IAJS 国際日本学会
ニュースレター

The International Association for Japan Studies
Newsletter
The 10th Convention of the International Association for Japan Studies

Date: December 13, 2014
Venue: Kyoto Women's University
I am greatly honored and proud to participate with you the distinguished audience in the 10th Anniversary Conference of The international Association for Japan Studies and give this address on this memorable occasion, here at Kyoto Women's University. Our previous conference was held at Waseda University in December last year. We are much delighted to have the opportunity to hold the conference in Kyoto again. Actually we feel as if we just returned to the second home place. Kyoto remains the cultural heart of Japan and Kyoto’ tradition of humanities is still alive. And also, as you remember well, Kyoto was highly recommended this year as the best residential place in the world for people to spend an ideal life. Kyoto Women’s University is also the place where we had almost forty talks in a day for the first time since the establishment of IAJS. Anyway, I am deeply grateful again for the heart-felt contributions of Professor Takashi Hirota and other stuff members of Kyoto Women’s University who helped make today’s conference possible.

As I mentioned before, today’s conference is the 10th Anniversary Conference. However, looking back at the origin of our organization, Kokusai Nihon Bunka Kenkyukai, IAJS’s predecessor, was established 28 years ago by Professor Iijima Takehisa, now an honorary president of the IAJS, with the hope of reducing the communication gap as a serious factor in international conflicts between Japan and other countries. Soon after that time, the reputation of the organization spread slowly but steadily and became more popular firstly with natives in Japan and then gradually with foreign researchers. Monthly conferences were conducted with enthusiasm over one hundred and fifty times. And ten years ago, IAJS was newly set up on a large scale as an extension of its former association, as a result of strenuous efforts by a number of scholars including me and the board members of IAJS. The conferene of IAJS thus started with prospects of future growth. Well begun, half done they say. Since then, IAJS has continued its active role to grow into a national organization with support
from various quarters. IAJS has invited speakers from all corners of Japan and the world to speak on a wide range of topics. We have been greatly impressed by the dynamic and knowledgeable speakers, by the varied and interesting topics as well as by the lively discussions. And lecturers at our conference today will no doubt captivate us with their fascinating ideas, which will be followed up with thought-provoking discussions. Sharing in the insightful and intriguing thoughts of this outstanding array of scholars should prove a very enriching experience for us all. I hope a strong desire will spring out of today’s conference for future interdisciplinary cross-cultural research in the area of Japan studies.

By the way, as I mentioned at the previous conference, those who pursue literature and arts are now unfortunately hard to find in most universities. Such people are rare and even strange, the result of personal pursuits and quests with a text and a test done and forgotten. Of course, literature and arts have never been really uppermost on any government agenda. Literature and arts in general come under a good cause and are likely to benefit us somehow as we would perhaps from lottery money. Literature may looks archaic but, rather because of this reason, we are finding that even in the age of Internet and electronic communications, there are still a larger number of people in our conference with a hand-held pen and marker. Despite this literary climate, our conference is to provide a forum for presentations and exchange of academically useful research and information on Japanese literature and arts as well as social science and other subjects, and to provide an opportunity to create and maintain personal relationships between participants.

And in order to promote this academic situation further, the board members of IAJS intend to issue The Journal of IAJS from next year. I am sure this journal would also bring members of IAJS great research benefits. So, as we have distributed ‘The guidelines for Submission’, if you have any questions about this, please ask the board members of IAJS later during the intermission, or during the general meeting or at the party. Chairs for presentations today are board members of IAJS. So, please don’t hesitate to ask them about it. And even if today’s presenters do not submit their paper to The Journal of IAJS, they will be able to contribute a summary of their presentation to The News Letter of IAJS as usual.

I feel proud to let you know that the issue of The Journal of IAJS would be an important chapter in the history of IAJS whereby we seek to foster the particular interests and ambitions of participants and cooperation among them to produce more meaningful plans for IAJS’s future research.
Lastly, I would like to thank all the participants for their interest and efforts in helping us make this conference possible, especially those who have traveled a great distance and taken valuable time from their very busy schedules to attend the conference. And I would like to express my thanks to the committee members of IAJS for their strong support and cooperation in organizing and conducting this conference.
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Research Reports Session I:
Literature, Art and Culture
Introduction

The monument in Setuu Kameyama’s memory (known as Kameyama Unpei) was erected by his followers in Shirahama, Hyogo Prefecture, in 1915, 16 years after Unpei’s death. The inscription was written in classical Chinese. It is 100 years since then and the times have changed. It seems that no one is visiting the monument nowadays. It is partly because the inscription written in Chinese is too difficult to read and people have forgotten about him due to rapid changes in society. Isn’t Setuu Kameyama Unpei worth remembering? In this paper, we examine Kameyama Unpei’s life, his achievements, and whether or not he is worthy of remembrance. In addition, we examine the inscription itself.

1. Unpei’s Life and His Achievements

1) Study for the public

Kameyama Unpei was born in Himeji in 1822 and passed away in 1899. His family was a stalwart of the Himeji clan and served it for generations. He lost his father at the age of ten. At the age of 22, he lost his only elder brother and became the master of the Kameyama family. Despite these incidents, he continued to study hard and to tend to his mother with filial piety. In the same year, he was awarded a prize (5 Ryou) by the lord of the clan for his devotion. In addition, at the age of 25, he was appointed as an associate professor at the Himeji clan school.

In those days the Tokugawa regime was facing many problems. One of the most serious of them was the nation’s foreign policy. Although Japan was following a policy of national isolation, it was forced little by little to open up the country to foreign influence. There wasn’t a clear vision for the future of Japan’s foreign policy at that time. Japanese opinion was divided into two main camps; one which followed the principle of opening up the country while the other wanted the continued exclusion of foreigners. Therefore the Tokugawa regime asked clans to send capable men to the “Shoheiko” school in Edo in order to educate them to solve the
country’s problems. At the age of 29, Unpei was selected and studied hard there under the tuition of Sato Issai with other elites from various clans. He stayed there for about three years, and worked so hard that he became one of the greatest scholars in Japan. Those who studied with Unpei served Japan in various ways and some of them occupied very important positions in the Meiji government. He kept contact with them throughout his life.

2) Work for the Himeji clan and people

After he returned to Himeji, he was promoted to “Daikansatu” (The important executive who manages domain duties) at the age of 40, in 1861.

In those days, the conflict between the Royalists and the Shogunate party was getting more and more violent in Himeji too. In 1864, the “Katushi no Goku” incident happened in Himeji. More than 70 clan men who were regarded as Royalists were killed or put in prison. When the verdict was announced, Unpei strongly insisted that each should have a different punishment in proportion to his deeds though others insisted that everyone should be killed. It was quite a progressive way of thinking at that time. His idea was accepted. Some lived and worked for the foundation of modern Japan in the Meiji era. Thereafter the Himeji clan was regarded as being the top of the Shogunate party.

In 1867, the Shogunate party restored the reins of government to the Emperor. In 1868 the Himeji clan, which was regarded as an enemy of the Emperor, was attacked by the Okayama Ikeda clan. With the reigning lord having gone to Edo with the last Shogun, Tokugawa Yoshinobu, the chief retainers in Himeji had a very hard time. They discussed and discussed and finally made a painful decision to surrender to the Ikeda clan. Unpei and his colleague negotiated with the Ikeda commander and the attack was halted. The next day, a bloodless surrender took place. Both the retainers and the people in the Himeji clan were saved from bloodshed.

Even after the surrender, the Himeji clan was still regarded as an enemy of the Imperial Court. Unpei and his colleagues made every effort to preserve the name and territory of the Himeji Clan so that their people would not suffer. As a result, they succeeded in protecting the Himeji clan. In his diary, Unpei wrote that he was relieved and delighted to learn of the survival of the clan, both in name and territory, although it was the same day as he lost his position.

He saved many people from violence and confusion. After that he never returned to the world of politics though he was very capable and many of his fellow students in the “Shoheiko” school served in the Meiji government.
3) As a scholar and educator

After he retired, he accepted an offer from the leaders in the Shirahama area. He decided to dedicate the last half of his life to serve as a guardian of Matubara shrine and as a scholar and educator for the generations to follow.

As the guardian, he rendered remarkable service to the development, prosperity, and popularity of the “Nada Fighting Festival.” However, his primary talent lay in education.

He started the “Kugyousya” school to instruct the young. With an increasing number of students, the school became crowded. Therefore the “Kankaikoudo” school was constructed in 1884. There were four doctrines of the “Kankaikoudo” school:

1. A sincere attitude to learning
2. To act for justice
3. To enjoy the world of literature and poetry
4. To serve the country and society

He set great store by the spirit, which he thought was the root of man. He strongly hoped the next generation would be ready to work for the country through difficult times from his experiences. In addition, he encouraged his students to enjoy the world of literature and poetry to free their minds and their imaginations.

Though he was a great scholar, he was very polite to everybody. He lived a humble life. He never wore silk. He gave the money he had to his followers when they had difficulties. His scholarship and temperament endeared him to all. It is said he had 3,000 followers.

They contributed to the foundation of modern Japan in their own fields. One of his senior followers, Yoshida Toyokichi, displayed Unpei’s writing on his wall. He looked at it and braced himself to study hard. So did his son, Yoshida Toyonobu. He grew up and was elected mayor of Himeji city. One of Unpei’s leading followers, Kanai Toshinobu said that he could not thank him enough because he owed Unpei as much as his beloved mother. Okada Shigenari taught at an elementary school in Shirahama and his son Okada Takehiko became a world-famous scholar in Confucianism.

2. The Monument in Setuu Kameyama’s Memory

Unpei passed away in 1899. While he was alive, he told his followers not to memorialize him. However, his followers could not respect his wishes, and decided to erect a monument anyway. They asked for an epitaph from Tokyo University professor, Mishima Chushuu, who was a fellow student of Unpei’s at the “Shoheiko” school. The monument was erected in 1915, 16 years after his death. The devotion of his followers
The spirits of the scenery of nature are wonderful. If the natural scenery does not produce a great man, it lets a great man live within it. Where there is beautiful nature, there is a great man. For example, east of the Kamo River was a place of great natural beauty, and Ishikawa Jouzan lived there. He never entered the service of any clan and kept his integrity unsullied. The ripples of Lake Biwa were blue as far as one could see, and Nakae Toju lived there. His virtue instructed people, and they called him Saint Oumi. Setuu in Harima was like them. His name was Yoshikazu, and in addition, another of his names was Yoshiyuki. His pen name was Setuu.

The Kameyama Family was a stalwart of the Himeji clan and served it for generations. During the Kaei Era, he went to Shoheiko school and mastered the doctrines of Chu-tzu. However, he did not stick to them. After he completed his studies, he returned to the Himeji clan. Thereafter he was promoted from Jidoku to Daikansatu. He received a fief of 170 koku. Afterwards, he was involved in the great upheaval in the last days of the Tokugawa regime. He worked very hard for the survival of the Himeji clan, and indeed, for the people of Himeji themselves. His deeds were of great merit and worthy of remembrance.

The Meiji Restoration made him give up his intentions to serve the government. He became a guardian of Matsubara shrine. Near the shrine, he started the “Kankaikoudou” school and instructed the generations to follow. Many people came to study from everywhere, near and far. His temperament by nature was of filial devotion toward his parents, fraternal love, and being respectful and polite to others. Love and don’t despise. His teaching was followed by his deeds of virtue. Consequently people were influenced by him as they caught on, and they called him Saint Harima.

