominated by non-Japanese human elements.
3. 1890s: Members of the first generation of modern native archaeologists formulated the first genuinely Japanese periodizations, combining Western elements with original concepts such as 'Kofun Age'.

This presentation will analyze how the intersection of local discoveries and imported concepts redefined historical understanding in Japan, highlighting the intellectual and translational efforts necessary to integrate these new ideas into the Japanese language and culture.

Session 20

Małgorzata K. CITKO-DUPLANTIS (University of Tennessee, Knoxville): *What Never Disappears Shall Never Die: Man'yōshū in Modern and Contemporary Japan*

Man'yōshū (Collection of Ten Thousand Leaves, 759–785)—the oldest extant collection of Japanese poetry—is ubiquitous in contemporary Japan. A sign of cultural separation from China, *Man'yōshū* occupies a special place in modern Japan's collective consciousness; it has been studied, annotated, and translated by many generations of scholars in Japan and beyond. No other Japanese classic has so many museums, landmarks, and monuments. Special treatment of *Man'yōshū* in contemporary Japan originates in the Empire of Japan's (1868–1947) wish to grant it the status of *kokumin kashū* (national anthology), which led to the creation of the “*Man'yōshū* brand”—a universal and lasting image of “Japan” and Japanese identity around the world. Starting with *Shinman'yōshū* (New Collection of Ten Thousand Leaves, 1937–1938), through *Colonia man'yōshū* (Colonia's Collection of Ten Thousand Leaves, 1981) published in Brazil and *Taiwan man'yōshū* (Taiwan's Collection of Ten Thousand Leaves, 1981–1993) published in Taiwan, and ending the newest imperial era's name—Reiwa—as a word borrowed from *Man'yōshū*, the “*Man'yōshū* brand” functions as a notion assisting in understanding the ultimate equation of *Man'yōshū*=Japan. The expansion of the “*Man'yōshū* brand” is visible in popular media. Examples include manga and anime *Kai to otome no kamikakushi* (Mysteries, Maidens, and Mysterious Disappearances, 2019, 2024) which feature *Man'yōshū* poems as spells, and a character Kazuha (the same characters as *man'yō*) in a Chinese video game *Yuánshén* (in Japanese, Genshin; in English, Genshin Impact, 2020), whose burst voicelines are parts of various *Man'yōshū* poems. This paper traces the sources of the “*Man'yōshū* brand,” arguing that the Empire borrowed the framework of *Man'yōshū* as an entity existing beyond its own manuscript from the medieval era. The idea of *Man'yōshū* as more than text was born in the medieval era and never disappeared; therefore, the collection will always be culturally alive.

Martina SORGE (Sapienza University of Rome): *The Influence of Genji monogatari on Saru Genji sōshi: a Case Study of Appropriation and Parody of Classical Texts during the Medieval Period*

This study aims at showing how Genji monogatari was adapted into medieval otogizōshi, brief tales that generally targeted the lower classes, and illustrating how high literature was perceived during the medieval and Edo periods. Specifically, it proposes the case study of the tale Saru Genji sōshi, where the idealized Court literature is overturned in favor of a parodic representation of its characters and events. Using terms and definitions explained by Sanders in her work “Adaptation and Appropriation” (2006), the tale constitutes an appropriation of the canonical text, exploiting the recurrent element of the kaimami in a humorous and desecrating manner, substituting the noble characters of the original text

with a sardine peddler and a prostitute. The former, who shamelessly parallels the character of Genji, has a name that clearly references the monkey, usually depicted as a liar, impostor, and foolish creature. The latter represents both Ukifune, who is deceived by Niou when he pretends to be Kaoru to spend the night with her, and the Third Princess, who becomes the object of Kashiwagi's love after he sees her beneath her screen. In *Saru Genji sōshi*, the entire plot focuses on Saru Genji's deep proficiency in the art of poetry, which he pettily uses to deceive the woman. Therefore, here waka poetry does not actually embody high Court literature but rather Saru Genji's misleading intentions. He even directly quotes Genji monogatari, modifying its plot to fulfill his needs. The link with Court literature is frequently emphasized throughout the tale, but its tendency to transform typical classical elements reveals the parodic nature of this otogizōshi, which, through the distortion of the character of Genji and the exploitation of its own characteristics, ridicules high-rank nobility and Court culture.

