

The International Association for Japan Studies

IAJS

11th Convention

Toyo University

12. December 2015

Program & Abstracts

The 11th Convention of the International Association for Japan Studies (IAJS)

Date: 12. December 2015

Venue: Toyo University

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Program

Registration (12:00~13 : 00) Building No.6, Space in front of Room No.202

Opening Ceremony (12:40~13:00) Building No.6, Room No.202

Chair-General Maji Rhee (Waseda University)

Greetings Joff P.N. Bradley (Teikyo University)

Opening Remarks Koichi Kimura (President of the IAJS, Waseda University)

Research Reports Session I: Literature, Art and Culture

Building No.6, Room No.202

Chair Tomoko Nakashima (Kobe University of Welfare)

13:15~13:45

1. Forming Images of a Faithful Japanese Hero for Western Readers: A Comparative Study of the Relationship between Oishi Kuranosuke and Feudal Lord

Yuko Kawauchi (Ritsumeikan University, Ph.D.Cand.)

13:45~14:15

2. The Vision of the Others in Japan: Sketches and Portraits of the Europeans on Deshima

Giovanni Borriello (Tuscia University, Italy)

14:15~14:45

3. Shimazaki Tohson's Yearning for the West

Takehisa Iijima (Honorary President of the IAJS)

(Intermission 14:45~15:00)

Chair Maji Rhee (Waseda University)

15:00~15:30

4. Kurahashi Yumiko's Attack on Japanese Literature and Literary Academies: a reconsideration of irrelevance and ugliness in academic writing

Charles Cabell (Toyo University)

15:30~16:00

5. To Vietnamese People, What is the Haiku Poem?

Nguyen Vu Quynh Nhu (Kyoto International Research Center
for Japanese Studies)

Chair Takehisa Iijima (Honorary President of the IAJS)

16:00~17:15

6. <Special Topic> English Haiku—from Yamagata to the World

Noboru Oba (President, Association of Culture &
Tourism Promotion of the Yamadera Area)

17:15~17:45

7. Memory, Epiphany, Originality: Some Observations Regarding the Making of the Murakami Myth of Origin

David Karashima (Waseda University)

Research Reports Session II: Culture, Language and Social Science

Building No.6, Room No.204

Chair Kaoru Tomita (Yamagata University)

13:00~13:30

1. The Atomic Bombings of Hiroshima and Nagasaki in Japanese Feature Length Animation Movies

Joachim Alt (Hokkaido University, M.A. Cand.)

13:30~14:00

2. Changing naming practices in Japan and the United States: Similar values, differing social impacts?

Giancarla Unser-Schutz (Rissho University)

14:00~14:30

3. Behind the Declining Birthrate (少子化) and the Postponement of Marriage (晩婚化) in Japan

Muriel Jolivet (Sophia University)

(Intermission 14:30~14:45)

Chair

Ian Ruxton (Kyushu Institute of Technology)

14:45~15:15

4. Increasing Regionalization and Competition of Soft Power in East Asia: Japan, China and Korea Compared

Monir Hossain Moni (Kyoto International Research Center for Japanese Studies)

15:15~15:45

5. On the Hyper-industrial Society and the Japanese University

Joff P.N. Bradley (Teikyo University)

15:45~16:15

6. Transindividuation, ICTs, and English as a 'foreign' language in Japan

David Kennedy (Toyo University)

Closing Remarks (18:00~18:10)

Building No.6, Room No.202

Charles Cabell (Toyo University)

General Meeting (18:10~18:15)

Building No.6, Room No.202

Takashi Hirota (Kyoto Women's University)

Reception (18:30~20:00)

Presenters: Please submit a 2,000 words abstract by February 29, 2016 for the *Newsletter of IAJS*. Inquiries to Associate Prof. Shinya Maezaki: s_maezaki@yahoo.co.jp

Forming Images of a Faithful Japanese Hero for Western Readers: A Comparative
Study of the Relationship between Oishi Kuranosuke and Feudal Lord

Yuko Kawauchi
Ritsumeikan University

The Ako Ronin's attack on Kira's residence (1702), a.k.a., Chushingura, has been popular among the Japanese through dramas, publication, and visual culture. Derived from Kanadehon Chushingura, a puppet play composed in 1748, Chushingura implies both the historical incidence and works featuring it. The Japanese accepted this peculiar mixture of the historical fact and fiction, which made the main character Oishi (Oboshi) a symbol of Japanese heroism. Yet, we could hardly know how Western translations represented him, and how the readers understood him when Chushingura was first introduced to the Western readers.