The Kankaikoudou school belonged to Shirahama-mura village in Shikama county. The whole neighborhood was covered with white sand and green pine trees. Across hazy waves, large and small islands were visible. Ships under sail were coming and going. Fishermen’s songs were sung and seagulls flew. The scene was like a painting. When he was free, he enjoyed taking a walk, whilst reciting poems from memory with young people and children.
After some thirty years passed, he became sick and died at the age of 78. On his Tomb in Mt. Juishouzan, there are many writings written about his career, family tree, and his wife and children in detail. Therefore I won’t write about them now.

Ah! He decided not to serve the New government and kept his integrity intact. He led people by deeds of virtue. They called him Saint Harima. He can be said to be a Jouzan or a Touju of recent times. Recently, his followers celebrated his revered memory and had a meeting. They decided to erect a monument in order to make his achievements immortal and asked me to provide an inscription. The inscription reads:

His integrity is firmer than pine trees
His mind is purer than white sands
He did not acquire virtue naturally
We shall miss him forever
In the morning we respectfully vow to take the lessons he left for us
In the evening we faithfully keep the agreements he left for us
His teaching shall never die
His memory lives on

Written by doctor of literature, Tuyoshi Mishima, at the age of 85

Calligraphed respectfully by Gosou Tooru Yukawa in December, Taishou 4 (1914)

3. Conclusion

Unpei was a great administrator, scholar and educator. He lived for the public all through his life.

In difficult times, he used his learning and cultivated wisdom to serve the Himeji clan and people. When the Ikeda clan attacked Himeji, he saved lots of stalwarts and people from violence and dreadful situation by bloodless surrender, which was a very difficult decision to make at that time. In his later days, he devoted himself to education and mentored talented people who served the nation in their own fields. His followers celebrated his revered memory, and elected the monument in Setuu Kameyama’s memory in order to make his achievements immortal after 16 years after his death. As epitaph says, he was a man of virtue. We can learn a lot from his way of living . .
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From Text to Text. Rewriting the Father-Daughter Plot in Kurahashi Yumiko’s “The Long Passage of Dreams”

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When in 1967 Kurahashi Yumiko came back to Japan, after one year spent in the University of Iowa’s creative-writing program, a new phase of her literary career started. As the author herself pointed out, she started to read the Greek tragedies and to see Noh plays, both of which became a new source of inspiration and new material for her pastiche. She also started depicting new relationships within the family, focusing on the father, his love for the daughter and its repression. As a result, Kurahashi mixed elements from the Greek tragedy and Noh tradition, creating masterpieces of intertextuality like “The Long Passage of Dreams” (Nagai yumeji). A great number of works by Kurahashi Yumiko can be read as a rewriting of Greek tragedies and myth. In some works this relation is made clear by quotations more or less direct from Sophocles and Eurypides's tragedies, in others the reader has to read through the text in search of a hint. For instance, “The Long Passage of Dreams” is not a direct rewriting of Oedipus at Colonus, but it is clearly written around references from Sophocles’s tragedy on one hand, and Noh plays on the other.

The aim of this paper is to read “The Long Passage of Dreams” as a Model Reader. According to Umberto Eco, a text can be seen as a sign, and in order to interpret a text (alias in order to get to the object of the sign) the reader has to look for the interpretants, that is the equivalent signs (or texts) the first sign creates in his mind. Eco, quoting Pierce, has said that “the sign stands for something, its object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representation”. In this paper I am going to use the “family relationship”, especially the one between father and daughter, as the ground in order to search for the interpretants of “The Long Passage of Dreams”. First, I am going to analyze the links between “The Long Passage of Dreams”, Oedipus at Colonus and Noh plays quoted or mentioned in Kurahashi’s text, what I call the “interpretants within the text”. Then, again through the keyword “family relationships”, I will look for the “interpretants outside the text”, highlighting the links between “The Long Passage of Dreams”, “To Die at the Estuary” (Kakō ni shisu), and “The Little Girl with the Silver Hair” (Shiroi kami no dōjo).

Intertextuality is not new in Kurahashi’s work, but while in her
earlier works she always made clear the relation between her works and those by Camus, Kafka and Sartre, in “The Long Passage of Dreams”, and in her Anti-tragedies as well, she chose to use the Greek tragedy and Noh plays. About the use of Noh in this novella, according to Atsuko Sakaki, Noh functions not only as the source of motifs in “The Long Passage of Dreams”, and references and allusions to Noh pieces are used in order to create a pastiche of pastiche. In this paper I discuss the use of the Greek tragedy in “The Long Passage of Dreams”, arguing that Kurahashi Yumiko has made a conscious re-writing of the master plot of the father-daughter story.

At the beginning of “The Long Passage of Dreams” Mariko, told that her father Keisaku is going to die soon, has just come back to Japan from the US. As I mentioned before, the novella has a dialogic structure, and father and daughter takes turn to provide viewpoints. Keisaku, as a consequence of being in a coma, cannot talk, thus his sections are constituted by his dreams, where he and Mariko, and at times his wife Fusa, talk with each other.

In her earlier works, Kurahashi used to depict an authoritative father, representative of the patriarchal society. However, in “The Long Passage of Dreams” we can see a much more complex father. Keisaku consciously wants Mariko to live her life as she wants, but, at the same time, he has an ambivalent desire toward her, which becomes manifest in his dreams. Within the patriarchal society the father is the one who controls the exchange of the women in order to acquire kin-group benefits. To Keisaku, who is aware of his role as a father, this exchange takes the form of abduction. Moreover, by referring to the Oedipus at Colonus, Keisaku tries to compel Mariko in Antigone’s role, that is the motherly daughter who looks after the father until his death. However, at the same time, by quoting the Noh play Kagekiyo, Keisaku tries to perform the role of the benevolent father, who doesn’t force the daughter in the nursing role. In other words, Keisaku cannot get rid of his obsessive desire toward the daughter, and the dreams reveal his ambivalent attitude.

Furthermore, Keisaku tries to exercise control over his daughter by the use of words, alias the Logos. Keisaku wrote down in his diary the dream about Mariko, amazingly enough in the form of a vagina, being born in an egg and abducted by a bird. He used to put the diary in his bookshelf, but he sometimes forgot it open on the table, and he believes Mariko read it, and thus changed her attitude toward the father, looking at him with “the kind of vision a woman who loves and who knows she is loved in return directs at her lover”. Keisaku believes that Mariko, having read his diary, traced the beginning of her existence to that dream, and thought about Keisaku as the only one who had borne her. However, this is nothing more than Keisaku’s representation of the father-daughter relationship, it is only another way to express his repressed desire of the daughter. Moreover, while in the dream world Keisaku has still the power of words, in the real
world he cannot talk, losing not only the chance to exercise control over the
daughter, but his status as member of the family and the society overall. As
Atsuko Sakaki has pointed out, by losing the capacity to use words, Keisaku
has become nothing more than an object of observation.

It is worth underlining that it is Fusa, the mother, who makes
clear Keisaku’s loss of authority. In addition, it is because of the reinforced
relationship with the mother that Mariko can free herself from the pseudo-
incestual relationship with the father and from Antigone’s role. In the
end of the novella, by alluding to a marriage with her fiancé Takatsu, she
chooses to walk the same road as Fusa, that is, she decides to enter the
world of Logos here represented by her fiancé and her mother. However, on
the other hand, she keeps listening to Keisaku’s voice even after his death,
maintaining communication with the father.

On the other hand, the end of Keisaku’s long passage of dreams
concurs with his death. Sakaki has argued that he “passes through the
stage of disorderly illusions, not en route to a state of logocentric order,
but to a state of emptiness, of non-signification”. I argue that the end of
Keisaku’s long passage of dreams is also the end of his role as a father
within the patriarchal culture. In his last dream Keisaku quotes the noh play
Tamakazura. Keisaku, like Tamakazura, turns away obsession, casts off the
attachment to the flesh and thus reaches enlightenment. It is probably not
by chance that the word for enlightenment in Japanese (keihatsu) has the
same character as the name of Keisaku. At the same time, by casting off the
attachment to the secular world, Keisaku is able to detach himself from the
traditional role of the father within the patriarchal society. In his last dream
Keisaku dreams about leaving for a trip, but this time neither Mariko nor
Fusa appear. Keisaku realizes that in his last trip he has to be alone, in other
words he has eventually turned away the obsession for the daughter/mother
and freed himself from the role of the father fixed in the master discourse of
the father-daughter plot.

Kurahashi quoted again Oedipus at Colonus when she wrote
“To Dye at the Estuary” in 1970. As in “The Long Passage of Dreams”, the
author has focused on the father-daughter relationship: the protagonist,
Takayanagi, leaves for a trip with Asako, officially his daughter but actually
his granddaughter. In Takayanagi’s family incestuous relationships recurred,
and Takayanagi himself slept with his step-mother. Takayanagi is sexually
attracted by Asako, who, after having read his diary, tries to seduce him.
However Takayanagi eludes the repetition of the incestual relationship and
is finally able to free himself from the role of the father as it is fixed in the
master discourse of the father-daughter plot. Like Keisaku, also Takayanagi
tried to exercise control on his family by the use of words, alias the Logos.
By throwing the diary in the sea, he deviates from the Law of the Father and
frees himself from the role of the father as fixed in the myth, i.e. the master
discourse of the father-daughter plot. It is interesting to note that in “To Dye at the Estuary” it is not the daughter, but the father who struggles to detach himself from the traditional gender roles. As Lynda Boose has said, “the greatest menace to patriarchy would be the threat of fathers rebelling against the archetype they inherited”: exactly what Kurahashi created in “To Dye at the Estuary”.

On the other hand, “The Long Passage of Dreams” is linked to the third of Kurahashi’s “Anti-tragedies”, “The Little Girl with the Silver Hair”, a connection revealed by the use of Noh masks and quotes from Medea’s myth.

In “The Long Passage of Dreams”, through quotations from Kayoi Komachi, Kanawa and Kurozuka, Fusa is associated with “Kijo”, the female demon mask, especially with “Shinja” and “Hashihime”, which represent a jealous female demon in search of vengeance. On the other hand, Mariko and Masayo, Mariko’s younger sister, are associated respectively with “Rojo” and “Ko-omote”. Masayo, with a chubby face, underlines how Mariko’s thin face has been becoming similar to Fusa’s. The contrast between the two sisters is reflected in the opposition between the “Ko-omote” mask, representing a young girl, and “Rojo”, the old woman. However, as Akiko Baba has pointed out, “Ko-omote” and “Kijo” are different sides of the same coin. We can thus argue that Masayo, Mariko and Fusa represent three different stages in women’s life. Mariko’s face, the “Rojo”, has started resembling her mother’s, and, as Keisaku has realized, she will eventually turn into a demon like Fusa. However we can imagine that also Masayo, who seems to be detached from the relationship between Mariko and Fusa, will eventually turn into an old woman and then into a demon. Thus we can argue that in “The Long Passage of Dreams”, through the use of Noh masks, Kurahashi depicted the process which leads the daughter to look like the mother, the acceptance of this resemblance by the daughter, and a mother-daughter relationship which contrasts the master discourse of the father-daughter plot.