Session 21

Panel: *Conceptualizing Space in Japanese Literature from the Heian to the Meiji Period*

Space, alongside time, is one of the most fundamental features of literary expression. In the Japanese literary tradition, space has been pivotal in shaping narratives, poetic expressions, and intellectual discourses from ancient times to the present day. This panel explores how different types of space—physical, social, narrative, and intellectual—are imagined and constructed in literature to produce cultural and socio-political meaning across different periods of Japanese history.

The objective of this panel is to shed light on the literary representations of space across various genres and historical periods in Japanese literature, covering court tales, myths, travel diaries, and poetry from Heian to Meiji Japan. By examining different genres and periods, the panel provides a comprehensive framework for exploring the role of space in Japanese literature.

The first two presentations draw on Bakhtin's concept of the literary chronotope. Berfu Senguen analyzes the role of physical and social space as a driving narrative force in the Tamakazura Chapter of *The Tale of Genji*, focusing on the chapter's central chronotopes, thus revealing the complex aspects of spatial dynamics in the narrative. Sebastian Balmes' paper moves to the mid-fourteenth century, examining spatial and temporal structure in the Kōzuke tales of the *Shintōshū*. By identifying major and minor chronotopes and the semantics of the fundamental topological structures underlying the narratives, Balmes argues that the spatiotemporal framework is integral to the tales' function.

The second two presentations delve into the social implications of spatial representations in literature. Laura Agnel explores the experience of "foreign space" and networking activities in Edo-period travel diaries written by Sugae Masumi. Using an ethnographic approach within social network studies,

Agnel demonstrates how Masumi's intellectual engagements with local scholars facilitated connections, lodging, funding, and knowledge acquisition throughout the Tōhoku region. Maria Carbune examines the interplay of spatial construction, mythical narrative, and national unity promotion in the *waka* poems of the New Year's Imperial Poetry Reading (*utakai hajime*) during the Meiji period, by showcasing how *utakai hajime* served as a tool for creating an imagined political community and collective cultural memory unified by national language and literature.

Berfu SENGUEN (Chair, Panel Organizer; University of Zurich): *Navigating the Narrative Space in The Tale of Genji: The Spatial Dynamics and Character Development in the Tamakazura Chapter*

The opening lines of Chapter 22 (*Tamakazura*) in *The Tale of Genji* present a more mature Genji yearning for his dead lover, Yūgao. The narrative then changes to the whereabouts of this lady's little daughter in a flashback to seventeen years ago, which creates an intriguing diversion for the reader. This sudden shift in focus, coupled with the mysterious appearance of Tamakazura, who takes her name from Genji's poem, forms a ten-episode side story encompassing the main narrative's temporal and spatial dimensions in complete unity. The storyline covers the events surrounding Tamakazura's entrance into Genji's newly built Rokujō estate, her marriage with Hige-kuro, and ends with her official appointment as the Mistress of Staff (*naisbi no kami*).

Tamakazura's story effectively facilitates movement within the narrative space by depicting multiple locations, from the countryside to the Heian court and pilgrimage sights to imperial outings. Moreover, the Tamakazura Chapter acts as the story's center of movement with the adventurous journey from Tsukushi (Kyūshū) to the Capital, offering a rare glimpse of life in the countryside, away from the courtly elegance and bringing characters from different social levels together. Correspondingly, this paper aims to unveil the multilayered aspects of spatial dynamics and the role of space as a driving force in the Tamakazura Chapter's narrative by exploring shifts in physical and social space, such as the transitions between different settings and the juxtaposition of past and present events. This study employs Mikhail Bakhtin's literary chronotope to shed light on the spatial elements contributing to the narrative structure and character development in *The Tale of Genji*.