This paper will compare the descriptions of the relationship between Oishi Kuranosuke (or Oboshi Yuranosuke, in Kanadehon Chushingura) and his master Asano Takumi no Kami (or Enya Hangwan) in three works: A. B. Mitford's anecdotes *Tales of Old Japan* (1871); *Chushingura, or The Royal League: A Japanese Romance* (1875) by F. V. Dickins; and *The Loyal Ronins* (1880) by S. Saito and E. Greey. This comparison will reveal how these introductions and translations in the 1870s and 80 helped form the image of Oishi (Oboshi) as the most faithful Japanese hero.

Mitford's detailed introduction appealed to a wide range of the readership and made the foundation for the subsequent acceptance. Its lasting influence is clear in book reviews of other Chushingura translations. Dickins translated whole acts of Kanadehon Chushingura into English for the first time. Saito and Greey's translation that gained a wide readership in the U.S. as well as Europe was very critical about the previous translations.

[Session 1-2 Room No.202 13:45~14:15]

The Vision of the Others in Japan: Sketches and Portraits of the Europeans on Deshima

Giovanni Borriello

Tuscia University

This paper aims to describe the modalities with which the Japanese artists on Deshima, during the Sakoku period, represented through portraits, and in many cases also through sketches, the Europeans, who arrived to the island in the service of the Dutch East India Company. One of the artists, who will be considered is Kawahara Keiga (ca. 1786-1860). Little known in Japan, Keiga became very famous in Europe thank to Philipp Franz von Siebold's works (1796-1866), a German scholar, doctor and diplomat, who spent many years of his life in Japan, first in service of the Dutch government, then of the Japanese one, and Kawahara Keiga assisted him during his researches in Japan, and he realized thousands of paintings and drawings that enrich the works dedicated to Japan and published by the German scholar, and permit a deeper knowledge of Japan in Europe. Among the many portraits realized by Keiga we remember those that portray the officers of the Dutch East India Company, such as Cock Blomhoff (1779-1853) and family, the same Siebold and others. Thanks to the contacts with the Europeans, Keiga and the other Japanese artists on Deshima had the possibility to learn and gradually adopt in their works the typical western painting techniques and join them to the traditional Japanese techniques.

[Session 1-3 Room No.202 14:15~14:45]

Shimazaki Tohson's Yearning for the West

Takehisa Iijima

Honorary President of the IAJS

Shimazaki Tohson (1872-1943) is one of the great early contributors to the establishment of modern Japanese poems. We might say that Tohson's representative collections of poems such as *Wakana-shu (Collection of Young Greens)* or *Rakubai-shu (Collection of Fallen Plums)* were made by his poetic sensibility and lyrical expression which was nurtured through his studies of the English literature and poems.

Tohson's reception of English poems were basically from his studying of English literature, specifically, the history of English literature by Hippolyte Taine during his school days at Meiji Gakuin and from translated poems in *Omokage (Flavorous Images)* published in Meiji 22 (1889). In composing poems Tohson was influenced by Lord Byron's *Childe Harold's Pilgrimage* and romantic poems of Dante Gabriel Rossetti, which were very popular among his literary colleagues of *Bungaku-kai* (the Literary Circle).

In line with Tohson's brilliant achievements of modernizing Japanese poems, we should not forget the overall 'Zeitgeist' full of aspirations and yearning toward the Western world of general public in those days.

[Session 1-4 Room No.202 15:00~15:30]

Kurahashi Yumiko's Attack on Japanese Literature and Literary Academies:
a reconsideration of irrelevance and ugliness in academic writing

Charles Cabell
Toyo University

In "The Novel Today – the End of Pure Literature as 'Second-Rate' Art," the well-known, irreverently iconoclastic KURAHASHI Yumiko associates Japan's literary academic societies with the authoritarian, hermetic bundan (literary coteries) of the past. The common link she uncovers lies in the isolation of the groups exacerbated by a cumbersome style of writing that repels the general public, but which is fanatically supported by apprentice-devotees. While Kurahashi faults such societies primarily from an aesthetic point of view, accusing them of producing tedious writing that few wish to read, the criticism has larger implications for academic compositions. The "self-contained, self-sufficient" nature of much of academic writing, supported by fellow members and graduate-student acolytes fawning to please masters, is no secret. Kurahashi's trenchant criticism is a warning against such barriers, which ensure the triviality of academic enterprises at a time when bold social engagement is desperately needed. Kurahashi's incomparable knowledge, coupled with her status as a long-standing outsider among the Japanese literary establishment, allows her to mount a trenchant critique of Japanese cultural, literary and intellectual history found rarely in Japanese criticism.

