

The International Association for Japan Studies

IAJS

14th Convention

Toyo University, Hakusan Campus, Tokyo

1st December 2018

Secretariat Contact Information:

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Program

Registration (10:30-11:00)

Opening Ceremony (11:00-11:30) Room: 6321

Chair-General Joff Bradley (Teikyo University)

Opening Remarks Joff Bradley

Parallel Sessions

Keynote

Closing Remarks & General Meeting

Parallel Session IA **11:45~1.15** **Room: 6401** **CHAIR: LALY**

1. TOLSTOGUZOV, Sergey: The Bakumatsu financial crisis in the historic perspective
2. LAVELLE, Isabelle: Translating the *Fin de Siècle*: Ueda Bin's Translation Theory and the Language of Poetry in Meiji Japan
3. LEHTONEN, Lasse: The illusion of "national music", the reality of "Japanese music"

Parallel Session IB **11:45~1.15** **Room: 6402** **CHAIR: GRAJDIAN**

4. KOSAKA, Yuuki: Joining the UN World Conferences on Women: A Grassroots Moment in Japan for "the United Nations Decade for Women"
5. SHILLONY, Ben-Ami: The Japanese Language of and about the Emperor
6. MORAND, Friso G.W.: Green Techno-nationalism: Japan's use of Green Technology as National Asset.

Parallel Session 2A **1:30~3.00** **Room: 6401** **CHAIR: KENNEDY**

7. BRADLEY, Joff: Research on the interpretation of madness and technology in Miyazaki Hayao's *The Wind Rises*
8. GRAJDIAN, Maria: "Nihon, mon amour": Japan's Paris and the Incommensurability of Desire
9. McDONNELL, Justin; Japan's Search for Machines and Their Meanings

Parallel Session 2B **1:30~3.00** **Room: 6402** **CHAIR: SHILLONY**

10. NAKAJIMA, Hiroko NAKASHIMA Tomoko: Realization of inclusive society considered in relation to Japanese culture and traditional thought.
11. O'REILLY, Sean: "A World Full of Smiles": How Recent Japanese Cinema Has Re-visioned Warring-States Japan
12. FERREIRO, Damaso: Women's body as an autonomous organism: Fumiko Hayashi and the beginning of an innovative feminine consciousness

Parallel (Panel) Session 3A **3.15~4.45** **Room: 6401** **CHAIR: BRADLEY**

13. CABELL, Charles: Organizing Students for Personal Growth and Institutional Change: Revolutionary Education as a Response to Climate Change, Extreme Inequality and Planetary Collapse
14. DUFFILL, Paul: Teaching On Social Justice and Othered J.A.P.A.N.S: Diverse Modes, Diverse Justice
15. GAYMAN, Jeffry: Realizations from a Course on "Rethinking Multiculturalism and Human Rights in Japan"

Parallel Session 3B **3.15~4.45** **Room: 6402** **CHAIR: FERREIRO**

16. LALY, Cecile: The Names and Collection of the Shirone Kite Museum: What Strategy?
17. BAROLLI Blendi, KANETA, Yuri, NAKAMURA, Wataru: Current Situation of International Tourism in Japan: Focusing on the "Tourism-Oriented Country" Process
18. DEBROUX, Tatsuro: Abe Shinzo and the Senkaku/Diaoyu Islands

Parallel Session 3C **3.15~4.45** **Room: 6403** **CHAIR: MORAND**

19. NISKANEN, Eija: "Moomin" – the Start of World Masterpiece Theater
20. PARSONS, Martin: Promoting Social Inclusion through the Production of a Student-produced, English Language History Podcast
21. HUDSON, Peter Joy: Changes in Japan's Renewable Energy Policy since 2011: An analysis

Keynote Address **5.00~6.00** **Room: 6321** **CHAIR: CABELL**

Professor Philip Seaton, Japanese Studies in Japan

Closing Remarks & General Meeting 6.00~6.15 **Room: 6321**

Keynote Speaker

Philip Seaton profile:

Philip Seaton is a professor in the Institute of Japan Studies, Tokyo University of Foreign Studies. His two main research interests are Japanese memories of the Asia-Pacific War, and contents tourism, particularly the ways that historical dramas shape the narratives and visitation levels at heritage sites. He is the author of four books: *Japan's Contested War Memories* (2007), *Voices from the Shifting Russo-Japanese Border* (2015, with Svetlana Paichadze), *Local History and War Memories in Hokkaido* (2016), and *Contents Tourism in Japan* (2017, with Takayoshi Yamamura, Akiko Sugawa-Shimada and Kyungjae Jang), and he has guest edited special editions of *Japan Forum* and *Journal of War & Culture Studies*. His website is