Furthermore, through quotations from Medea’s myth and the depiction of Fusa as a jealous demon in search of vengeance, we can link “The Long Passage of Dreams” to “The Little Girl with the Silver Hair”, and find a further stage in a woman’s life and in the mother-daughter relationship. The protagonist of this “anti-tragedy”, Misao, like Medea, was betrayed by the man she loved and took revenge by killing their own children and his new wife. However, Misao has been able to overcome the status of demon and has become a yamanba, a witch who lives in the mountains. Since she is a mother who killed her own children, we could guess that the mother-daughter relationship cannot exist at all in this novella. However, in “The Little Girl with the Silver Hair” we can see the third pattern Sakaki Atsuko has pointed out in Kurahashi’s works, i.e. a relationship based not on the blood, but on the respect the daughter has for the woman she chooses as a
substitute for the real mother. The daughter of the owners of the inn where the male protagonist of the novella is staying is not related by blood with Misao. However she feels much more connected with Misao than with her real mother, and Misao becomes to her “a mother who instead of controlling the daughter, accepts her, encourages and guides her”. Sakaki Atsuko has argued that in “The Bridge of Dreams” (1971) and “Symposium” (1985) the attachment among women and the praise of matriarchy are depicted. In “The Little Girl with the Silver Hair” we can see the first sign of these new family relationships within Kurahashi’s literature.
The German experience of Mori Ōgai: nightlife, dancing... and scientific research

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There are many studies and researches related to the life and the literary works of Mori Rintarō, in art Mori Ōgai, while little attention was paid to what were his studies in the medical field and his commitment in the attempt to improve the sanitary conditions of his country\(^1\).

In this paper I will focus on the medical studies conducted by Ōgai in Germany and his scientific production in German in the medical and hygienic-sanitary field during his stay in Germany between 1884 and 1888.

The influence of the European culture, which permeated strongly his study years in Tōkyō, and the contact with foreign teachers, increased significantly his desire to visit Europe. The possibility to travel abroad arrived thanks to the Army, that he joined on December 16, 1881, as a lieutenant medical officer starting to work at the military hospital of Tōkyō.

The information on the activities of Ōgai during the period from December 1881 to August 1884, when he left Japan for Germany, are scarce. Initially he worked at the military hospital of Tōkyō, later, in May 1882, he was transferred to the Office of Medical Affairs of the Ministry of War with a mandate to conduct researches and write a report on the hygienic system of the Prussian Army.

In the diary on the journey in Europe, the Kōsei Nikki («Diary of a Journey to the West»), Ōgai writes:

«August 23, 1884. I left Tokyo [...] On June 17, I received orders to go to Germany, to study hygiene and conduct researches on the military administration of the Army. [...] I wanted to go to the West since when I’ve graduated. Modern medicine was born in the West.»\(^2\)

So in 1884 he received a scholarship from the Government to

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study public health in a certain number of German laboratories. Four years
he will spend in Germany, from 1884 to 1888, that will be important also for
the development of his Western intellectual component.

To obtain the definitive permission from the Army and a salary
from the government, Ōgai expressed the desire to «specialize in hygiene»,
highlighting that «there were no experts in this discipline in Japan».³

On August 24, Ōgai leaves Japan with other Japanese students, to
arrive in Berlin on 11 October, after stays in Marseille and Paris.

During the first days of his stay in Berlin he had the opportunity
to meet two Japanese. The first, Hashimoto Tsunatsune, Head of the
Japanese military medical unit, gave Ōgai some tips on how to conduct his
studies and his researches, especially inviting him to be «a keen observer»:

«You have two great responsibilities towards our government:
studying hygiene and gather information about the organization of
the Medical Corps of the German Army. You won’t be able to learn
all these if you are not a keen observer. [...] You have to concentrate
on hygiene.»⁴

The day after, on October 13, 1884, Ōgai met the Minister of
Foreign Affairs of Japan in Berlin, Aoki Shuzō, who emphasized the great
responsibility of the young doctor in his field of study.

The government itself gave him a series of «appointments» with
the top experts in the field: Franz Hoffmann, Professor of Hygiene and
Director of the Institute of Hygiene at the University of Leipzig from 1878;
Max Joseph von Pettenkofer, Professor of Applied Chemistry and Hygiene
at the University of Munich, famous for his researches in the field of public
hygiene and nutrition; and Robert Koch, counselor of the Government at
the Department of Health in Berlin, founder of the modern bacteriology
and famous for his pioneering works in the field of tuberculosis (1882) and
cholera (1884). Furthermore, after starting to conduct the researches at
the Laboratory of Hoffmann, he also became a friend of Wilhelm Roth,
Commander of the Medical Corps of the Saxon Army and Professor of Public
Health at the Polytechnic Institute of Dresden.

Therefore, the aim of Ōgai was to be able to find some sort of
balance between tradition and scientific discovery, in order to respect both
the canons of the modern researches and the traditions of a population.⁵

³ MORI Ōgai, Doitsu nikki, in Mori Ōgai shū, vol. II, (Gendai Nihon Bungaku Zenshū, 55), Tōkyō,
Chikuma Shobō, 1956, p. 356.
⁵ Donald H. SHIVELY, «The Japanization of Middle Meiji», in Tradition and Modernization in
In two articles published by Ōgai in German scientific journals (one on Japanese military diet and one on the Japanese homes), as we will see, he will express a deep opposition to the mere imitation of Western practices.6

Arrived in Leipzig, where he will stay from October 22, 1884 to October 11, 1885, he immediately began to work at the University under the guidance of Hoffmann, specializing in the study of human metabolism. At this period, goes back also his meeting with Roth, who would later become his friend and invited him to work at his own laboratory of the Polytechnic Institute of Dresden.

While working in the laboratory of Hoffmann in Leipzig, Ōgai wrote what will be the main paper of this period, the Über die Kost der japanischen Soldaten («On the diet of the Japanese soldiers»). The article, carried out between February and October, 1885, was written in German and published in October 1886 in the journal Archiv für Hygiene.7 A summary will appear later in the journal Rikugun Gun'i Gakkai Zasshi. In this essay he defended the Japanese diet from accusations of being responsible for the high incidence of beriberi in the Army and in the Japanese Navy and he opposed to the proposal to introduce a Western-style diet.

The question as to whether Japan had to aim or not to a complete transition to the Western diet was an important topic of debate and confrontation at the time, as we will see it later in the details, in the first place it concerns the armed forces where there was a desperate attempt to block the incidence of beriberi. The Navy had success in passing, despite the many obstacles, to a full Western diet, which meant not only more meat but also the substitution of rice with barley or wheat. Ōgai continued, however, to believe that the diet was not the cause of the disease, and for this reason his article will be more like a defense of the traditional Japanese diet based on rice.

He believed, in fact, that barley had indeed a higher protein content, but rice had minor digestive problems.

In his article Ōgai based his conclusions on specific data concerning the diet of Japanese soldiers obtained from military sources, compared with his information and Western statistics based on the results of the latest nutritional researches to which he had easy access in the laboratory of Hoffmann. His study convinced him that with a few changes, always respecting the traditional Japanese food, the Japanese diet would

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satisfy the nutritional requirements determined by the Western medical science.

The fact is that Ōgai was convinced that the Japanese diet wasn’t better than that of Europe, with its high content of animal protein, but that it was more appropriate and practical for the Japanese. His statistical data showed that to support 200,000 men of the Army with a European type diet that had at least 208 g of meat per day would be necessary to slaughter the livestock of the entire Japan.8

So, through the analysis of the statistics relating to the Japanese diet and comparing the scientific data, Ōgai concluded that a change in the Japanese diet, and the compensation of its nutritional deficiencies, could be obtained through a combined Western-Japan approach according to the latest scientific knowledge, but ensuring the political and economic independence of Japan.9

Ōgai will return several times on the issue of the diet of the Japanese soldiers and on the problem of the incidence of beriberi.

On the other hand, about the problem of beriberi it is interesting to outline the main events, in the context of the researches on this disease, that led Ōgai, and the high military command of the Army, to admit mistakes about to the solution of the problem, and to highlight what will be the conflict, concerning the care of the disease, between the Japanese Army and the Navy represented in this field by Takaki Kanehiro (1848-1920), one of the young doctors recruited in the new Japanese Navy in 1870. After joining in the high command of the Japanese Navy in 1882, he focused his attention on the problem of the high incidence of beriberi in their Corps.10

In 1882 and in 1883, Takaki conducted two experiments on two Japanese ships, the ship-school Ryūjo and the ship-school Tsukuba. The first, with 376 men on board, reached Honolulu with 169 men suffering from beriberi including 25 deaths. The Tsukuba, set sail in 1883, and it did the same route of the Ryūjo, but this time for the men on board was adopted a Western-style diet.

These experiments allowed to Takaki proving the theory that beriberi was linked to a dietary deficiency. In 1884, however, the Navy officially introduced the new diet based on the researches of Takaki. The result was a noticeable decline, almost total, of the cases of beriberi.11

9 MORI Ōgai, «Japanische Soldantenkost vom Voit’schen Standpunkte», Ōgai zenshū, cit., p. 58 ss.
Mori Ōgai was the counterpart of the Army to Takaki, and for years he continued to argue that *beriberi* was not tied to a nutritional deficiency, but a bacterium, influencing the choices of the Army through the role he covered.

Only after the high number of victims due to the *beriberi* during the Russian-Japanese War, the high military command, at this point, ordered to increase the rations of meat and to add barley to the rations of rice.

Returning to the work done by Ōgai at the Laboratory of Hoffmann in 1885, in this period was written also the essay *Ethnographisch-hygienische Studie über Wohnhäuser in Japan* («Hygienic ethnographic study on the Homes in Japan»), not published until 1888.12

This paper presented a detailed description of the Japanese homes, their construction, the materials used, the air circulation, the brightness, heating, water drainage, especially criticizing the various attempts to introduce in Japan the Western architectural techniques.

But Ōgai was, however, more concerned about the improvement of standards of the public hygiene rather than about the aesthetics of the homes. In fact, he argued that public health would be improved evidently through changes in the sewer system of the city, the creation of a drainage system below the traditional Japanese houses, through the creation of new water systems, better cleaning of the homes and a constant removal of waste, rather than through new methods of construction of buildings.

Ōgai left Leipzig for Dresden on 11 October 1885 on the invitation of Wilhelm Roth. Arriving in Dresden, he began to work immediately under the supervision of the latter at the local Polytechnic Institute.

The *Doitsu Nikki* also gives us information about the studies of public hygiene conducted in Dresden. In early November, he visited the prison of the city to observe the sanitary conditions in which the prisoners lived. A week later he went to the hospital and in early December he visited the pipelines.13

On March 7, 1886 Ōgai leaves for Munich. In this city he will stay for a little more than a year, moving then to Berlin on April 15, 1887, where he will study and conduct researches under the guidance of Max von Pettenkofer, considered at the time the most important German bacteriologist, founder of the experimental hygiene.

In this laboratory Ōgai made his first real scientific experiments. The results of the research, which focused mainly on the diuretics effects of beer and the toxicity found in wheat gone bad, will be published later in


In the first essay Ōgai conducts researches on the diuretic effects of beer. In the second essay, however, he provides us with a series of news on the toxicity of the seeds of *Agrostemma githago* which happens to be one of the most common and widespread plants that infest cereal cultivations, often causing the ruin of most of the harvest.

On April 16, 1887 Ōgai leaves Munich for Berlin, where he began the last phase of his stay and study in Germany. In this period, with regard to his scientific activities, Ōgai, under the guidance of Robert Koch, began his researches at the Hygienisches Institut of the University of Berlin.