[Session 1-5 Room No.202 15:30~16:00]

To Vietnamese People, What is the Haiku Poem?

Nguyen Vu Quynh Nhu

Kyoto International Research Center for Japanese Studies

Haiku poems are a short poetic form of Japanese uniqueness (of 17 syllables, 5-7-5. Haiku poetry is now used in many countries like the USA, and many other countries in the world.

In Vietnam, since 2007, The Consulate General of Japan in Ho Chi Minh City has launched the haiku poem contest for people of all ages nationwide. The contest aims to create an experimental playground for Japanese culture and literature enthusiasts. The haiku contest has approached for an ideal literature class in Vietnam. Since then, not only increasing number of people in Vietnam loving haiku poems, but the learners of literature by a new approach with features of the rules of haiku also increased as well.

So, is there any a specific structure for writing Vietnamese haiku poetry? Is haiku really easy to write for just a short poem with few words? Are there any rules, pattern in Vietnamese haiku as 5-7-5 pattern, kigo, cutting words, seasonal theme? This essay outlines the haiku popular situation in Vietnam. With many years of a member of the organizing committee of the haiku contest in Vietnam, having a chance of reading a thousand of Vietnamese haiku poems, I looked at a new poem style called haiku are popular in Vietnam, pointed out some major themes concerning Vietnamese haiku patterns and why it easily becomes the loved poem in Vietnam.

At the conclusion of this essay, I will make the important difference in quality of Vietnam – language haiku and its challenges of the popular in Vietnam.

[Session 1-6 Room No.202 16:00~17:15]

<Special Topic>

English Haiku—from Yamagata to the World

Noboru Oba

Director of Yamadera Basho Memorial Museum

About 326 years ago, Matsuo Basho visited Yamadera and wrote that famous haiku “Shizukasaya...” Commemorating the year, 300 years after Basho’s visit to Yamadera and 100 years since the Yamagata city’s establishment, Yamadera Basho Memorial Museum was built on a hill commanding the front view of the Risshakuji Temple. Since then the museum has been holding the exhibitions to honour the poet. It also had held Japanese Haiku Contest 52nd times.

Seven years ago, we held The First Yamadera Basho Memorial Museum English Haiku Contest, on the basis of haiku poems now having become so international and gaining such popularity that it is called just “Haiku” without translation in oversea countries. We believed it one of our missions to be a base for familiarization of haiku not only Japanese one but also English one and send our message to the world from Yamadera. With great expectations and anxieties both on our mind, we started our first project of English Haiku Contest rather hastily before it had been fully considered from every angle. To our surprise and joy, so many as 315 people submitted 495 haiku poems, which shows the high rate of interest in the English haiku and the fact it is prevailing in both of the hemispheres. And, the following year, with much confidence and expectations, we held the Second Contest, and a great success again. Overseas participants showed the highly refined level and quality. The most prominent point in that year’s contest was that the number of high school participants increased by far. We felt that this showed the so-called reproductive type of English education is increasingly introduced to the high school English education in our country. Since that time the contest has been recognized by many people and progressing both in number and quality.

[Session 1-7 Room No.202 17:15~17:45]

Memory, Epiphany, Originality: Some Observations Regarding
the Making of the Murakami Myth of Origin

David Karashima
Waseda University

The story of how Haruki Murakami came to write his first book—an origin tale featuring a double by the American Dave Hilton at the 1978 season opener at Jingu Stadium, a first chapter initially composed in English on an Olivetti typewriter, and a sudden phone call from the publishers—has been repeatedly rewritten/retold by both Murakami and others over the past quarter century. This first book *Kaze no uta wo kike* (*Hear the Wind Sing*), however, was only made available in English translation outside of Japan with the publication of *Wind/Pinball* (comprising Murakami's first two novellas: 'Hear the Wind Sing' and 'Pinball, 1973') in 2015, over thirty-five years after the work was first published in Japanese, and nearly thirty years after an English translation was published for readers within Japan. The foreword to *Wind/Pinball* entitled "The Birth of My Kitchen-Table Fiction" provides the latest and most comprehensive version of the oft-repeated story of Murakami's debut. In this paper we will explore the making of the 'Murakami Myth of Origin', paying particular attention to the role of 'memory', 'epiphany' and 'originality' in this process.