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Presenters

Title:

The Bakumatsu Financial Crisis in historical perspective

Abstract:

This paper concerns the financial situation in Japan in the Bakumatsu period, the final stage in the history of the Tokugawa Shogunate, which ended with a total collapse of the state. That the process of the collapse of the Shogunate must be understood in terms of a confluence of several factors including bankruptcy, inflation, which increased the cost of regular budget expenditures, including military spending.

In 2017 marks the 100th anniversary of the Russian Revolution of 1917, and the following year, 2018, marks the 150th anniversary of the Meiji Restoration. According to existing classifications, it is clear that their main focus is on the motive forces or on the character of the revolutionary movement, i.e. on the political direction of the process. At the same time, it is clear that revolutions are closely linked to the deep crisis and collapse of a state; therefore, classifications should not be primarily geared towards an analysis of motive forces, but rather towards an analysis of the crisis of the state and its roots.

Dr. Tolstoguzov argues that the one of the most important common feature shared between the Meiji Restoration and the Russian Revolution of 1917 was that both these phenomena occurred in the context of large-scale financial crises which resulted in the radical restructuring of the socio-economic systems, as the word “revolution” implies.

Title:

Translating the *Fin de Siècle*: Ueda Bin's Translation Theory and the Language of Poetry in Meiji Japan
明治期文学におけるヨーロッパ世紀末の受容—上田敏の翻訳論を巡って。

Abstract:

Ueda Bin is credited within the field of Japanese literary studies for his role in introducing late-nineteenth-century European poetry to Meiji Japan. This paper argues that a re-evaluation of Ueda Bin's approach to translation beyond its current areal specialization can contribute to the further delocalization of translation studies. Bin's translation of poetry, besides displaying an extraordinarily creative range of translation techniques, is informed by an original theory of translation that he started articulating in a series of articles published in the journal *Teikoku bungaku* from 1895 onward, and that he kept developing until his death in 1916. Along with Mori Ōgai to whom he dedicated his famous anthology *The Sound of the Tide* (1905), Bin was unapologetically committed to the creation of a specifically *poetic* language that would resist the functionality of mundane linguistic exchanges, drawing on classical Japanese in order to better translate the philosophy of European *fin de siècle* aestheticism. Educated at the newly established Tokyo Imperial University, Bin was deeply influenced by a family history that comprised several Confucian scholars associated with the Shōheizaka Academy or Shōheikō. Bin's trans-cultural approach to translation theory thus reflects his own hybrid intellectual background as well as his belief in the viability of a cosmopolitan community of like-minded scholars and aesthetes. As a result, the translation theory that he elaborated when adapting Parnassianism and Symbolism to the Japanese context draws on various intellectual premises borrowed from Rossetti, Baudelaire, and Bashō alike. Elaborating on Bin's declaration in the Preface of *The Sound of the Tide* that "translation is art," this paper intends to contribute to the global academic effort to rethink translation beyond a linguistic transfer from source text to target text; it focuses on a translation theory that formulates the act of translation as an essentially dialogic and creative process.

Title:

The illusion of “national music”, the reality of “Japanese music”

国民的音楽」の妄想・「日本音楽」の現実

Abstract:

In the year 2018, Japanese music—whether popular music, pre-Meiji “traditional” music, or Western-style art music—is still “othered” in both Japan and the West. It is not, for example, atypical to encounter research or public discussion claiming that certain musical characteristics are genetically and/or culturally perceived differently by “the Japanese” than representatives of any other nationality. These kinds of suggestions of cultural and social homogeneity have long been contradicted in many other fields, but still continue to emerge in discussion about music.

When inspected critically, however, what do these views fundamentally communicate? In Japan, they appear as a mere falsified media concept to foster marketing and sales of commercial phenomena—as is in the case of labeling AKB48 a “national idol group” or claiming that the Kōhaku uta gassen is still a symbol of national unity—whereas in the West, they seem to strengthen the conception of Japan as a perpetual “other” for the West. In today’s world, and the complex social situation—or situations—that Japan faces, these views seem as a illusionary remnant of the pre-Heisei idea of a monolith culture.