Sebastian BALMES (University of Zurich): *The Spatiotemporal Structure of Medieval Tales of Origin in Shintōshū*

The mid-fourteenth-century collection *Shintōshū* contains several tales of origin (*engi*) from Kōzuke Province (present-day Gunma Prefecture), in which geography seems of particular importance when compared to other narratives dealing with the history of famous religious institutions. Important plot

developments take place on the two stratovolcanoes Akagi and Ikaho (Haruna), and the texts mention many places, the exact location of which were assumed to be known to the listeners or readers. Explanations within the text mostly limit themselves to stating how these places were given their names. The presentation will analyze how space and time is structured in the Kōzuke tales by examining different levels of literary representation. It has been pointed out by Mikhail Bakhtin that the dimensions of time and space are always intertwined. With regard to his theory, we may distinguish the genre-specific ‘major’ chronotope of a work of literature from ‘minor’ chronotopes such as places at which the story takes place, which are each connected to certain temporalities. After briefly discussing the ‘major’ chronotope of the Kōzuke tales, this paper refers to the theory of Juri Lotman to analyze the semantics of the fundamental topological structure that underlies the narratives. It will be shown that this structure can also be linked to the issue of time. Finally, the presentation examines the topography constituted by ‘minor’ chronotopes and argues how the spatiotemporal structure of the tales is connected to their function.

Laura AGNEL (University of École Pratique des Hautes Études): *Sugae Masumi and Foreign Space in His Travel Diaries: Networks of Knowledge in Northern Provinces in Early Modern Japan*

In the late 18th century, a scholar named Sugae Masumi traveled into the northern provinces of Japan for some forty years before settling permanently in the Akita region and leaving behind numerous travel diaries. As seen in his travel logs, he faced many challenges setting foot in this exotic and foreign space, such as linguistic and cultural barriers. Nevertheless, he managed to form bonds locally that made this forty-years long journey possible while having no fortune to his name nor any patrons. Although previous scholarly works have focused on the contents of his writings from an ethnological point of view, but the multitude of references to the author's social life have been neglected and need to be reconsidered.

To what extent Sugae Masumi's intellectual activities enabled him to form a network and pursue his journey in a foreign space? This paper employs an ethnographical approach within the social network study as well as a prosopographical approach to reconstruct this literati's intellectual life. This paper seeks to show that Masumi entertained several intellectual activities such as poetry contests or lectures on classical literature with local scholars, which enabled him to make a multitude of connections throughout the Tōhoku region and to gain access to lodging, funding and knowledge. Finally, this paper will argue that the intellectual life in the Akita region was, in fact, rather active and productive.

Maria CĂRBUNE (Ruprecht-Karls University Heidelberg): *Tracing the Nation: the Interplay of Spatial Construction, Mythical Narratives, and the Fostering of National Unity in Waka Poems of the Meiji Utakai Hajime*

The New Year's Imperial Poetry Reading (*utakai hajime* 歌会始) evolved from a private poetry reading at the imperial court that was held irregularly since the 13th century to its (re)invention in 1874 as a national, annual political event in the Meiji era by the Imperial Poetry Bureau (Outadokoro 御歌所). Through its *waka* 和歌 poems published in the major newspapers of the day, *utakai hajime* became a tool for creating an imagined political community (Anderson) united in a national language and literature. According to Murai Osamu, the "nationalization" of *waka* in the Meiji era contained a "utopian discourse of one sovereign and innumerable people" (*ikkun banmin* 一君万民). This paper will analyze the interplay of spatial construction, mythical narrative, and the promotion of national unity in the published *waka* poems of the *utakai hajime* through two case studies. The first one will examine the depiction of natural landscapes populated by ubiquitous tropes of *waka* banquet poetry, from mountains and rivers to pine trees and cranes, which construct a harmonious, panegyric image of nature united in celebration of a prosperous imperial reign. The second case study will focus on the depiction of mythic-national spaces relevant to Meiji state ideology derived from Shinto myths and beliefs, such as the Isuzugawa River of the Ise Shrine and Mt. Fuji. Such *waka* poems instrumentalized symbolic places to reinforce the image of a timeless homeland and to trace a mythic topography of the nation, thus further anchoring them in the collective cultural memory (Assmann).