At the laboratory of Koch, Ōgai also had the opportunity to get in touch with Kitasato Shibasaburō, perhaps the most successful student of Koch in this period.\(^\text{15}\)

Important moment of study was the visit made by Ōgai, accompanied by Koch and Kitasato, at the aqueduct of Berlin. The results of his work will be published in 1888 in *Zeitschrift für Hygiene* in an article entitled *Über pathogene Bacterien im Canalwasser* («On pathogenic bacteria in the water pipes»).\(^\text{16}\)

On July 5, 1888, at the age of twenty-six, Ōgai, with Ishiguro, left Germany to return to the homeland, while maintaining a beautiful memory of the Germany that had everything he needed intellectually, scientifically and culturally, initiating a very difficult period of his life, which will see him at the center of numerous controversies, which even risked compromising his military career.


The origin of western philosophy, platonc geometry and postmodern Japanese architecture

Postmodernism is an artistic, cultural and philosophical movement which, starting from the ‘70s, interprets modernity as an age that has already ended.

The word appears for the first time in 1934 in the essay “Antología de la poesía española e hispano americana”, written by the spanish Federico de Onís, which talks about the latino-american poetry and most of all about the American cultural production.

In Architecture, in 1966, Robert Venturi (American architect and theorist), publishes Complexity and Contradiction in Architecture and complains of repulsion towards the repetitive forms of modern architecture and a contamination of the Pop Art language with the classic architectural repertory. In the field of Philosophy, in 1979, Jean Francois Lyotard publishes The Postmodern Condition.

On the 15th of July 1972, Pruitt Igoe, a Saint Louis quarter, is demolished. Pruitt-Igoe was a big residential complex, made up of 33 blocks, projected by Minoru Yamasaki and built in 1955. Right away, the living conditions of the quarter began to decay. The high presence of criminality provoked a media reaction in America. Consequently, in between 1972 and 1974, was demolished by the American federal government.

The Pruitt-Igoe failure, has provoked an intense debate on the rules of public residential building. This Pruitt-Igoe story has been one of the first demolitions of modern architecture building and it has been defined by the architecture historian Charles Jencks as: “the day in which modern architecture died”.

In the essay The Postmodern Condition, Lyotard said: “We can consider as postmodern the incredulity against metanarratives”. The metanarrative Lyotard talks about, in particular, the Enlightenment and the Idealism. These, by legitimating the modern age allowed the West to describe itself as a society free from any moral or theological dependence. During the last century, after a situation of predicament in the metaphysics we reached a postmodern age.

Two of these points that, according to Lyotard, show this change:

1. The metanarratives that had the function of legitimating institutions (such as the university), political and social systems,
legislations, ethical practices and way of thinking are now obsolete.

2. The society that comes from these doesn’t rely anymore on a Newtonian Anthropology but on a Pragmatics of Linguistic Particles, called even pun.

In order to explain what Lyotard means with “ends of metanarratives, puns and Newtonian anthropology”, we must go back to the origins of philosophy and the western science, to Plato and the concept of MIMESIS: “things imitate ideas”, and, above all, to the concept of METTESI: “things take parts in the ideas”.

According to Plato the perceivable reality –the world of the perceived phenomena– can be understood only because in it it’s reflected the world of ideas, of that perfect realities that hold the real being of what appears. Now we must make a reference to the first pun in human history, that is geometry. Geometry relates the phenomenal space-time with the ideal space-time. This means, according to Plato, that on one hand we have the intuitive or empiric space of the apparently real phenomena, while on the other hand we have the ideal space, that’s to say that perfect reality holding the real being of what appears.

Later on, when the western world was even more imbued with Platonism, Galileo argued: “World is written with mathematical words”; and this idea, that will be later appraised by Newton, is the metaphysical guarantee of the legitimacy of the application of the mathematics on the experience.

To sum up, according to platonic philosophy, but also to the Enlightenment and the Idealism, knowledge is the knowledge of ideas. However, ideas are the true nucleus of being and reveal what is true in a phenomenon. What follows is that the problem on the application of an ideal model to the phenomenal reality is solved with a double acknowledgement: on one hand the relationship between the phenomenon and the idea as a link prior to the knowledge itself; on the other hand explains the variance between the phenomenon and its ideal as if it were an irrelevant difference.

The idea is the phenomenon truth, and what it follows is that what in the phenomenon is irreducible to the idea must be interpreted as a negligible event.

Why geometry could be defined a pun? From an intuitive point of view it’s not fixed by a group of clearly defined or linguistically formulated qualities but it’s included in the boundaries of a typicality. For example we don’t perceive the shape of a bush always the same even if day by day some of its branches crack or its leaves grow. A table is a plain surface, but the little straight lines we leave on its surface don’t change its intuitive shape: even in this case, the perceived shape swings on a field of typicality, and it’s not anchored to a fixed group of determinations.

So, when we say that a table is a perfect support base we don’t
mean to say that its surface is perfectly plain; perfection, in fact, doesn’t affect the shape itself, but its appropriateness to a purpose.

The shape of a tool adapts to a purpose, and the technique of construction projects the needs of the praxis to real tool. This is the first step towards the definition of a shape. The shape of a table becomes the purpose of a shared praxis that on one hand gives to the object an inner measure, and on the other hand by proposing a technique of construction puts the shape of the object in a practical possible completion.

This practically possible completion drives us to the goal of an ideally possible completion. The praxis of the completion guides the shape to a limit not determined by a concrete praxis, but by the idea of a possible praxis. Names were born like a: straight, flat, triangle, and wheel. These names denoting ideal objects. The vagueness of the intuitive forms counterpoint the absolute identity with themselves of geometric shapes, their be exactly determined. And here comes in the language, because at this point it becomes possible a first operation of linguistic transposition of intuitive form: now that the form appears to us as the ideal limit related to operational practices rigidly determined in his footsteps, it becomes possible to secure linguistically, and to say that the properties of the shape area running within themselves.

Metanarratives produced mythologies of progress and of the revolutionary transformation of the society, and in general of the great common framework in which, in the modern age, a unique sense of reality has been pursued.

After the Metanarratives failure, they have been replaced with other systems and ideas that are efficient in partial contexts, but that can’t be put together in a systematic vision or a shared theory.

We have decided, among various cultural phenomena, to analyze architecture because it has managed to express the postmodern cultural display. In Architecture with the word Modern Movement is indicated by a group of architects who pursued a non decorative aesthetic.

The Modern Movement was based only on the platonic solid geometry from whose combination had taken all its figurative repertory. The Modern Movement, trusted so much the technology progress and rationalism that they considered decoration as something redundant. In the early 20th century Modernism was born and it grows through two World Wars and it’s called also International Style. the Movement manifests itself in the international congress of architecture called CIAM (from 1928 to 1959), that gave common directions.

The Modern Movement has been contested with the birth of a group called Team X founded in 1956. After the Team X contestation, also a group of Japanese architects began to contest the modern movement and to pursue an autonomous path by founding the Metabolist Movement.

The origin of the Metabolist Movement can be dated back to the
World Conference on Architecture and Industrial Design held Tokyo in 1960. The movement was born when, due to population explosion of Japan, the need for easy and fast buildings of houses led most of the building companies of the country to the production and assembly of prefabricated elements. The buildings designed by Japanese metabolism architects had to adapt to the ongoing transformation of society: they should be able to change, and they must be hyper-functional design with a high quality standard.

This idea gave birth to the “capsule” of Nakagin Capsule Tower in Tokyo, built in 1972, designed by the architect Kisho Kurokawa. This Nakagin Capsule Tower was made of small rooms (around 140) and equipped with circular windows, washable walls and a cabinet 20 cm deep.

In the world there was a reaction to the monotonous structures of modern architectural style. Simultaneously in Japan and the United States have arisen spontaneous architectural postmodern landscapes. In the architecture of American and Japanese cities emerged a sort of trivialization or popularization of cultural elements of Europe. European architectural styles of the past are put together in various ways.

In Tokyo, you can see houses with architectural styles ranging from Renaissance to Liberty, next to modern buildings, a series of styles disconnected from each other and assembled in a continuous and promiscuous way. The urban disorder in Tokyo was perceived negatively starting from the post war, but the in the 80’s is revalued through various urbanism publications by critics of architecture spoke of the uniqueness of the Japanese city. The study of the Tokyo urbanism has produced a new discipline called “Edogagu”. The planner Kazuo Shinohara has described the beauty of Tokyo as the “beauty of chaos” and “progressive anarchy”. In this statement he talks about how the Japanese city develops according to a lack of meaning that has its own aesthetic vision in which a visual clutter has become a hidden order. There is an opposition of Japanese identity than in the west, and a rejection of organization of western urban space, and adoption of postmodern themes like traditional Japanese traits.

The Japanese metropolis developed apparently without rules, nor historical permanence that bind the intervention of the architect, appears to be a workshop open to all experiments, where everything is permitted, where the individual building can respond to its own logic or affirm its own language without having to face everything that surrounds it.

Japanese architects like Isozaki Arata, who experienced the war and have preserved the memory of a different Japanese city more like the substantiability of European cities, have commented on this step as a kind

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of recycling of rubble. In regard Arata Isozaki said: "During the war many Japanese cities lost all their forms, then they were quickly filled with buildings that looked like from the beginning to ruins without any visual order. Steel and concrete mingled with advertising posters, neon lights and poles of telephone cables. The cities lost their substantiality behind massive aggregations of rocker elements, light, superficial. They began to send their meanings more by semiotic codes than with solid shapes. The city is a state of fluidity. Invisible and virtually simulated by the codes that fill it."²

Other younger, like Toyo Ito, spoke of a simulated city similar to a video game: “The act of creating a work of architecture or, rather, to stage it in a city like Tokyo, is like the game of chess, totally unpredictable. Buildings that arise around a particular site differ in volume, shape, height, material and structure. Also there is no way of knowing when these buildings will be demolished to be replaced by something else. It is also this an endless game. What is then the context that we can consider or hope against an urban setting so ephemeral? We do not need other forms of architecture but to those who, like television images appear and disappear for an event when the event ends. Tokyo no longer requires the stability of formalistic expressions, even less permanence of monuments.”³

The architecture has been able to express better the fragmented post-modern aesthetics. Sociology and philosophy are still struggling to find a personal justification.⁴

Japanese architecture was able to express more than any other state the new postmodern aesthetic trend, both through the works of its architects and through the development of a postmodern landscape.

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² Isozaki Arata, Città e architettura come Rovina, in Casabella 608-609, 1995 January-february, Milano, p. 20
Nanga painter Nakabayashi Shōun (1818-1890) and his *Umiwashi zu* as an allegorical portrait of two ‘triumphant victims’ of political martyrdom: Ōmura Masujirō (1824-1869) and Ōkubo Toshimichi (1830-1878)

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The Chiossone Museum of Genoa owns the Collection of Japanese and Chinese art that Edoardo Chiossone (Genoa 1833 – Tōkyō 1898), a prominent oyatoi gaikokujin お雇い外国人, gathered during his unbroken, over 23-year stay in Japan (1875-1898). An enterprising, open-minded, talented artist and a skilled engraver who had been working in Italy, Germany and UK prior to his coming to Japan, Chiossone was employed by the Ōkurasho Insatsu Kyoku 大蔵所印刷局 from 1875 until 1891. Among the many works collected by Chiossone there is a large, masterful ink painting representing a *Sea Eagle on a rock in the rough sea* (*Umiwashi zu* 海鷲図), which has been part of the Chiossone Museum collections since 1898.¹ The painting was most probably donated to Edoardo Chiossone in about 1878 or 1879 by its author, Nakabayashi Shōun 中林湘雲, under circumstances of special importance, both historically and personally.