The aim of this presentation is not to point out the obvious idea that “national music” does not exist, however, but rather to re-think what “Japanese music” as an entity possibly means in today’s world. Accepting the fact that Japanese music and music culture have always been much more international than is typically acknowledged will provide us a more profound understanding of the current characteristics of Japanese music culture; one free of the mystification of previous decades, but also of the cynicism that one is tempted to come to amongst the most blatant—but still apparent—claims of “national unity”. This presentation is a proposal to re-think the ways that we define “Japanese music”.

Title:

Joining the UN World Conferences on Women: A Grassroots Moment in Japan for “the United Nations Decade for Women”

「国連世界女性会議に参加するということー「国連婦人の十年」と世界女性会議をめぐる日本人女性たちの語りからー」

Abstract:

This paper explores Japanese women’s movements during “the United Nations Decade for Women,” focusing on their experiences at the “UN World Conferences on Women,” which were held in Mexico City in 1975, Copenhagen in 1980, Nairobi in 1985, and Peking in 1995. At the Conferences, in addition to the official conferences in which government delegates gathered, NGO forums were organized where activists and ordinary citizens came together. The forums aims not only to lobby governments joining in the official conference but also to provide participants with opportunities to meet each other, understand their respective circumstances, and become inspired by their experiences of fighting against gender-based discrimination.

Earlier studies in the field of International Relations have analyzed the implementation process of international human rights regimes. They have attempted to answer the question of how human rights regimes can be effective to improve human rights in each country. In so doing, they have demonstrated the significance of the interaction between national interests, state identity, and the “socialization” of human rights as a norm. These researches, however, have not focused on how individual experiences at the Conferences have affected their own thoughts and lives. In contrast, this paper focuses on this grassroots level of “socialization.” For example, Chiyo Saito, a female journalist, joined the Mexico Conference and wrote that their group could not achieve anything meaningful at the Conference. This was not only because their English skills were insufficient but also because they could neither collect nor present their information effectively in contrast to women from other countries. Hence, Saito became painfully aware that Japanese women still have a long way to go.

Inspired by Saito’s reflection, this research attempts to answer the question of how the experiences in the Conferences and “the Decade for Women” influenced ordinary people by analyzing their narratives.

Title:

The Japanese Language of and about the Emperor

Abstract:

The changing language written and spoken by the Japanese emperors and the changing language of the public in referring to them in the last 150 years reflect the changing position of the emperors as well as the changing attitudes toward them in those years. If we compare the imperial rescripts of Emperor Meiji in the late nineteenth century, or the pronouncements of the Showa Emperor (Hirohito) in the first half of the twentieth century, with the recent TV address of Emperor Akihito in August of this year, expressing his wish to resign, we can see how the language used by the emperors and the language of the mass media referring to them have changed.

Title:

Green Techno-nationalism: Japan's use of Green Technology as National Asset.

Abstract:

Since the early 1990s, Japan has actively promoted its green technology abroad as part of its diplomatic efforts to present itself as an environmental champion in international affairs. Using its financial and technological assets, Japan is keen to participate in multilateral and bilateral initiatives in order to contribute to solving global environmental issues, particularly in the Asia-Pacific region. Japan is one of the top inventors of green technology and the country has economic, political and ethical incentives for promoting the diffusion of Japanese green technology overseas. However, evidence suggests that the country is reluctant to share this technology, preferring to keep tight control over it. This project aims to explain this contradiction by applying the concept of techno-nationalism to examine how the Japanese government is promoting the development and the oversea transfer of green technology. It argues that the Japanese government views green technology as a national asset crucial for the country's prosperity and security. The government promotes the domestic development of complex new green innovations while transferring less recent technologies abroad. In the long term, such a policy is likely to damage the country's reputation internationally and diminish Japanese diplomacy's ability to resolve environmental issues, which in turn will threaten the country's security.