[Session 2-1 Room No.204 13:00~13:30]

The Atomic Bombings of Hiroshima and Nagasaki
in Japanese Feature Length Animation Movies

Joachim Alt
Hokkaido University

Striving to locate influential differences in the biography of the authors of the underlying original texts of the Anime films *Barefoot Gen* (『はだしのゲン』, 1983) and *Nagasaki 1945 – Angelus Bell* (『Nagasaki 1945 - アンゼラスの鐘』, 2005) that transcended into the filmic framework of both titles, this study aims to position each film in the continuum of Anime around the time of and after their release, giving weight to their function as a tool in the formation and expression of the Japanese collective memory of WWII, especially addressing the atomic bombings of Hiroshima and Nagasaki.

With audio-visual media becoming an increasingly important source of information on WWII, *Barefoot Gen* and *Grave of the Fireflies* (『火垂るの墓』, 1988) have already repeatedly been named as the movies with the most influence on Japanese war memories. However, while *Grave of the Fireflies* stands in competition with a number of other Anime titles that depict the war and the Japanese home front, *Barefoot Gen* has long been uncontested in its graphical and violent narration of the atomic bombing of Hiroshima. The only other full feature length title in Japanese animation that, in contrast to expressions and analogies for the atomic bombings in Science Fiction, discusses the historic atomic bombings of Hiroshima and Nagasaki is *Nagasaki 1945*. The latter however approaches the matter fact with a wholly different set of filmic methodologies, thus questioning the drastic pictures and aggressively activist message buried in *Barefoot Gen*.

[Session 2-2 Room No.204 13:30~14:00]

Changing naming practices in Japan and the United States:
Similar values, differing social impacts?

Giancarla Unser-Schutz
Rissho University

In this paper, I analyze recent trends in Japanese names in comparison with similar trends observed in the United States. Japanese names have changed greatly over the last 20 years, typified by increasing diversity, decreasing use of previously popular suffixes, and unusual ways of using kanji (Komori, 2002; Sat?, 2007). Interestingly, prior to the changes observed in Japan, similar trends have been observed in the United States, and as I will show, certain common factors appear to be working in favor of such trends in both societies. In particular, Twenge et al (2010) have shown that the rise of unique names in the United States closely follows the rise of more individualistic values, and Ogihara et al (2015) have also shown a similar association between rising individualistic values and uncommon names, hinting that the increasing popularity of unique names may speak to more universal characteristics of contemporary societies. Yet, other factors suggest that impact of new names will be different in the two countries. The changes observed in the United States have been partially related to ethnicity and race, with some of the greatest changes being the emergence of distinctively black names, leading to the use of names as a tool of racial prejudice at times (see Fryer & Levitt, 2004). While there is also concern in Japan about name-based prejudice, however, it is generally framed around the intelligence and education of parents giving such names. This is typified by one of the terms for new names, DQN neemu, or □stupid/ill-educated names, and criticism has been especially in regards to the use of non-standard kanji readings in recent names. This suggests that it may be more relevant to analyze the perception and impact of new names in Japan in terms of education and, by relation, class.

[Session 2-3 Room No.204 14:00~14:30]

Behind the Declining Birthrate (少子化) and
the Postponement of Marriage (晩婚化) in Japan

Muriel Jolivet
Sophia University

In spite of the large number of books repeatedly discussing the declining birthrate (少子化) and the postponement of marriage (晩婚化), all the projects initiated before (Angel plan) and during the Abe government (*womanomics*) have failed to restore the falling population curve (TFR 1,42 in 2014).

After showing that marriage and children have become “consumables” also in the West, I will try to grasp what lays behind the postponement of marriage and child rearing in Japan. Are young people expressing their inner feelings when they say that they want to marry and have children, yet remaining extremely vague about when this is to happen (いずれ i.e. sooner or later)? Although young people complain of the lack of opportunities to meet people of the opposite sex, never have there been as many 「婚活」 and/or *miai party* (見合パーティー), such as 「街コン」、「宮コン」、「馬場コン」、「恵比コン」、「鉄コン」、「寺社コン」、「濃コン」、「J コン」、「バスコン」 etc., not to mention the so-called 「回転寿司形式の婚活パーティー」 or Japanese style speed dating?