This scarcely known, yet very talented Nanga painter,² was born in 1818 as the eldest son of the 11th Miura 三浦 abbot of the Kōryūji 光龍寺 in Hinayataya, in the vicinity of Uramekō village 浦郷村 (Uramichō, Yokosukashi, Miura Province). In his young years, Shōun studied in Edo under Tani Bunchō 谷文晁 (1763-1840) and kept in touch with the local artistic and cultural milieu, which favoured the development of his pictorial talent. While in Edo, Shōun read the treatises on Nanga painting written by Nakabayashi Chikutō 中林竹洞 (1776-1853) and decided to move to Kyōto in 1838, aged 20, to become his disciple. Although no archival information is available on Shōun until 1853-54 and, again, in the years 1869-90, it is


² Nakabayashi Shōun’s biography as well as his work as a painter have remained almost completely unknown until recent years. The present writer has drawn the biographical information on Shōun from two recent articles: Kawano, Michiaki 河野道明. "Nakabayashi Shōun hitsu ‘Shiki Kōsakuzu byōbu’ no kisoteki kentō" 『中林湘雲筆「四季耕作図屏風」の基礎的検討』. *Rekishi to Minzoku 歴史と民俗* 17 (2001): 59-100; Matsuki, Senjin 松木千尋. "Bakumatsu Yokosuka no bunjinga ke Nakabayashi Shōun ni tsuite" 『幕末横須賀の文人画家中林湘雲について』. *Mingu Mansuri 民具マンスリー* 38.2 (2005): 8899-8909.
known that at 36 years of age, around 1854, he married his master’s daughter and, on such occasion, probably took the family surname Nakabayashi. The position as head of the Nakabayashi School was inherited by Shōun when his brother-in-law Chikuken died in April 1867 without descendants. An ardent lover of Chinese calligraphy and a very clever, experienced scholar of Chinese etymology and poetry (kanshi 漢称), Shōun owed his remarkable skills to his master Chikutō as well as to Hirano Gogaku 平野五岳 (1809-1893), abbot of the Sennenji in Hitashi near Nagasaki, under whom Shōun studied in about 1864. At that time a deep friendship was established between Shōun and Ōmura Masujirō 大村益次郎 (1824-1869), the warrior from Chōshū who is regarded as the founder of the modern Japanese Army and one of the most prominent Meiji reformers. Deeply rooted in their common ideology, the brotherhood between the two men was to exert a dramatic influence on Shōun’s subsequent years. When Ōmura was appointed Vice-Minister of War in 1868, Shōun, who was a fervent supporter of the Meiji reforms and modernization, was co-opted as a military consultant. After Ōmura’s assassination in 1869, the program to establish a modern Japanese Army through universal conscription was brought on and accomplished by Ōkubo Toshimichi 大久保利通 (1830-1878). Ōkubo, who had successfully employed the newly organised Japanese Army in the suffocation of the Satsuma Rebellion in August, 1877, was assassinated by six revengeful Satsuma bushi just nine months later, in May 1878. It is most important to notice that Shōun completely vanished from the Nakabayashi family records precisely from 1869, the year of Ōmura’s assassination, until his death in 1890.

5 Shōun’s deep relationships with his two masters, Chikutō and Gogaku, who both loved and practiced Chinese studies, is proved by Shōun’s art name, Chiugaku 冲岳, which is formed by the first character of Chikutō’s gō Chūtan 冲澹 and by the second character -gaku 岳 of the name Gogaku.


5 In September, 1869, Ōmura was attacked and seriously wounded by a band of discontent samurai, and consequently died in Osaka aged 46, on November 5, 1869.


7 In the view of his adversaries, Ōkubo was guilty of the socio-political destitution of the bushi, having enforced the abolition of feudalism and the reform of territory by the Haihan Chiken 廃藩 置県 (1871), prohibited the members of the warrior class to wear the two swords by the Haitōrei 廃刀令 (1876) and promoted the compensation of hereditary stipends with government bonds by the Chitsuroku Shobun 秩禄処分 (1876).

8 After having been politically active during the bakumatsu 幕末 and the Meiji period, Shōun died in 1890 and was buried in an unspecified place around Kameido Tenjin in Tōkyō.
military chain of command, was obliged to lead a clandestine existence until the end of his life. As to the Umiwashi zu painting, it is most important to note that in Chinese traditional iconography the eagle (ying 鷲) is a symbol of strength and, in particular, that “an eagle on a rock in the sea symbolises the hero (ying 英) who fights a lone battle”. Besides being dated to 1878, the year of Ōkubo’s assassination, Shōun’s work is constructed as a visual allegory, that is, as an image bearing a hidden, secret meaning, different from the one openly represented.

The Umiwashi zu painting and its meaning

In a cold, snowy and windy atmosphere, under a pine-branch protruding from a rocky spur, a sea-eagle is perched on a slippery marine rock surrounded by rough waves. The great bird looks deeply unquiet and as if under siege while it patrols the sea surface with its acute, fierce sight. To the upper left side of the painting Shōun has written in elegant calligraphy two Chinese verses followed by his signature and three seals:

[Chinese verses] 雪爪星眸世所稀 摩天専待振毛衣
[Signature and seals] 六十ー翁湘雲中林随
[Seals] 潇雲 片泠心 伯学

“Shōun Nakabayashi, old man aged 61, at the mercy of the waves”

Excerpted from the first half of an ode by Gao Yue 高越, a celebrated Chinese poet of the Tang period, the two verses describe an eagle powerful and majestic, whose claws are as white as snow, whose eyes are gleaming like stars, a powerful flyer which can reach unattainable skies.

Having been written in Western style, the signature “Shōun Nakabayashi” bespeaks the Artist’s modernist ideology. Shōun also says he has done the work at 61 years of age – that is, at the beginning of the second cycle of sixty in his life, corresponding to 1878 – while he found himself “at the mercy of the waves” (manimani 隨). Perfectly equalizing

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9 Matsuki’s article neither clarifies whether Shōun kept his position as military consultant after Ōmura’s death nor says anything about Shōun’s further collaboration with Ōkubo as regard the establishment of the modern Japanese Army.


11 Hakumei 伯明 was the gō of Shōun’s master Nakabayashi Chikutō.

12 Here is the complete text of Gao Yue’s ode from Quan Tangshi 全唐詩 [All the Tang poems], vol. 741, no. 13: 雪爪星眸世所稀 摩天専待振毛衣 唐人莫説張羅網 未肯平原淺草飛. Down through the centuries this mighty lyrical description was often quoted in paintings representing eagles, both in China and Japan.
the image of the eagle clinging to the small rock isolated in the middle of the rough sea, the expression manimani confirms that in 1878 Shōun was living in danger and isolation, a meaning that tragically adds to the Artist’s biography and the interpretation of his painting. Interestingly enough, the seal reading Henreishin 片冷心, “cold indifferent heart”, implies that, notwithstanding his present condition of perilous solitude, Shōun’s heart remains cool and impassive. So, if in the eagle besieged by the waves in the gelid wind storm Shōun represents himself in a situation of isolation and danger, with the Henreishin seal he secretly declares his resilient disregard of peril. Considering Shōun’s ideological and political commitment in favour of modernisation, as well as his previous connection with Ōmura, it seems also very likely that his personal, present tragedy was rooted in the contemporary historical context and, probably, depended on the assassination of Ōkubo Toshimichi, which occurred on May 14, 1878. From the eagle’s image and Gao Yue’s verses transpire, I think, an allusion to Ōmura’s and Ōkubo’s charismatic talent in elaborating, expressing and realizing a wide, lofty political vision. It should be added that Ōkubo was much respected for his exceptional self-control, self-confidence and cool, impassive attitude. All this persuades me that the Henreishin seal may also enclose a synthetic portrait of Ōkubo, if not a skilled cryptography of his personality and style as a statesman. Besides the hermetic and explicit references to Shōun’s, Ōmura’s and Ōkubo’s political experience, the eagle implies a further level of general, impersonal ideological contents: in short, it represents the iconic and symbolic quintessence of Japan as a nation and geo-political entity. The snow-clad pine branch protruding above the eagle confirms such meaning in this peculiar figurative context, suggesting the sense of perpetuity and majesty of the state embodied in the figures of its servants – the minister and the functionary – their integrity, rectitude and resilience as well as their loyalty to the ideals and interests of the nation even in seriously adverse circumstances. Of course, a sinologist like Shōun surely knew the variegated meanings, both metaphorical and symbolic, of the pine as an image of the gentleman, of the civil servant and the statesman in Chinese classical iconography.

A relevant aspect to be taken under consideration concerns the possible circumstances under which this painting, that is so rich in historical, ideological and symbolic contents, became part of the collection of Edoardo Chiossone. Besides being a prominent reference figure both for the contemporaneous art milieu and the politico-administrative establishment, Chiossone was a protagonist of the kindaika 近代化 and actively participated in the strengthening of its aims and scopes. Upon state command, he portrayed not only the Meiji Emperor, but also the foremost
politicians, among whom Ōkubo\textsuperscript{13} and Ōmura\textsuperscript{14} should be mentioned here. We may suppose that Shōun probably received an impression of Ōkubo’s portrait, posthumously engraved by Chiossone in 1879, and decided to reciprocate the Genoese artist’s gift by presenting him the \textit{Umiwashi zu}, an allegory of two triumphant victims of political martyrdom in the Meiji period.

In conclusion: the integrated analysis of the \textit{Umiwashi zu} painting and its historical background has led the present writer to the interpretation of Shōun’s painting as an allegory of Ōmura’s and Ōkubo’s political martyrdom. At the same time, the work bespeaks Shōun’s ideological commitment and political activity in favour of the Meiji Restoration and of modernization, whereas it also reflects his Chinese erudition. While helping us fill the historical gap regarding the Nakabayashi School and Shōun as a Nanga painter and successor of Chikukei, the \textit{Umiwashi zu} painting in the Chiossone Museum constitutes a rediscovered page, rare if not unique, of Meiji history.

\textsuperscript{13} Ōkubo Toshimichi’s portrait is known in two versions, the earlier one executed in the \textit{a conté} technique in 1876, the later one engraved on metal plate in 1879, after the statesman’s death.

\textsuperscript{14} Chiossone produced Ōmura Masujirō’s posthumous portrait, which was probably based on an earlier photograph, around 1882, when the Meiji Government decided to commission a bronze monument to Ōmura to be located in front of Yasukuni Jinja.
Sir Ernest Satow in Japan – 1862-69: Comparing his diary and A Diplomat in Japan

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The two main sources for this paper are The Diaries of Sir Ernest Mason Satow, 1861-1869, ed. Robert Morton & Ian Ruxton, (Kyoto: Eureka Press, 2013) and Satow’s memoir A Diplomat in Japan first published in London by Seeley, Service & Co. in 1921 during the latter part of his retirement. Careful examination of both sources is revealing of how the author changed from a wild and ill-disciplined youth with great intelligence and potential to an efficient and effective consular official by the end of 1869, and finally to a cautious, prim and proper diplomat and scholar of distinction in retirement.