Title:

Research on the interpretation of madness and technology in Miyazaki Hayao's The Wind Rises

宮崎駿の「風立ちぬ」に関する狂気と技術の解釈についての研究

Abstract:

From several philosophical standpoints, namely the ideas of Martin Heidegger, Gilles Deleuze, Felix Guattari and Bernard Stiegler, as well as Japanese philosophy in general, this paper explores Miyazaki Hayao's animation and its concern with technology. In the time of the anthropocene, and facing the existential crises of the present, I shall assess the hopes/fears about the effects of human technology on social life and the natural world, examining Miyazaki's sometimes apocalyptic predictions, to show anime can be an important multilateral medium to rethink the contemporary crisis and the daunting future ahead. I shall consider Miyazaki's 風立ちぬ [The Wind Rises] as a demonstrable case in point. The main thrust of the paper will be to contrast 1) Bernard Stiegler's position on The Wind Rises which views the anime as an example of how technology, design and madness (disruption) can become perilously and fatally intertwined and 2) Deleuze's strange description of the "rising wind" as a hecceite [此性] or thisness. I shall also consider the sense of madness in Stiegler's work as a Nietzschean one, as the dreams and visions of individuals (the story of a Japanese engineer, Jiro in The Wind Rises) are seldom isolated or pure but part of groups, parties, nations, and ages (the rise of fascism in Japan in Taisho and Showa, the concern about the loss of Japanese spirit and identity, emperor worship etc) - (in other parlance, this is akin to Guattari's collective agencement of enunciation - that is to say the language system to which all speakers of a language belong and think within). I shall demonstrate this by reference to Da Vinci's diagrams and dreams of flying.

Title:

“Nihon, mon amour”: Japan's Paris and the Incommensurability of Desire

Abstract:

This presentation focuses on Takarazuka Revue Company's symbolical celebration in 2017 of the 90th anniversary of its own performance *Mon Paris* from 1927, by director Kishida Tatsuya (1892-1944). (Takarazuka Revue is a Japanese popular all-female musical theatre company located north-western of Osaka since 1913.) *Mon Paris* was Japan's first revue patterned upon Western models and more specifically emulating the *Moulin Rouge*-type of musical-theatrical mass entertainment. A typical “traveller's tale”, *Mon Paris* included a vast diversity of themes, from the orientalist worldview accompanying the political preoccupation with military expansion and economic empowerment until the slightly sexualized freedom of Japan's roaring 1920s (the so-called “Shôwa modernism”) and their *ero-guro-nansensu* movement. *Mon Paris* has continuously provided nostalgic undertones and ideologic orientation since its world-premiere, in spite of never being re-staged after Japan's surrender in August 1945.

In 2017, three out of nine original performances staged yearly at the Grand Theater in Takarazuka city belonged to the *parimono* subgenre initiated by *Mon Paris*, with plots located in Paris: *Le Chateau de la Reine*, *All For One* and *Robespierre – On the Road Full of Light*. Backed by extensive fieldwork and meticulous archive research, this presentation analyses the inner-dialectics of the theatrical medium “Takarazuka Revue” as an instrument of reflecting, promoting, propagating, implementing, and thus providing alternative role-models and existential paradigms within the neo-liberal undercurrents crisscrossing Japan's public discourse in 2017. Regardless if it tackles the experiences of a group of Japanese tourists in Paris, the adventures of the three musketeers and of d'Artagnan in their unconditional loyalty for France and Louis 14th, the Sun-King, or Robespierre's efforts to bring up order in the aftermath of the French Revolution, Takarazuka Revue's re-creation of “Paris” as the intellectual center of Western modernity based on Japanese artifacts turns into a political statement, clashing with, and possibly overriding, the economic project of the entertainment industry.

Title:

起死回生(RESUSCITATION): JAPAN' S SEARCH FOR MACHINES AND THEIR MEANINGS

Abstract:

Japan's lost decade(s) ushered in a new era of economic and societal malaise, marked by a shrinking population, an increased proportion of elderly people, inequality, neo-nationalism(s), uncertainty, and isolation. This project seeks to understand how Japan is trying to address these issues and reconstruct itself from the lost decade(s) with the use of artificial intelligence (jinkou chihou) and robotics along with the societal implications of this technology. This interdisciplinary research utilizes innovative, historical narratives (Morris-Suzuki,1988, Hornyak 2006), and the socio-cultural milieu of Japan and its traditions (Allison 2013; Katsuno 2010) to further appreciate and acknowledge Japanese perspectives and thought on AI and robotics and their uses. Furthermore, investigating government-issued publications (Innovation 25; New Robot Strategy; Japan Revitalization Strategy), and contemporary literature by AI field experts (Harari 2017; Bostrom 2017; Frase 2016), this paper argues that Japan's futurist visions do not take into account the problematic ramifications of AI. In so doing, this paper critically reimagines a best response and re-envisioning of an unfolding and possible future. Research findings may also hold significance in other cultural and national contexts, particularly in nations with shrinking and aging populations, class stratification, and ethnic and techno-nationalism(s).