After confronting Helen Smith’s point of view [*Men on Strike: Why Men Are Boycotting marriage, Fatherhood, and the American Dream –and Why It Matters* (2014)] with that of Okuda Shoko (奥田祥子) in *Drifting Men* 『男性漂流』 (2015)], I would like to discuss whether there remain any advantages for either men or women to tie the knot nowadays.

[Session 2-4 Room No.204 14:45~15:15]

Increasing Regionalization and Competition of Soft Power in East Asia:
Japan, China and Korea Compared

Monir Hossain Moni

Kyoto International Research Center for Japanese Studies

The rising rivalry in soft power among Japan, China and South Korea is obvious in East Asia, and it is currently transcending regional borders as well. Therefore, there is a good scope for conducting a research to dissect the motives that lead these three East Asian economic giants to growingly invest in public diplomacy (also known as cultural diplomacy). More thoroughly, it reveals where Japan itself stands compared to its neighbors in terms of soft power as a potential element of public diplomacy. Acknowledging that Japan's ever-expanding multibillion-dollar popular culture industry as a forerunner regional model of production and circulation has an illustrative implication on East Asia's institutionalization process with a growing middleclass consumer-oriented market, it still remains dogged by the negative legacies of imperialist past in several countries of East and Southeast Asia. Whereas, Korea's popular culture (K-pop) has arguably stronger global appeal than Japan's J-pop. Moreover, it is fascinating to investigate whether a militarily emerging China will ultimately be able to improve its standing in foreign public opinion despite Beijing's massive push for its soft power projection across and beyond Asia. As the study theoretically synthesizes, successful public diplomacy in a changed and complex international relations order does not depend merely on massive and aggressive money spending plans, rather it requires genuine actions in leadership, imagination and commitment in addition to distinctive cultural characteristics and resourcefulness. This intellectually-driven piece reasonably concludes that even though 'soft power' cannot achieve specific purposes within a given timescale in the same way as 'hard power' (ie, military might or economic prowess) most often can, it is still attractive and worthwhile and increasingly influential to build effervescent geopolitical relationships based on trust and goodwill. Briefly and truly, soft power competition is not a zero-sum game in the 21st century's Asian or world politics.

[Session 2-5 Room No.204 15:15~15:45]

On the Hyper-industrial Society and the Japanese University

Joff P.N. Bradley
Teikyo University

I consider Bernard Stiegler's vision of the 'pharmacological' university with respect to Japan's tertiary education system. I think this vis-à-vis the notion of tertiary retentions. In particular, I point to the MEXT-sponsored initiative in Japan to spur on *gurōbaru jinzai*, (グローバル人材) or "global human resources" and argue that the shrink-rapped notion of 'global jinzai' conceals a darker side to university life. I shall situate this with respect to Stiegler's idea of human wastelands, and his notion of an 'industrial ecology of the spirit'. I offer my own concept of *im-monde jinzai* or *un-world jinzai* in order to 1) tie in the concepts of deskilling, de-apprenticeship, and disindividuation; 2) highlight the collapse of the *otium/negotium* distinction (using André Gorz); 3) and note the widespread 'strange craving' (Deleuze) for continuous learning. In conclusion I consider Stiegler's suggestion that the university is the primary site of pharmacological politics, the site of struggle between intelligence (struggle for elevation) and stupidity (*bêtise*). This is undertaken in order to think through the possibility of the *arrivant* and the *student-yet-to-come*.