A Diplomat in Japan is justly famous and unrivalled as the most perceptive and informative record written by a foreign observer of the end of the Shogunate (Bakumatsu). It has appeared in many reprints, though the only one faithful to the original pagination is the Oxford Historical Reprint of the late 1960s. It was written in two stages: the first was 1885-87 when Satow was Minister in Bangkok; the second was during the latter part of his retirement (September 1919 – January 1921) at the urging of younger relations.

The diaries are a franker and more immediate account. They are his raw and unprocessed experiences, written as the events happened. Satow called them his ‘journal’ and some of the language has been sanitized in the published memoir. It is in the diaries where we see most clearly how Satow grew up in the Far East.
The Making of a Diplomat in Japan? Ernest Satow in China, January – August 1862

The main source for this paper was the China section of The Diaries of Sir Ernest Mason Satow, 1861-1869, ed. Robert Morton & Ian Ruxton, (Kyoto: Eureka, 2013). In Satow’s published memoir, A Diplomat in Japan, he skipped over the China phase of his time in the Far East, explaining that he was not there long enough to gain any ‘useful knowledge’ of it. However, a careful study of his China diary reveals much about how Satow’s character emerged, and it also paints a valuable picture of Shanghai and Beijing in 1862.

The diaries reveal the development of his scholarly and undiscriminating interest in China and Japan. Only four days after his arrival, he was already writing Chinese in characters, and seven months later, he was studying Manchu, the traditional language of the Imperial Court. His interests were eclectic – he would be as interested in a species of butterfly as in the design of a temple.

At the same time, the diaries show an often contemptuous attitude to the Chinese he encounters. He galloped through crowded streets without any concern for any damage he might be causing and he also vandalized buildings and stole treasures from temples. At first he writes uncomprehendingly of the stupidity of the Chinese, but we do see him gradually start to realise that a lot of the ‘stupidity’ was due to cultural differences and by the time he gets to Japan, he has generally become much more accepting of different ways of doing things. He has also become much more respectful of the locals and of their buildings and property.

He also gives us insights into general Western attitudes towards east Asia at the time – the diaries show how people could be overwhelmed by a place like Beijing and lose their bearings. They also show how people could find a vocation there – as Satow did.
Research Reports Session II:
Culture, Language and Social Science
The meaning of “mukokuseki” in Harajuku subcultures research

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My research is concentrated on Japanese popular culture with a special emphasis on Japanese fashion and music subcultures from Harajuku. The presentation’s aim was to define a term mukokuseki and explain its meaning in the characteristics of Japanese subcultures. I referred to the general definition of the term as well as to the wide range of its occurrence showing different spaces of the phenomenon. Then I presented two ways of understanding mukokuseki what was followed by defining new term takokuseki which develops the understanding of previously mentioned mukokuseki. By analyzing these concepts I described Japanese alternative culture from the perspective of transculturality, which seems to be deeply inscribed in the Japanese culture. Referring to the two possible ways of writing the word takokuseki I characterized Harajuku subcultures from the perspective of multiplicity of existing themes, as well as the possibility of transcultural flows of fantasies and desires. Presented terms provide a starting point for my further Harajuku subcultures research, but also can be usefull in Japanese study in general as well as in in the developing transcultural discourse.

The word mukokuseki is written as 無国籍 where 無 expresses negation, 国 country and 籍 membership what together means the lack of membership or statelessness. The most basic use of the term is a legal context where mukokuseki means the lack of belonging to any specific country. The first time when the term was applied to the cultural phenomena was in the Koichi Iwabuchi’s book ‘Recentering globalization: popular culture and Japanese transnationalism’. Even thought I present it here in reference to Japanese culture it can be used to describe postmodern culture in general.

Iwabuchi used the term to describe the phenomenon of Japanese cultural and electronic products which popularity is the effect of their cultural vaqueness and the lack of clear country belonging. According to Iwabuchi the final products are culturally odourless. The smell of Japanese culture is hidden. Even if it is known that the products’ origin lies in Japan, Iwabuchi used the term to describe the phenomenon of Japanese cultural and electronic products which popularity is the effect of their cultural vaqueness and the lack of clear country belonging. According to Iwabuchi the final products are culturally odourless. The smell of Japanese culture is hidden. Even if it is known that the products’ origin lies in Japan,
the fact does not constitute the essence of their popularity. Iwabuchi gives Sony walkman as an example. Even the name walkman became so popular that it is used to products which were not produced by Sony\(^2\). Other products also use English name hiding the Japaneseness of their origin (for examples Panasonic, Olympus, Casio, Bridgestone etc.)\(^3\).

The explanation above was the hardest approach to the problem, but mukokuseki can be also applied to different cultural phenomena like animation, games, fashion, music or even to the characteristics of individuals. Both micro and macro level is engaged, analogously to Wolgang Welsch’s theory of transculturality which appears on both levels\(^4\).

Susan Napier wrote a lot about anime’s mukokuseki in the book “Anime from Akira to Princess Mononoke: experiencing contemporary Japanese animation”. In anime characters’ race is very often indefinite. They do not look Japanese, but neither they look European: unnatural proportions, colorful hair, unnaturally big eyes etc. Some people tend to refer big eyes to Disney or colorful hair to kabuki, but it seems that such characteristics is only the way of showing characters’ emotions and rather their freedom of cultural limits than any special cultural or racial belonging\(^5\). Additionally universal and trascultural themes are very often used (for example apocalipse, escapism or the fight in the defense of the world)\(^6\).

Even thought the concrete place or time is often given, it does not lead to any specific consequences. Europe or european historical era are treated as some kind of ideal concept which does not have its equivalent in the real world or in the history. A good example can be “The Rose of Versailles”, which is situated in XVIII century’s France and the characters include some historical names like Marie Antoinette, Madame du Barry or Louis XVI, which are mixed in the story with fictional ones (Oscar Francois de Jarjayes – commander of the royal guard). All story rather than presenting the historical truth turns into the romantic fairy tale which does not refer to Japan, but is also far from presenting the real Europe from this time. Similar characteristics can be found in different Takarazuka


performances.

Going from the more mainstream culture to the alternative one, which is the main point of my current research, there is also a lot of examples available. Japanese fashion and music is characterised by similar approach to Europe treated as an ideal concept – the Europe that has never existed.

All visual kei can be inscribed into this phenomenon. Visual kei is the music style, not music genre: bands’ music can be very different, but all musicians take a special care of image and visual effect which are as important as the music. The style took inspiration from glam rock, goth rock, and also since beginning until now uses different west motifs. Instead of it it does not become the copy of western styles. Musicians, analogously to anime characters, instead of looking western can be considered as lacking any special nationality and as a result they are free from cultural limit.

Fashion including subcultural fashion from Harajuku can be inscribed into the same way. Lolita Fashion is the style which used to be strongly connected with visual kei. It is said to arise from so called Nagomu galls who were fans of bands from Nagomu records. Then it became more and more independent. Lolita has many substyles, but generally the inspiration taken from the West is very visible. Dresses’ shape is inspired by victorian dolls or victorian children’s dresses. The influence of western subcultures like punk or goths can also be found. European motifs and stories are used in dress prints or in photo shoots. In spite of it Lolita Fashion analogously to visual kei did not become the copy of European style, but stays inbetween or lacks any special belonging.

We can perceive the similar phenomenon on the micro level on which individuals build their own image, identity and sense of belonging. Cultural elements are freely chosen and transformed independently of their cultural origin. The array of available cultures is only the starting point to more wide and rich search. Sometimes we can meet with the opinion that Japanese who dye their hair blond, decide on plastic surgeries or wear colorful contact lenses want to look european. The similar mechanism works the other way round for European people wearing Japanese fashion. In spite of it we can come to the conclusion that the aim is to rather look stateless. The selection is based accordingly to aesthetetic criteria and has nothing in common with national belonging.

Minori and Anastasiya Shpagina can work as examples. Minori is the most famous representative of the style called shironuri, which is characterized by painting the face in white, what has its origin in Japanese theater, but also in geisha’s practices. In spite of it Minori joins the white

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make-up with the motifs of European fairy tales and vintage fashion. The final effect can not be clearly identified as Western or Japanese – it belongs to *mukokuseki* area, to fantasy world. Anastasiya Shpagina is mostly linked with anime aesthetics, but at the same time the Ukrainian joins it with European motifs, like fairy stories, flower fairy, creating *mukokuseki* image as a result. They both could be easily categorized as Japanese inspired by West, and European inspired by Japan, but in fact it seems that we have encountered more complicated situation where different cultural elements are exchanged through transcultural networks.

Iwabuchi presents two ways of understanding *mukokuseki*. The first one is the lack of belonging to any country, what is the result of erasing cultural and ethnic features. According to him it can be seen in japanese technologies or kawaii characters, which in spite of being Japanese do not say anything about Japan itself and its culture. This term is connected with globalization – which can be identified with uniformization and lead to the birth of one, shared culture and at the same time to the death of cultures’ diversity.

The second way of understanding *mukokuseki* is hybridization: the diversity is not erased, in spite of it it is only multiplied through the wide array of available cultural motifs. The term is connected with transculturality, which according to Welsch is based on the rule of new diversity which does not happen between different cultures, but different cultural networks. Transculturality can be perceived as the new way of cultural exchange which leads to the birth of new meanings and values.

Iwabuchi points both statelessness and hybridisation as the two meanings of *mukokuseki*, but still seems that *mu* element suggests "the lack" and can meet with criticism. *Mukokuseki* strongly refers to the globalization which is contradictory with new diversity. It is also worth to mention that cultural products which outwardly does not represent Japanese culture in fact are immediately associated with Japan: anime, manga, fashion, music, all kawaii culture. Considering modern Japanese culture as not Japanese is very prejudicial – it has a strong connection with traditional one, share its values and uses its motifs.

Because of it I would like to introduce the new term: *takokuseki* which seems to better express the values of transculturality. It can be written as 多国籍 or 他国籍.

*多国籍* expresses the content that was presented above. *Koku* means country and *seki* membership, *ta* points multiplicity. In spite of *mukokuseki*, *takokuseki* emphasises diversity what corresponds with the theory of transculturality. Elements are not chaotically mixed, but rather

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9 K. Iwabuchi, ibid., pp. 71 ff.
connected through different networks – local specificity is preserved. *Takokuseki* can be applied to examples described above: visual kei, lolita fashion or *shironuri*. They lack concrete belonging, but at the same time are based on the idea of new diversity, which is born between cultural networks.

*Takokuseki* can be applied when researching all nowadays culture with special emphasis on popular one, but in fact the term *takokuseki* corresponds with all the space of postmodernity. It is also worth noticing that *takokuseki* or transculturality in general is especially adequate when considering Japanese culture. According to Welsch Japanese identity is transcultural as a matter of course. Japanese can easily adapt different elements, transform them and perceive them as the part of their own culture.

他国籍 is the second way of writing *takokuseki*. *Takoku* means different, foreign country and *sei* analogously mean belonging; together – belonging to the different country. Before I will come to explain what is hidden behind the term “different culture” I would like to refer to Arjun Appadurai’s theory of *scapes*.

Scapes consists of five dimensions of global cultural flow. Those dimensions are as follow: ethnoscapes (flow of people), mediascapes (information), technoscapes (technologies), financescapes (money), ideoscapes (ideas)\(^{11}\). Napier has divided one more scape, which is called *fantasyscope*: the flow of fantasies. On fantasyscope the flow of desires, images and fascination takes place\(^{12}\).