Title: Realization of inclusive society considered in relation to Japanese culture and traditional thought.

Abstract:

In 2016, there was a mass murder of handicapped people in Japan. 19 handicapped people were killed and 26 were injured by a man who justified the murder by saying that handicapped people's lives aren't worth living.

This murder case shocked, saddened and angered many people in Japan.

After this case the Japanese Government decided that that this case was the result of prejudice towards and discrimination against the handicapped and that we must promote mutual understanding and share the thought of living together (making a inclusive society).

This subject has been brought up frequently, but we must also discuss how to create a inclusive society.

To do this, we want to look towards the pre modern era. Before the modernization of our country, there had been no friction between handicapped and non handicapped people.

For this study, we focused on ways of thinking about the handicapped which had existed before Japan's modern era, based on animism, myth, ancient government policy, folktale and child-welfare traditions. We are sure these will serve as positive reminders.

1. Animism

First, we will consider Animism. Animism is at the core of Japanese thinking. Pre-modern Japanese people did not try to control or suppress nature, even if it brought about natural disaster. Instead, they prayed to nature, cared for looked after one another. By providing care, so too were they protected. The relationship went both ways.

2. In myths.

In Japanese myths, there are lots of handicapped gods who play a great role in building Japan.

3. In the folk tales

In folk tales, we can see lots of handicapped people who often appear as main characters in the stories. When people with disabilities are accepted by the others, it makes them and surrounding people happy.

4. Child-welfare traditions

Traditional tales of handicapped people bringing good fortune also appear throughout Japan in the Wealth Child series (Fukuko:福子). Passed down from ancient times, these stories spread all over Japan as the Child Fortune. The relationship was based on the reciprocity of care.

Title:

“A World Full of Smiles”: How Recent Japanese Cinema Has Revisioned Warring-States Japan

「笑って暮らせる世」：最近の時代劇が戦国時代をどんなに優しく見直しているか

Abstract:

Oda Nobunaga, a clever but ruthless leader, is rarely associated with modern-day values such as empathy or restraint. He has always been a larger-than-life figure, and thus ideal material for cinematic representations of Japan's heritage. In 2014, a survey found a substantial plurality of respondents identified the circumstances of his death at Honnōji as the greatest mystery of all Japanese history. But how could movie studios capitalize on this widespread interest? How to convert this infamous, hyper-masculine killer into a hero for twenty-first century audiences? And how to make this savage period of Japan's history palatable to a peace-loving world?

The 2017 hit *Honnōji Hotel* manages to square this circle, at the cost of promoting a dangerously distorted view of Japan's cultural heritage. The radical revisionism of this hagiographic re-mythologization of Japan's warring states period is an ominous sign of a larger trend that has emerged in Japanese cinema over the last several years. The savagery of the bloody past is stripped away, replaced with saccharine sweet sentiments like “All I want to do is create a world full of smiles.” The film's 1.5 million viewers might well be convinced by this film's (mis)understanding of Japan's heritage.

In this paper, I will analyze *Honnōji Hotel*'s interpretative decisions vis-à-vis history, arguing that the film's box-office success happened because of this ‘de-clawing’ of Nobunaga, not despite it. Contemporary Japanese audiences appear to reward films representing Japan's past as problem- and even villain-free, a position which must not go unchallenged.

Title:

Women's body as an autonomous organism: Fumiko Hayashi and the beginning of an innovative feminine consciousness

自主的有機体としての女性身体—林芙美子と斬新な女性意識の始まり

Abstract:

When seeking for an “othered j.a.p.a.n.”, it is imperative to pay attention to the way Japanese women understood their own body beyond the monolithic view Japanese society imposed on them. Even after the so called Meiji Restoration, women needed to fit in a perfect pattern settled down by men where physical needs, sexual passions or romantic feelings were considered something to hide, avoid or to feel embarrassed about. Despite this inflexible situation, there were women from the beginning of the 20th century such as Ume Tsuda, Fumi Takahashi, Fumiko Enchi or Fumie Ichikawa who actively fought against this social mainstream. Among all those early activists, I would like to focus on the popular novelist Fumiko Hayashi and her "Diary of a Vagabond" (1928-30). In this work, she writes about all the struggles she had to face in life to success as a writer. However, along with her personal story, she also depicts a very original image of women's bodies based on the concept of “organicity”. For Fumiko, women's bodies are autonomous organisms completely self-sufficient, free from outside pressure and above all, worthy of respect and consideration beyond their acts or their social and economic situation. Notwithstanding, her idealism collides with the harsh reality of a men-oriented society during Taishō and Shōwa periods. In order to achieve a full understanding of Fumiko's corporal theory, I would like to analyze in detail her concept of “organism” as a way of awaking a new feminine consciousness, putting it in contrast with other concepts mainly used by male writers when describing women's bodies at that time. By doing that we can understand how innovative her theory might result even nowadays.