[Session 2-6 Room No.204 15:45~16:15]

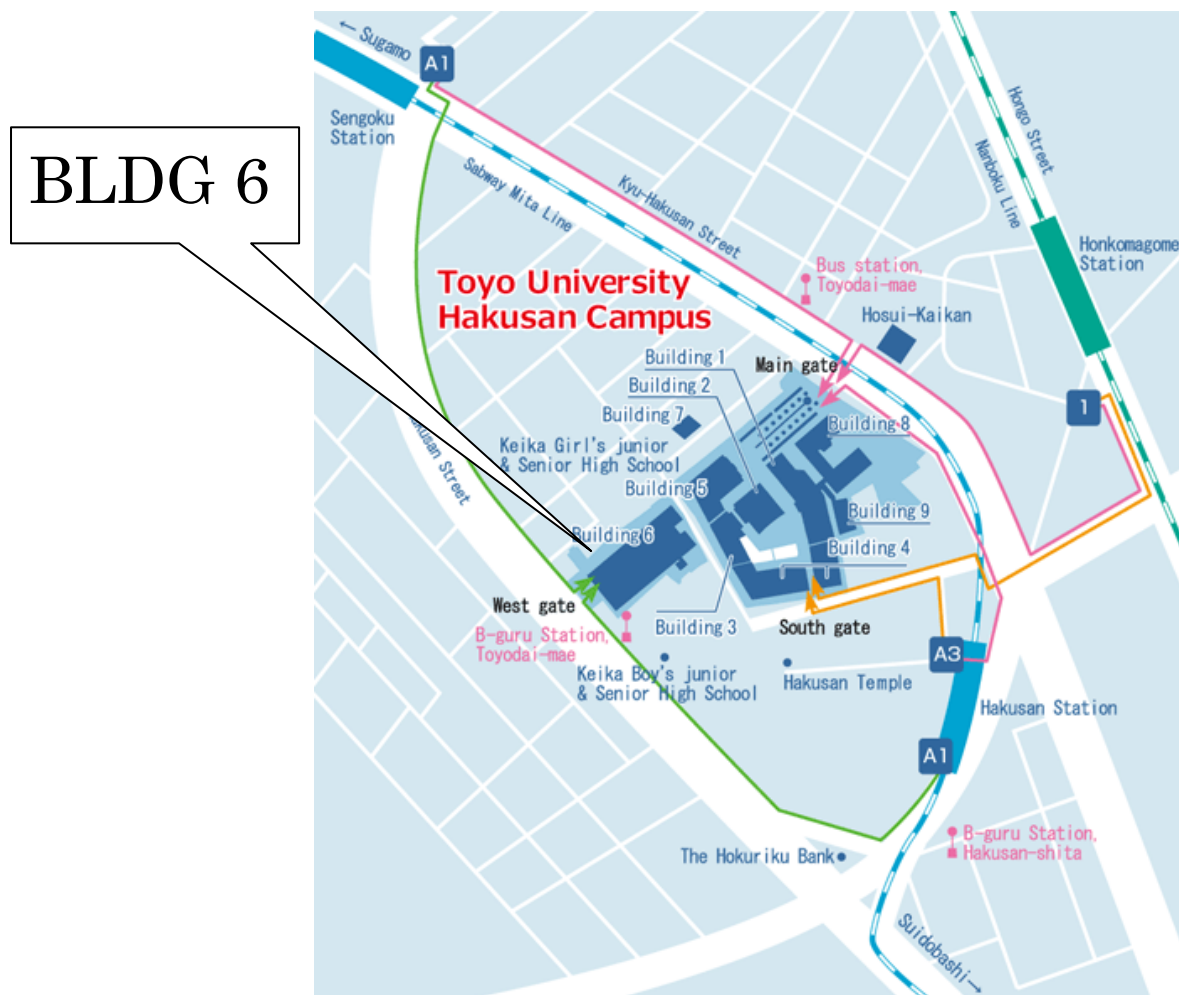
Transindividuation, ICTs, and English as a 'foreign' language in Japan

David Kennedy

Toyo University

This paper explores the potential psychic and social effects of information and communication technologies (ICTs) on conceptions of distance, or 'foreign-ness', in the learning of English in Japan. The focus here is on the particularities of Japan's sociocultural landscape, where English language learning remains a significant industry with considerable social presence, yet often with a tenuous connection to sustained and meaningful semiotic (meaning-making) discourse. Drawing upon SLA, social theory, and media theory – and in particular Bernard Stiegler's work –, the paper argues that technology plays a fundamental role in mediating between the individual and the collective, and, more specifically, that future research in EFL will need to evaluate in what ways digital ICTs impact language learners' semiotic agency, communicative participation both proximally and virtually, and transindividuation (psychic and collective becoming), leading ultimately to a critical rethinking of in what senses English language learning in Japan can continue to be called 'foreign'.

TOYO UNIVERSITY HAKUSAN CAMPUS MAP



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