Popcultural fantasyscope is the place of transcultural desires exchange and as an effect new sense of belonging is born. Rather than describing it as “culturally odourless” – using Iwabuchi’s words – it should be called differently/variously odorous. Fantasyscope is based on multiplicity, as a result *takoku* (different world) is created – previously mentioned *takoku* is the world of fantasy.

In other words popculture should be treated as a world of fantasy where dreams are generated and realized. Manga, fashion, music – different ways are used leading to the same goal which essence does not lead in lacking nationality, but rather in creating world of its own by taking motifs from all available sources. As a result different boundaries become vague and lose its meaning. Fantasy is created – *takokuseki* is born.

What kind of place is nowadays Harajuku? Japanese popular culture with a special emphasis on Harajuku become like a toy box – using the world of hNaoto who is a designer and owner of several Harajuku brands\(^{13}\). People are freely juggling between styles, taking them from a


\(^{12}\) B. Ruh, ibid., pp. 24.

box like toys and enjoying the fullness of popular culture’s multiplicity – *takokuseki* in its first meaning.

*Takokuseki* – toy box strategy – seems to be much easier to conduct in Japan than in Europe. In Japanese society status or class did not play an important role like in Europe so Japanese can treat European culture very easily and straightly visual. The relatively short presence of European culture in Japan also helps with this kind of treating. Joining second hands clothes with Louis Vuitton or popular music with opera seem natural. In Europa it is of course changing, but Japanese do not have problems with it since the beginnng.

The other important case is that Europeans tend to look for meaning independently what kind of phenomena they approach. West researchers are stubbornly looking for the meaning and reasons of origin of Japanese street fashion; they indicate a rebellion against society in Harajuku’s eccentric looks or see sexuality behind Lolita Fashion. In spite of it seems that when researching Japanese culture this way of thinking can lead us nowhere.

Shoichi Aoki – the editor of several fashion magazines including famous “Fruits” – says: ‘I get the feeling that people look for rebellion, violence, sexiness - the deeper meanings that often lie behind fashion in the West. But the youngsters in these magazines are simply having fun with clothes’14. There is no meaning or reason except having fun with fantasies, with taking different elements from the toy box and making the most of available *takokuseki*.

The term *mukokuseki* seems to stress the meaning of national identity and at the same time indicate the deeper meaning which should be hidden behind. However it seems that in popular culture *takoku* – fantasy world – comes first and boundaries are dissapearing.

Summarizing:
- terms *mukokuseki* and *takokuseki* can be applied both on micro and macro level;
- *takokuseki* also refers to the sense of identity built through the multiplicity of available elements which are selected, transformed and take part in building a transcultural identity and new diversity;
- fantasy is the important category when researching Japanese popular culture, which meaning results in blurring the boundaries between different part of cultures;
- the presence of *takokuseki* – multiplicity – does not lead to chaos and contradictions, Japanese culture seems to be built on the value of multiplicity and Japanese identity stays fluent and allows outwardly contradictory element to co-exist;

– Welsch quoted Ryuusuke Hashi\textsuperscript{15} who said that Japanese identity can be compared to the water: it does not have a one steady form – \textit{mukokuseki} – but thanks to it it can easily adopt to different containers – \textit{takokuseki} – but does not stop to be water;
– accuracy of the term \textit{takokuseki} should lead to join it in the transcultural and also postmodern discourse.

\textbf{REFERENCES:}


\textsuperscript{15} W. Welsch, \textit{Tożsamość w epoce globalizacji...}, ibis., s. 45.
'Don’t call my name kirakira!': On the evaluation and discourse surrounding recent Japanese names

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Recent years have seen a flurry of reports concerning major changes in Japanese naming practices, such as the decrease in suffixes like –ko in women’s names (Komori, 2002; Satō, 2007). In their place, naming patterns appear to be increasingly typified by higher variation, with a faster turnover of popular names than in previous years (Hirayama, 2011). In addition, recent names appear to be characterized by how they use kanji: they often use non-standard readings (Satō, 2007), which may require individuals to make unfamiliar semantic associations. Typical examples include '花和', read Haruna, and '輝空', read Sora. ‘花和’ appears to be read by modifying the native Japanese kun reading hana for ‘花’ ‘flower’ and shorting the kun for ‘和’ ‘peace’, nagomu, to na, whereas ‘輝空’ appears to be read by not pronouncing the first character ‘輝’ ‘glitter/shine’, and only reading the second character ‘空’ ‘sky’ with its kun reading sora. Since they do not use kanji in expected ways, both names require making connections based upon the meanings of the characters and what ‘sounds’ like an appropriate name; both names are also real, having been found in my ongoing research on names using data from municipal newsletters (kōhōshi). Names using kanji in such non-typical ways can account for over 50% of names in some communities (Unser-Schutz, 2011), and generally do poorly on reading tests (Unser-Schutz, 2012).

In general, the reception of such new names has been critical, with the focus largely on how they are a burden to others struggling to read them. As I demonstrate below, however, it is not entirely clear that these are legitimate concerns; instead, it may be more fruitful to look at how names are talked about in popular discourse, through which societal issues beyond naming practices may come into relief. One particularly elucidative way to start the discussion is by looking at the terms used to refer to new names themselves. Two terms in particular—DQN neemu and kirakira neemu—have come to be popular, and can both be considered derogatory. While they are often used interchangeably, there are some fine differences. The DQN of DQN neemu, read dokyun, is slang for ill-educated or to be lacking in common sense, and was originally spread through the popular textboard

1 The title is taken partially from Kotone’s (2014) post on Hatsugen Komachi.
2chan. The term *DQN neemu* was made popular in large part through the website dqname.jp, which collects such names from the child-care threads on 2chan. In referring to names as lacking in common sense, *DQN neemu* is a prejudicial term used specifically with negative intentions (Makino, 2012), and is particularly critical of parents giving such names.

In comparison, *kirakira neemu* comes from the glittery (*kirakira*) ‘specialness’ of such names; thus, compared with *DQN neemu*, *kirakira neemu* stresses the importance of uniqueness as a characteristic of new names. The term’s negative implications may not be clear at first glance, and some parents may use it with pride (Makino, 2012). However, it is often used in ways that implicitly suggest sarcasm. For example, the *kirakira neemu* page on the popular baby names website, baby-name.jp, initially looks to be a neutral collection of unique names, no different in appearance from the other, generally positive or neutral categories of names on the site. However, the site’s real attitude towards *kirakira neemu* becomes apparent when one looks at the extended URL, which ends in *itai* ‘painful’, and which is also used to refer to something difficult to watch or pathetic. While other terms have been suggested, such as *chinki neemu* ‘unusual names’, which has been adopted by Makino (2012) as a less judgmental alternative, they have not taken hold as strongly as *DQN neemu* and *kirakira neemu*, hinting at the negative framing of recent naming practices.

Drawing on data from Google Trends, which graphs standardized search numbers for keywords, 2007 appears to be an important turning point in the spread of these terms, it being the first time that *DQN neemu* collected enough hits to show up on Google Trends; *kirakira neemu* first appears two years later (Google Trends, 2015), although it has since overtaken *DQN neemu* in frequency. Whether that is because *kirakira neemu* draws more attention because it is newer or because the semantic differences between *DQN neemu* and *kirakira neemu* makes it somewhat more desirable as a term is an issue which warrants future attention. However, it seems unlikely that the term *kirakira neemu* has become more common because it is more neutral. Google Trends keywords data points to six news articles associated with peaks in search numbers for *kirakira neemu*, yet all six are generally negative in content and bring attention to new names as a ‘problem’. This can be discerned from the titles alone, such as ‘I hate this name!’ The conditions for children to change their name?” (Kawazoe, 2013), which presents wanting to change one’s *kirakira neemu* as natural, given the conjectured potential for (1) feeling embarrassment towards one’s name and (2) experiencing disadvantages because of their being ‘overly’ unique names.

Some of these worries are not entirely unfounded; given that names often speak of their bearer’s background, they can easily become a source of prejudice. In the US, some research has shown that distinctly African-American names receive fewer call-backs than white-sounding
names for otherwise identical resumes (Bertrand & Mullainathan, 2004), suggesting that the information commonly thought to be expressed in names can influence how individuals are perceived, and thus evaluated. However, given that the kinds of new names described here are not obviously connected with a certain ethnic group or social class, and appear to be common across the board in both rural and suburban areas (Unser-Schutz, 2011), it is not clear if such concerns are appropriate. This leaves open the question of why recent naming practices have come to be seen so negatively.

Firstly, one may point out that the current evaluations do not fully take into account all of the interested parties in names. Those most affected by names are naturally the children who bear those names and who have to deal with using them on a daily basis; next, their parents and others who directly participated in choosing the name and who have some responsibility having chosen the name; and lastly, greater society, including important others such as friends, who are mostly distanced from the process. As in the news article examined above, which minimized the importance of the story behind the names for the children involved, the current negative evaluation of new names may be overly simplistic because it gives priority to the voices of individuals in greater society, who, lacking knowledge about the origin of names and experiential data about what it is like having a particular name, tend to generalize and focus on what is most problematic for themselves—in this case, how to read the names.

In comparison, some research suggests that the majority of parents are happy with the names they chose regardless of readability (Tokuda et al., 2013), and the importance of knowing about the origin of one’s name should not be underestimated for the bearers of unusual names. A telling example of this is found in the post ‘Kirakira neemu to iwanaidet/ Don’t call my name kirakira’ on the advice website Hatsugen Komachi (Kotone, 2014). A woman in her 30s, the poster writes that recently her name has often been called a kirakira neemu, which frustrates her as she is satisfied with her name and its origins; where others see a lack of common sense, the poster sees a name with a distinct history to be proud of, showing the importance of naming as a practice connecting people within families and time. Fairer evaluations of these new types of names will clearly require taking into account children's own perspectives, which will be affected in part by issues such as the frequency of unusual names in general.

Secondly, however, one of the things most striking about the discourse surrounding new names is that it is being conducted without much grounding in historical naming trends and patterns. This is not surprising, given that individuals’ generally have poor recognition of changes in fashion, including names (Lieberson, 2000). For example, while names ending in –ko are often thought of as the stereotypical form for female names, they were actually limited to nobility prior to the pre-Meiji era, after
which they became popular extremely quickly—and also peaked extremely quickly in the 1920s, topping out at 80–90% of female names (Komori, 2002). By the 1990s, no more than one of the top-10 female names listed by Meiji Yasuda Life Insurance came to end in –ko each year (Meiji Yasuda Seimei, 2014). As such, what is being labeled as the standard to make comparisons with is in fact fairly dubious.

In addition to taking into account how individuals evaluate their own names, it may be possible to evaluate names positively if one places them into larger patterns of linguistic change and creativity. Since 1950, restrictions have been set in the orthographic symbols usable in names; currently, they are limited to the kana syllabaries, the jōyō-kanji (everyday use kanji), and the jimmeyō-kanji (kanji for names). However, parents are free to choose the kanji’s reading. Taking for granted that new names are desirable for their uniqueness (Kobayashi 2009), manipulating kanji readings may be one of the few ways to be creative, a practice which has similarities with the other creative trends such as non-standard ateji glosses (Wilkerson & Wilkerson, 2000) and creative orthography with changing technology (Gottlieb, 2013). By locating the changes in names within greater language practices, one may thus see that the issues brought up with names are not an isolated phenomenon.