Discussant: Simone MÜLLER (University of Zurich)

Session 22

Hiroko TOYOTA (Chiba Keizai University): *Modern Scientific Thought of Japanese Agronomists in the 1930s: the Value That Agricultural Products Can Be Manipulated with Chemicals*

本研究は、1930年代の日本における果樹の防除薬剤に関する研究動向を事例とし、化学と農産物に対する日本人の価値認識を明らかにする。日本では1910年代に蔓延した果樹害虫への殺虫剤として、青酸等の毒性の強い薬剤を使用するようになった。これらの薬剤は高い殺虫効果があることから使用が開始されたが、薬剤を使用した柑橘樹から高品質な果実が生産されることが注目され、薬剤の果実品質への影響が研究されるようになる。1920年代には薬剤の使用が柑橘果実の着色を促成し、糖度を上昇させる効果があることが農学者によって報告された。あらゆる薬剤の果実への影響を検査する研究がなされたが、数多く研究された薬剤は青酸であった。農業で使用される青酸は日本陸軍の化学兵器製造所が、化学兵器の平時用途物資として製造していた。化学兵器の研究を行っていた化学者は農学者とともに、陸軍の研究予算を用いて、青酸による柑橘への影響を共同研究している。当時の日本人農学者は「薬剤を使用すれば柑橘果実の甘味は自由に簡単に操作できる」と記述している。この事例から、

1930年代には「農産物は化学の力で操作可能」という価値観が生まれつつあったことが確認できる。

Hirohito TSUJI (University of East Anglia): 宮家における家族概念の連続性と変遷— 氏(ウジ)継承と(イエ)相続 — (*The Continuity and Transitions in the Family Concept in Branch Families of the Imperial House of Japan: Uji Succession and Ie Inheritance*)

宮家とは、皇室の分家とでもいうべき存在であり、皇統護持に不可欠な役割を持つ。歴史上、宮家出身の天皇は3方存在する。現在、皇位継承権を有する男性皇族は3方のみであり、将来的に安定的な皇位継承が難しくなることが懸念される。現在、日本政府は「女性宮家」の創設や昭和22年に皇籍を離脱した旧宮家の活用を検討している。つまり、議論の核は宮家である。一方、従来の皇室史研究では、歴代天皇のみに焦点が当てられ、宮家の存在が殆ど無視されてきた。中世・近世より、皇室は内廷(本家)と宮家(分家)から構成されていたにも関わらず、これらがあたかも全て一体であるかの様に同一視する見方に疑問が呈されていないのは、江戸時代の四親王家システムへの無理解と近代的・西洋的な「家族=核家族」という先入観が大きく影響しているものと思われる。本発表は、文献史料と人類学的分析を用い、日本の伝統的家族観の特徴でもある「家(イエ)」の相続と「氏(ウジ)」の継承という二重構造に着目し、皇室における家族概念の変遷と連続性を明らかにすることを目的とする。その転換期として特に注目されるのは、近世近代移行期及び連合軍による日本占領期である。

Miyake is the branch families of the Imperial House of Japan and have been an essential element of the succession to the Chrysanthemum Throne. In Japanese history, there are three emperors from miyake. There are only three living princes in contemporary Japan, meaning that continuing and steady imperial succession might become difficult in the future. Currently, the Government of Japan is considering establishing a system of 'female miyake', or reinstating former miyake. In short, miyake has an important role in supporting the succession to the Chrysanthemum Throne and is also at the core of discussions on contemporary issues. Despite this, research into the history of the Imperial Family has so far focused solely on successive emperors, overlooking the existence of miyake. Although the Imperial Family has been made up of the Imperial House (main family) and miyake (branch families) since pre-modern times, the fact that a view of the branch families and the main family as if they were one and the same has not been questioned is due to both the lack of understanding of the four shinnōke system at the Imperial Court in Edo period and the modern European bias that the family is equal to the nuclear family. Using primary resources, including unpublished historiographies written in running style cursive characters known as kuzushi-ji, and anthropological methods, this paper clarifies the continuity and transition of the concept of family in the Imperial Family, focusing on the dual structure of inheritance of ie (household) and succession of uji (clan), which is also characteristic of traditional genealogy in Japan. The turning periods were the early modern and modern transition and the occupation by the US military.