Title:

Organizing Students for Personal Growth and Institutional Change: Revolutionary Education as a Response to Climate Change, Extreme Inequality and Planetary Collapse

Abstract:

Institutions of higher education in Japan and elsewhere have an abysmal historic record if evaluated on their capacity to resist state violence or capitalistic exploitation. Whether one turns the lens of history to Japan's invasion of East Asia, Europe's construction of the transatlantic slave trade or the US invasion of the Philippines, overt resistance by academic institutions is seemingly non-existent. Enthusiastic cheerleading for aggression and pontifical justifications of oppression rather appear to comprise the subject matter that past students committed to memory. The abject failure of Japanese universities to respond to the 4-headed hydra that menaces us now should therefore come as no surprise. Whether one glances at the mass extinction and assault on ecosystems of the Anthropocene; pauses to take measure of the catastrophic human suffering coming down the pipes as the result of climate change brought on by CO2 emissions that rise in mockery of scientific consensus; looks down at the misery beneath grotesque levels of ever-expanding global inequality; or steps outside to bemoan the mass despair produced by the ruthless ideology of neoliberalism; once one stops drinking the cool-aid, the abominable failure of education to raise awareness to such issues or contribute to solutions is stunningly self-evident. Educators awoken to this reality who nevertheless dream of lessening their collusion in justifying immoral violence, distracting students from the crises that endanger them and obfuscating the urgent demand for alternative ways of living in the world—it seems to me—must begin by prodding students into rejecting the piecemeal knowledge and conformist behavior they encounter in corporate- and state-driven classrooms. In this presentation, I discuss how providing students with knowledge of histories of violence, destruction, oppression, racism, sexism and exploitation; as well as of collective resistance and triumph may—when coupled with educational choices and interaction with individual activists operating outside the university—lead to a pedagogy preferable to delusionary self-justification.

Title:

Using Simulations to Help Students Develop Social Justice Skills

社会正義に関する学生のスキルを上達させる為のシミュレーション実践

Abstract:

This presentation will introduce a methodology of teaching university-level role-based simulations based on a case study performed at Toyo University in 2017. Simulations present opportunities in university teaching to apply research on active learning to helping students acquire theoretical knowledge, hone critical self-awareness, and bridge theory to practice. Simulations can also be applied to various approaches to social justice including relationship-building approaches and solidarity-based approaches. However, simulations can be logistically demanding for students and teachers. This presentation will introduce a methodology for simulation teaching and learning based on research on active learning. A case study of a simulation on peacebuilding and community development run at Toyo University in 2017 (herein the 'Simulation') will be presented. The Simulation was a one-day, student-run Disaster Management Community Consultation Workshop that followed a relationship-building model of social justice in which students play either roles of facilitators or participants. The students who play facilitators design and run the workshop. The students playing participants each design and role-play a character during the workshop; their characters are the attendees. The Simulation serves as a focus to introduce students to a range of theoretical and practical skills in areas of peacebuilding such as strategic planning and stakeholder analysis; conflict resolution and relationship building; workshop design; community leadership, group facilitation and community building; active learning methodology; and inter-cultural self-awareness.

Title:

Realizations from a Course on “Rethinking Multiculturalism and Human Rights in Japan”

Abstract:

This presentation will introduce the author’s formative conclusions about Japanese students’ awareness of human rights in general, and about those of the Ainu people in particular, based upon students written comments gathered during implementation of an undergraduate course conducted at Hokkaido University in Spring, 2017 and Spring, 2018, named “Rethinking Multiculturalism and Human Rights in Japan”. The pace and direction in which the content of this student-centered, discussion-heavy course developed was determined for-the-most-part by student comments and questions submitted at the end of each class period. The course was implemented by the author, a scholar and activist working for achievement of Ainu indigenous human rights, as a means to ascertain insights into the sorts of information dissemination that would be impactful in transforming the indigenous rights situation of the Ainu. The comparatively global approach to Ainu rights of first addressing the topic of human rights in general, as well as covering the human rights of other minority groups in Japan (the past two years this has meant the Okinawans/Ryukyuan, resident Koreans, and LGBTQ groups) was adopted in order to contextualize the situation as well as to ameliorate potential criticism toward the author for teaching a course specifically devoted to the Ainu. It was found that the encounter-focused methodology of group discussion with students from all throughout Japan and East Asia, some of whom were themselves members of minoritized groups, as well as a session with an Ainu guest lecturer, combined with the student-participatory approach of sharing student comments and questions with the entire class, were effective in transforming students’ understanding of minority issues in Japan from an understanding of minority problems as being those of individuals (i.e., victim of bullying), to a comprehension of them as being structural or legal issues. Students were thus able to gain new insights into the way in which class, gender, race and ethnicity serve to diversify Japan’s population.

Title:

The Names and Collection of the Shirone Kite Museum: What Strategy?

Abstract:

In Shirone, which is today a part of the south district of the city of Niigata, there is a museum that is officially called in English “Shirone Kite Museum”, while its official name in Japanese is 「しろね大凧と歴史の館」, which literally means “House of the history and of the giant kites of Shirone”. Both names give a different image of the museum to the visitors whether they understand Japanese or not; it, therefore, allows them to have different expectations regarding what they will see inside the museum. But what is really displayed inside this museum, and thus, can we explain the choice of a different name in English and in Japanese?

Blendi Barolli

Niigata University of Management, Japan

Yuri Kaneta

Wataru Nakamura

Title:

Current Situation of International Tourism in Japan: Focusing on the “Tourism-Oriented Country” Process

Abstract:

It is well-known that international tourism contributes to people's livelihood, comfort, relaxation and recreation. Tourism also offers opportunities for multiple exchanges to strengthen the relations between people of different countries and religions, and it contributes to the revitalization of regional economies as well. Related to this, since 2003 Japan has been making efforts to attract a large number of foreign tourists. The first step was the enactment of the “Basic Act for Promoting a Tourism-Oriented Country”, which took effect Jan. 1st, 2007. This legislation was drafted to fully revise the “Basic Tourism Law” of 1963. The Basic Law proved inadequate in view of the 1964 Tokyo Olympic Games and the high-growth economy of the time. The number of foreign tourists during and after the Olympic Games increased but not at the expected levels. The focus of this study is the period from 2003 to the present. First, it will present the situation of tourism in Japan after the post-war period and the efforts made at that time by the government. Second, it will analyze the period from 1963 (enactment of the Basic Tourism Law) to 2007 (enactment of the Basic Act for Promoting a Tourism-Oriented Country). Finally, it will analyze the present situation of tourism in Japan. Despite efforts on the part of government at both the national and local levels, of, NPOs, NGOs, and civil society groups for attracting foreign tourists, many barriers nevertheless remain. Examples include visa issuance, insurance, information in foreign languages, and the old SHIMA-guni (Island country) mentality which sees GAIJIN (Gaikokujin=foreigner) as disturbing the peace of Japan.

Title:

Analysis of Prime Minister Abe's Foreign Policy to the Senkaku/Diaoyu Islands by Role Theory

安倍首相の尖閣諸島に関する政策の役割理論による分析

Abstract:

My paper examines Japanese prime minister Abe Shinzo's perceived roles about the Senkaku/Diaoyu Islands. Successive Japanese governments claim that Japan has effectively controlled the islands but China has recently strengthened its claim over them. Before assuming the office in 2012, Abe repeatedly claimed that he would order official workers be permanently stationed at the islands to show Japan's effective control. However, he has not strengthened the control over the islands since he started his second premiership, leaving the islands untouched. This is mainly because he has to consider neighboring countries and his coalition partner the New Komei Party (NKP). Otherwise, Japan's diplomacy would be much more unstable. In my paper, the word 'the Senkaku Islands' used in speeches, interviews, and remarks on the press by Abe, the NKP's leader, and the US and China's political leaders are analyzed through a lens of role theory to understand what roles they think Japan should play. Role theory was born in sociology but when it is used to analyze state behavior it addresses an actor's self-image and perception of its social position vis-a-vis the effects of the other's position(s) and expectations. Role theory assumes that role or social position is composed by the actor's subjective understanding of the nation's appropriate roles (national role conception or NRC), functions and aims in the international system, and the perception of domestic and foreign expectations. Then, these leaders' national role conception or NRC about Japan's role and the worldview is discussed in connection with Abe's diplomatic concepts 'proactive pacifism' and 'values-oriented diplomacy'. Although there are many analyses focused on Abe's foreign policy, there is not much research on the territorial dispute under the Second Abe administration and thus it has to be explored to clarify the feature of Abe's foreign policy about this topic.