Scott C. M. BAILEY (Kansai University of Foreign Studies): *Temporal Transitions: Where to Draw the Line between Modern and Contemporary Japanese History?*

This presentation and paper will explore the intellectual and theoretical boundaries between what constitutes Modern and Contemporary Japanese history. There is not uniform agreement in existing historiography on where the lines between the two should be drawn. This creates dilemmas for course instructors who teach Japanese history as to whether to draw distinctions between the Modern and the Contemporary eras. Utilizing experience in teaching both Modern and Contemporary Japan History courses, the presenter will outline the existing historiographical and intellectual debates on this topic. Although we are now well into the era usually described as “Contemporary History,” there are few university textbooks which have been written to specifically address the history of Japan in contemporary times, but often instead “add on” to existing “Modern History” textbooks. Do we begin the contemporary with the end of the “Bubble” era and the beginning of the “Lost Decade(s),” or are there more appropriate places to draw the line? Or, does it make sense to make a distinction between “Modern” and “Contemporary” at all? This presentation will also serve to more fully define and describe what is traditionally meant by the terms “Modern History” and “Contemporary History” from both a global historical standpoint and from within Japan. The “End of History” which Francis Fukuyama discussed will also be reassessed in this context. The particulars of Japan’s development will also be highlighted in the presentation, which needs to be considered when making the distinction between the two. The presentation will also delve into whether the term “Postmodern” or seeing the Contemporary era as one of an era of “Globalization” are relevant in the 21st century. This presentation will be of interest to those who are interested in how to approach utilizing the terms “Modern” and “Contemporary” when we discuss Japanese history, especially from a global historical perspective.

Session 23

Sakshi NARANG (Tokyo University of Foreign Studies): *Five Decades of International Student Mobility in Japan: Strategic Initiatives of the Japanese Government from 1983 to 2033*

As of May 2023, Japan hosted 279,274 international students, a testament to its robust academic infrastructure and safe living environment. Attracting international students is crucial for Japan to address its demographic challenges, foster cultural diversity, and enhance global competitiveness. This paper examines three pivotal Japanese government initiatives aimed at increasing international student enrollment: Yasuhiro Nakasone's 1983 campaign to attract 100,000 students by the early twenty-first

century, Yasuo Fukuda's 300,000 International Students Plan announced in 2008, and Fumio Kishida's 2023 goal to raise the number to 400,000 by 2033.

Nakasone's campaign marked the beginning of Japan's concerted effort to internationalise its education system, shifting focus from government-funded scholarships to encouraging self-financed students, simplifying visa procedures, and allowing part-time work. This strategy successfully increased the international student population to 109,508 by 2003. In 2008, Fukuda's plan aimed to attract 300,000 students by 2020 through initiatives such as promoting Japanese education globally, easing entry and visa processes, globalising universities, and supporting students with accommodations, scholarships, and employment opportunities. This target was achieved in 2019. Most recently, Prime Minister Kishida set a new target to host 400,000 international students by 2033, building on previous successes and further internationalising Japan's education system.

Using secondary data analysis, this paper reviews previous research, articles, and government data to analyse the trends and impacts of these international student mobility initiatives. This historical overview highlights Japan's strategic measures to open up its education system to the world, reflecting broader themes of globalisation and international cooperation. The outcomes demonstrate Japan's evolving approach to educational internationalisation and its ongoing efforts to enhance its global academic position.

Susanne KLIEN (Hokkaido University): *Japanese Lifestyle Migrants in Scandinavia: Getting out of Their Comfort Zone, Living Freely or Grappling with Loneliness?*

Drawing on four years of multi-sited ethnographic fieldwork, this paper examines the daily lives and narratives of Japanese individuals between 20 and 45 who have relocated to northern Europe for lifestyle reasons. I will introduce selected individuals and focus on how they perceive their identity, role and sense of belonging in their newly chosen environments. I will also discuss methodological issues: Due to the Covid-19 pandemic, the first half of the research (2020-22) had to be conducted online which in hindsight yielded some unanticipated benefits such as working with online formats including Clubhouse and X. I will also show that migration decisions tend to be characterized by chance circumstances rather than planning. Furthermore, while the majority of migrants are highly satisfied with their decision to relocate, they are not fully committed to staying in the long term and discuss possible options of moving to a third country or returning to Japan. By following individuals who are Japanese by nationality but transcend Japan through their daily practices and imaginaries, I aim to explore features of sedentary and mobile living and make sense of this phenomenon of growing number of overseas migrants.

Yuki NEGI (University of Tokyo): *Why Do Local Vitalization Cooperators "Stage" Themselves?: Biopower in Japanese Rural Areas and Regional Revitalization*

This presentation is about the experiences of Japanese young people working as "Local vitalization Cooperator" in rural Japan who are neither local residents nor rural migrants, based on my own experiences and those of other members of the cooperators. In particular, I will discuss how Japanese young people experience the biopower that emerges (and is reproduced) through the rural communities in Japan, where socioeconomic decline and population decrease are becoming more serious.

I participated in the Local vitalization Cooperator system in Ama Town, Shimane Prefecture, West Japan, a famous example of regional revitalization in Japan. Many of the people who were (or are) involved in the Local vitalization Cooperator system, including myself, felt the limitation of the system, the lack of challenging work, and various complaints about life in the area.

However almost all of them in Ama town, including myself, emphasize to the people in urban areas (ex, tourist or who are attending the local events of introducing the Local vitalization Cooperator system) that they are able to engage in great lives and activities thanks to the local residents, the town office, and the system.

Why do they (and I) induce the impression that we are "Local vitalization Cooperators who are living an attractive rural life" even though we are neither local residents nor tourism industry workers? This study goes beyond the host-guest theory of tourism and examines the "staging" performed by Japanese young Local vitalization Cooperators to reveal the existence of biopower in Japanese rural society and conducts a cultural anthropological analysis of their narratives and practices.

Session 25

Irina HOLCA (Tokyo University of Foreign Studies): *Translating Japanese and Chinese Children's Literature in Communist Romania: Between Reinforcing and Subverting Ideologies and Stereotypes*

From the late 1940s to the late 1980s, much of Romania's cultural production was shaped by communist (self-)censorship, which resulted in the limited spread of ideas and works from the "imperialistic" and "decadent" West. In this restrictive environment, intellectuals often turned to less provocative, non-Western sources of inspiration. Furthermore, during this same period, the translation of Japanese literature into Romanian, often mediated through Russian, English, and French, and influenced by Western translation theories, became a subtle means of challenging contemporary ideologies. It offered banned writers a creative outlet, and allowed readers a glimpse into a world where East met West, and modernity intersected with tradition. Surprisingly, the translation of Chinese

literature into Romanian too focused on portraying China as an Oriental Other—and not as a communist ally, as the political similarities between the two countries would have predicted.

In my previous research, I have looked at the impact of Japanese and Chinese literature for adults in communist Romania. This paper focuses on the translations and adaptations of folktales, fairytales, legends, myths, and other narratives often labeled as "children's literature" and included in "world fairytales" collections. Many of these works, often with undisclosed sources, show tendencies towards "localization," while also featuring visual elements with an Oriental aesthetic. By analyzing the translation and adaptation techniques in these works of "children's literature," as well as considering the physical aspects of these books (cover design, illustrations), I aim to highlight their role in shaping the perception of China and Japan among Romania's youngest generations during communism.

Mária Ildikó FARKAS (East Asian Institute, Károli University): *Perceptions of Japan and the "Yellow Peril" Idea in East Central Europe at the Beginning of the 20th Century*

The paper aims to present what perceptions were formed about Japan, the Japanese culture, and people during the political, social, and cultural context of East Central Europe at the beginning of the 20th century. The formation of these ideas was influenced partly by the Western European concepts, partly by the historical context and experience of the East Central European development, and partly by the results of the 19th century Japanese development. Influences and counterinfluences can also be traced in these processes, highlighting the impact of the Japanese development in global discourses on modernization.