Title:

“Moomin” – the Start of World Masterpiece Theater

世界名作げ貴女はじまた「ムーミン」

Abstract:

In my paper, I discuss the Japanese animated adaptations of Moomin novels, picture books, cartoons as well as other Moomin products geared towards the Japanese market in the context of adaptation, intertextuality and within the concurrent phases of Japanese content industry. These will be studied through the comparison of story world, characters, visual design, ethical questions within this world, and narrative solutions for problems. The comparison is both literal and visual.

Tove Jansson's original novels, and Tove Jansson's and her brother Lars Jansson's Moomin comic strips for Ny Tid 1947 and for London Evening News (1954-59, Lars alone until 1975) have been the base for numerous animated adaptations. They include the two cell animation television animes produced in Japan: Moomin (1969-72) and “New Moomin” aka Shin Moomin, 1972; and during the later period Finnish-Dutch-Japanese co-production Tanoshii Moomin ikka/I Mumindalen of 1990-91. The 1969-70 Moomin, animated at A Production by Otsuka Yasuo, forms the first installation, what was later named as The World Masterpiece Theater (世界明確劇場) program slot for Fuji TV. The concept of the program slot was to bring the best of world children's literature classics for Japanese children in animated form. The series includes masterpieces such as Heidi, Girl of the Alps and Anne of Green Gables. Moomin was influential in proving that all family and girl oriented animations can be popular as well as offer a form for individual animated experimentation. The first Moomin and Shin-Moomin (1972 for Mushi Pro studio) involved important Japanese anime industry professionals, and proved to be influential. In my paper, I will discuss the process that led to the development of Moomin animations in Japan.

Title:

Promoting Social Inclusion through the Production of a Student-produced, English Language History Podcast

学生が制作した英語の歴史のポッドキャストを通じて社会的包含を促進する

Abstract:

One result of the rapid ageing of Japanese society is a dramatic increase in the number of elderly people living alone and/or having little contact with others. In many cases, older people feel they are no longer of value to society, or even a burden on younger generations. This has, in part, given rise to a phenomenon of elderly people also dying alone. It is also the case that many younger Japanese people have little contact with older people, other than family members, and sometimes not even that. Nor do they possess much knowledge or understanding of modern Japanese history. However, these same older citizens have lived full lives and experienced or witnessed profound changes in Japan and the wider world. These experiences represent an opportunity for learning by younger Japanese if they could be made accessible.

This presentation will describe the development of an English language, student-produced, oral-history podcast which focusses on the recollections of events in recent Japanese history which are meaningful to older members of society. The aims of the podcast are to attempt to forge personal connections between members of the community who rarely come into contact with one another; to enhance the sense of self-worth of the participants; deepen the understanding among young Japanese of recent history; to give students meaningful subject matter with which to develop their English language skills.

Title:

“Changes in Japan`s Renewable Energy Policy since 2011: An analysis”.

“2011 年以降の日本の再生可能エネルギー政策の変化”

Abstract:

The paper intends to explore the changes in Japan`s energy policy, post the Fukushima crises, especially looking at the initiatives undertaken to push renewable energy, viz. solar, wind and geo-thermal energy, albeit lately. The energy policy documents released after the Fukushima crises, such as the 2014 “Strategic Energy Plan”, the 2015, “Long-term Energy Strategy and Demand Outlook” and the July 2018, “Fifth Strategic Energy Plan” reaffirms the share of nuclear energy in Japan`s energy mix at least until the end of the next decade. But this seems to be a tall task, since only eight reactors have been restarted until now, and the rest of the reactors, which have applied for re-starts are wrangled in multiple legal cases and adverse public opinion. On the other hand the 2018 policy document also shows Japan`s intention of increasing the share of renewables to 22-24 percent of the energy mix by the end of the next decade. The revised Feed in Tariff system for renewables which came into effect in April 2017, had in fact slowed down the initial push towards renewables. This paper intends to study the developments in the energy scenario from a Historical Institutionalist perspective, to identify the factors which hinders the development of a robust renewable energy sector in Japan, whilst in the other developed countries, the share of renewables in the energy mix has been increasing rapidly in the recent years.