The research focuses on the wider context of discourses of „Yellow Peril” (that emerged mainly in the West in the 1890s) in Central Europe, presenting several different motives linked together: the changing image of Japan, the Japanese efforts to influence this image, the impact of the Japanese development, the different perception of Japan in East Central Europe, and all these intertwined in the case of the Hungarian scholar Arminius Vambery, who was an internationally well-known Orientalist and was known as a committed supporter of Asian cultures, and who wrote a booklet against the idea of „Yellow Peril” in German and French in 1904.

East Central Europe had diverse concepts of Japan especially after the Russo-Japanese war (1904-1905), when a kind of adoration of Japanese military and political modernity appeared among diverse perceptions. In Western Europe and the USA, more critical opinions started to be formed about Japan. In connection with this less favourable Japanese image, the mechanism of the Japanese efforts to influence the formation of this image can also be studied.

Kana MATSUEDA (Kyushu University): *The Representation of Russia in the Novels and Literary Works by Mori Ōgai*

This presentation analyzes the representation of Russia in the novels and other literary works by Mori Ōgai (1862–1922). Ōgai was a famous Japanese novelist, critic and translator in the Meiji and Taishō eras. He had a strong interest in the European affairs in various fields including literature and gained profound knowledge of them subscribing to German newspapers and magazines.

Russia was one of the European countries that Ōgai paid the most attention to as well as Germany, France and the northern European countries. Previous studies have empirically shown that Ōgai translated Russian literature as one of the European literatures from German translations into Japanese to enlighten the Japanese novelists and intellectuals while also benefiting his own literary creation.

Ōgai, however, did not concentrate into only Russian literary translation but also into collecting, disseminating and commenting on Russian affairs. Therefore, the presenter has analyzed the entire series of *Muku-dori Tsūshin* (*Correspondences from a Rustic Starling*, 1909–1913), which Ōgai wrote under the pseudonym “Mumei-shi (An Anonymous Author)” and serialized in the literary magazine *Subaru* (*The Pleiades*, 1909–1913). It was revealed that Ōgai’s interest in Russian affairs was reflected in his close attention to the political, social and cultural issues of Imperial Russia as well as his secret criticism of the political and social situation in Japan and Russia in the presenter’s past paper. There is, however, still an issue to be discussed: how did Ōgai describe Russia in his novels and other literary works (critiques, essays and reviews). This presentation considers the features of the representation of Russia in Ōgai’s novels; *Maihime* (*The Dancing Girl*, 1890), *Fushin-chū* (*Under Construction*, 1910), *Chinmoku-no-tō* (*The Tower of Silence*, 1910), *Shokudō* (*The Dining Hall*, 1910), *Kano-yōni* (*As If It Were*, 1912) and *Kaijin* (*Burned to Ash*, 1911–12, uncompleted).

Session 26

Panel: *Whaling as Discourse: Intersections of Culture and Nationalism in Japan*

This panel presents preliminary findings from a new research project on contemporary discourses surrounding whaling in Japan. We focus on understanding the public spaces where knowledge of the country’s whaling culture is formed. Previous research has highlighted a transition from a default acceptance of whaling to global opposition in the 1970s, and subsequently, the emergence of a cultural-nationalist “opposition against the opposition” in countries which, like Japan, continued whaling after the 1982 moratorium on commercial whaling. While previous research explored the socio-political and economic dimensions of Japanese whaling as a practice, there remains a significant gap in understanding how whaling is portrayed within the cultural fabric of Japan. Our panel addresses this gap by approaching “anti-anti-whaling” discourses from three different angles.

The first presentation traces the evolution of whaling themes in modern literature, revealing an initial lack of cultural and political significance. Analyzing literary trends since the early 20th century, it identifies a surge of publications and a shift towards historical narratives from the mid- 1990s, suggesting restorative nostalgia and nationalist sentiments amid heightened international scrutiny of Japan's whaling practices.

Kristina IWATA-WEICKGENANT (Organizer; Nagoya University): *Anchored in Nostalgia, Adrift in Politics: Shifting Inspirations in Modern Japanese Whaling Fiction*

My presentation examines the trajectory of whaling themes in Japanese modern literature, tracing its evolution from early 20th-century adventure short stories to contemporary historical novels steeped in Edo-period nostalgia. Drawing on preliminary research and meta-analysis of National Diet Library catalogs, I examine trends in Japanese literary portrayals of whaling amid shifting socio-political attitudes towards (Japanese) whaling. My findings suggest that whaling was initially neither a popular, nor a culturally charged topic. Not only is there limited literary engagement with the subject between the beginning of modern literature and the peak of modern Japanese whaling in the 1950s and 60s. The handful of texts published during this time also seem to lack any culturalist undertones, taking their inspirations from American and proletarian literature classics. In the post-moratorium era, however, whaling as a literary theme appears to lose its innocence. From the 1990s onwards, coinciding with heightened international scrutiny of Japan's newly established scientific whaling program, a significant surge in publication numbers can be observed. This increase is accompanied by a genre shift towards historical novels set in premodern Japan, which parallels the emphasis on whaling as a presumably ancient cultural tradition in the broader anti-anti-whaling discourse. I argue that by celebrating a perceived golden age of native whaling, these novels contribute to the construction of a nationalist narrative that seeks to restore and preserve a romanticized version of the past amid growing international criticism.

Kim Daniel Fredriksen Njøten (University of Bergen): *After The Cove: How Taiji became a Symbolic Center for the Anti-anti-whaling Movement*

This presentation examines the development of an anti-anti-whaling sentiment in Japan, focusing on how the whaling town of Taiji in Wakayama Prefecture became a symbol of this movement after the 2009 anti-whaling documentary *The Cove* (dir. Louie Psihoyos) was awarded the Academy Award for Best Documentary in the following year. The anti-whaling movement, rooted in ethical and environmental concerns, made whaling an ideological issue, and *The Cove* was both a part of and inspired by this [movement]. Since the implementation of the whaling moratorium in 1982, moral arguments against whaling have increased in importance for the movement. In contrast, the Japanese

“anti-anti-whaling” movement centers on recognizing whaling as a cultural tradition, resisting Western cultural imposition rather than simply seeking economic profit. For Japan, whaling has become a cultural and political issue, similar to how anti-whaling began to gain traction in America and other Western nations in the 1960s. I examine both *The Cove* and the backlash to it represented by films such as *Behind the Cove* (2015, dir. Keiko Yagi) in order to understand how Taiji and Japanese whaling are currently represented in Japan, and to understand how anti-anti-whaling is connected to Japanese nationalism. I argue that *The Cove* inadvertently reinforced and to a degree normalized anti-anti-whaling as a political stance in Japan, not only by turning Taiji into a symbol for the anti-anti-whaling movement, but also by weakening the already frail political position of Japanese anti-whaling organisations.

Nathan HOPSON (University of Bergen): *“Whaling: Good for You, for the Nation, for the World”:
A Discursive Shift in Contemporary Japanese Whaling Advocacy*

Contemporary Japanese whaling advocates increasingly construct their discourse around three levels of “health”: personal, national, and global/environmental. Charlotte Epstein highlighted the rhetorical uses of sovereignty, food security, and sustainable use in anti-anti-whaling discourse. Building on Epstein’s analysis, I show that the fisheries ministry (MAFF) is promoting this new, unifying message of whaling as “healthy” and that both public and private actors replicate and disseminate this message in physical and online spaces. The claim that whaling is environmentally “healthy” is always framed around efficient resource usage and ecosystem balance. The claim that whaling is critical to national health is primarily expressed in terms of sovereignty and food security. Food security overlaps these two representations. Neither represents a major shift from Epstein’s observations. In contrast, claim 3 is novel: whaling is a low-fat, high-protein, immunity-boosting food suitable for weight and stress management, lifestyle-related disease prevention, and improved athletic performance. This construction of whaling as “healthy” for both people and the environment expands on modern “discourses of Japaneseness” (*Nihonjinron*) that have positioned “Japan” and “Japanese culture” as superior, even salvific, and the Japan-bashing “West” as irrational and/or blinded by prejudice. The addition of whale meat as personally “healthy” resonates with Japanese cultural nationalism and soft-power diplomacy. In other words, adoption of a holistic “whaling is healthy” discourse reframes whaling as a net positive for Japan rather than a negative.