Additionally, there may also be alternative ways to consider what constitutes a burdensome name. As observed above, the criticism of new names often focuses on the burden of those who must actually read the names, but this focus on readability may over privilege the written aspects of names. As a part of language, names are first and foremost oral; while we may now consider a name to be in its complete package as a written and spoken entity, written language is inherently an artifice, and it is important not to forget the role of names in oral communication. In my research on newsletters and parents’ reasons for giving names, I have found that readability is very rarely given as a reason for selecting a particular name. Conversely, ease of pronunciation is one of the most frequent reasons given (Unser-Schutz, 2014). This strongly suggests that parents are concerned about the reception of their child’s name and how easy it is for others—but that they are not prioritizing the written form of the name as an aspect requiring concern for others. This may be a perfectly reasonable gap, considering that the phonetic form of one’s name is much more likely to come up as an issue in everyday informal oral communication.

Finally, one fruitful way of reconsidering why recent names are problematized is to reexamine the similarities between recent naming practices and other ‘youth problems’, or a “putative condition of a situation surrounding ‘youth’ —however defined— that is labeled a problem in mainstream arenas of public discourse and action (Toivonen and Imoto, 2011:16).” Similarities include the multiplicity of voices and terms involved in describing the phenomenon in question, as well as the reanalysis of
subjects to fit the new framework, such as what one can see is happening in Kotone’s case. While a detailed analysis is beyond the scope of this paper, future examination of the discourse on new names as a youth problem may lead to insight into such issues as the desirability of individuality; changes in senses of the public and private spheres; and changing family relationships, all said to be related to naming practices.2

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2 This work was supported by JSPS KAKENHI Grant Number 70632595
My presentation was aimed at addressing the most frequently asked questions about embarking on the 1400 km trek, i.e. is it worth the trouble? Did miracles occur? Did you meet the Daishi (as is expected) on the way? But, first and foremost: why did you go in the first place?

Allow me to say that had I known how hard it would be, I would never have embarked on this long journey. As one pilgrim put it at the very last temple: 「苦しいだけ」("Every bit of it was painful!"). If such were the case why would anybody want to walk on ‘road 88’? Are the yearly 3000 so-called “walking pilgrims” (歩き遍路) simply masochists?

To be honest, during the first five days of the pilgrimage one cannot help asking oneself over and over again why on earth one ever did go. Although this is not a topic a pilgrim feels free to discuss for fear of losing face, we probably all dream of going home. After the fifth day however, we somehow give up and start reconciling ourselves to the idea of going forward, as there is no point in looking back desperately. This is when the process of going through the looking glass actually takes place.

A word about the origin of the pilgrimage

It all started with Kûkai (空海) [774–835], the ‘Ocean of vacuity’, who attained enlightenment aged 19 in Cape Muroto in Kôchi Prefecture, and introduced the Shingon (真言) esoteric Buddhist school of the ‘True Word’ from China in the early ninth century. He proclaimed that anybody following its precepts and practices can achieve enlightenment, including women. Kôbô Daishi (弘法大師) is Kûkai’s posthumous title granted by emperor Daigo. Nowadays, it is taken for granted that whoever speaks of the “Daishi” definitely refers to Kôbô Daishi.

A symbolic journey towards enlightenment

Each of the four prefectures is supposed to lead to the goal (enlightenment)
To kushima prefecture (徳島県) hosting 23 Temples aims at awakening the Buddha mind (religious awakening) (hosshin no dôjô, 発心の道場)

– Kôchi prefecture (高知県) hosting 16 temples represents ascetic austerities (shugyô no dôjô, 修行の道場)
– Ehime prefecture (愛媛県) hosting 26 temples is to open the Buddha Mind or the way to enlightenment (bodai no dôjô,菩提の道場)
– Kagawa prefecture (香川県) hosting 23 temples is the way to Nirvana (Nehan no dôjô, 涅槃の道場).

Walking on a great mandala

There are two ways to circumambulate:
– clockwise: tokei mawari (時計回り) or jun uchi (順打ち), the usual way
– or anticlockwise: gyaku mawari (逆回り) or gyaku uchi (逆打ち) or the reverse side, which is far more difficult and only undertaken by veterans.

Bando Masako’s supernatural horror thriller Shikoku 《死国》 or The Land of The Dead, is based on a saying that if done on the reverse side the number of times a person’s age at the time of death, the pilgrim will be granted the privilege to meet the departed person again.

Not all temples belong to the Shingon school

83 temples out of 88 belong to the Shingon school (真言宗); and 5 to other schools or branches [Temple 11 and 33 belong to the Rinzai Zen school (臨済宗), temple 15 to the Sôtô Zen school (曹洞宗), Temple 43 to the Tendai school (天台宗) and Temple 78 to the Jishû school (時宗)].

Each of the 88 temples has a main temple or hondô (本堂) and a Daishidô (大師堂) or a special temple devoted to the Great Saint.

1 Hosshin (発心=菩提心を起こすこと) devout disposition or aspiration for Buddhahood
2 Dôjô (道場) means religious austerities (or shugyô no michi 修行の道)
3 Nehan=Nirvana
4 A horror film with an eponymous title was directed in 1999 by Nagasaki Jun’ichi (長崎俊一).
Among the most frequently asked questions: why 88?

108 is a sacred number in Buddhism as can be seen by the 108 beads of the Buddhist rosary (数珠, juzu). The Buddhist doctrine also mentions 88 bonnô (煩悩) or evil passions and/or earthly desires one ought to rid oneself of in order to attain spiritual enlightenment. Each visit to one of the 88 temples ideally rid you of one passion. As Oliver Statler states in Japanese Pilgrimage, “in that sense, visiting one temple is better than none”.

When adding the 20 so-called “extra temples” or bangai (番外) to the 88 main temples the sacred Buddhist number comes up again (88+20=108).

Remember also that Buddhist temples toll their bells 108 times on New Year’s Eve (除夜の鐘, joya no kane) in order to rid people of earthly desires (煩悩) and to purify their spirits for the year to come.

Another interpretation is the sum of climactic or unlucky ages: 42 for men, 33 for women and 13 for children, which again makes 88.

“All rituals begin with forms”: the full regalia

“やっぱり形から入らないといかん”(All rituals begin with forms), said a Buddhist monk interviewed in a documentary.

In spite of a few adaptations [backpack, Gore-Tex walking shoes and raincoat, waist bag, cellular phone] it is interesting to observe that the full regalia have hardly changed, the main items being:

- The pilgrim’s white jacket or 「白衣」(byakue) which symbolizes a burial shroud and can be worn in one’s casket as a passport to the Pure Land.
- The sun-shading straw, sedge or bamboo conical headgear or 「菅笠」(suge gasa)
- The staff 「金剛杖」(kongôzue) which represents the Daishi walking by one’s side 「同行二人」(dôgyô ni-nin), as is written on the staff under the sacred mantra 「南無大師遍照金剛」(Hail to Daishi the universally resplendent diamond). This dual-purpose item can become a grave marker 「卒塔婆」(sotoba or stupa) if one happens to fall dead by the roadside (行き倒れ). The bell on top of the staff is there to help you focus if your mind wanders and to prevent wild animals from coming your way.

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5 Between two worlds a Japanese pilgrimage, University of California Berkeley, 1992.
6 Translation from Ian Reader, p.320.
7 I encountered a raccoon (tanuki, 狐) once and a poisonous snake on the steps leading to a temple.
The nôkyôchô 「納経帳」 or stamp book is another must for the pilgrim to collect the seals or stamps and calligraphies of each temple worshipped. It can also be put in the casket as a passport to the Pure Land

osamefuda 「納め札」 or the pilgrim’s name slip, is both an offering to the temple and an acknowledgement of one’s visit.

The regalia reminded me of Suna no utsuwa (『砂の器』, The vessel of sand), written by Matsumoto Seichô (松本清張), which inspired Nomura Yoshitarô (野村芳太郎) who directed a film after his thriller in 1974. Although the story is not set in Shikoku, it is the sad story of a leper clad in white who walked around Japan begging for alms with his son. Actually, some Shikoku pilgrims did suffer from Hansen’s disease.

Different ways to do the pilgrimage

The 1,400 km route can be walked in fifty to sixty days by the so-called “walking pilgrim” or aruki henro (歩き遍路). Cycling (or motorcycling) is another option, yet not an easy one because of the mountain treks and also because the way up is seldom the same as the way down. Bus package tours (観光バス) lasting ten to twelve days are by far the most popular. Private cars or minivans (which allow the driver to sleep in them)⁸ or taxis require seven to fifteen days. Sleeping out in the open (野宿) is also an option for those who cannot invest ¥500,000 to ¥600,000 for the long trek⁹. I even came across a pilgrim who slept in a two-wheeled cart (リヤカー). Helicopter tours are another option for wealthy people (about one million yen). Yet with no-fly zones in towns one cannot cover more than a prefecture a day, so four days are required.

In the film “Road 88”, the heroine skateboards, an interesting idea for the prefectural roads (県道), but I never came across a skateboarding pilgrim.

Ways to avoid the hardships

Miniature pilgrimages exist in the very heart of Tokyo (for example in the Tokyo Kôya san 「高野山東京別院」 in Minato-ku, Takanawa 3 chôme.

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⁸ Most of the minivan drivers slept every other day in a minshuku to enjoy the luxury of a hot bath.

⁹ A minimum of ¥10,000 per day is required, which includes the night (between ¥6,500 and ¥7,000 in a minshuku or a shukubô (temple dorm), to which must be added food, drinks, snacks, the stamps (¥300 per temple), incense, offerings to the temples, the train or bus rides for the long distances, etc. ¥10,000 barely covered my daily expenses.
- “お砂ふみ” (o-suna fumi) to stand on the sacred sand of each of the 88 temples can be experienced on the anniversary of the day when the Daishi entered voluntarily into ‘a state of deep meditation (nyûjô, 入定)’ (March 21st) in several Shingon temples such as the Zuishi in (髄心院) in Kyoto, or at the Shinshôji (眞性寺) in Sugamo, Tokyo (東京巣鴨).

- “お砂抚で” (o-suna nade), or ‘to stroke the sacred sand of each of the 88 Temples’ can be experienced at the 石手寺 (Ishiteji, temple 51) in Ehime prefecture, (愛媛県).

- I also came across a pilgrim in his 40s who walked all the way on behalf of his boss who daily checked his progress on the road.

The belief goes that Kôbô Daishi did not die at age 62, but that he entered a state of ‘profound meditation’ (or samâdhi) for the benefit of all living creatures (cf Nicoloff, 2008). For this reason monks still bring him food every day at his "burial" site in Kôyasan.
Why embark on the journey?

- 「チャレンジ」 (challenge!) was the most frequently uttered word, as it enabled the pilgrim (including myself) to cut the story short and/or to conceal the real purpose.
- 「リセット」 was also mentioned, i.e. ‘to reset’ one’s post-retirement life
- As a prevention from the so-called elderly or post-retirement depression\(^\text{11}\) (shorô utsu, 初老鬱).
- To honour a promise made on a deathbed
- To mourn the death of a loved one
- Training or religious austerities for aspiring Buddhist monks (shugyô, 修行).
- Between two jobs (another kind of ‘reset’). I met a number of women in their late 20s who lost or quit their job and decided that never again would they be given the opportunity to trek for fifty days in a row.
- To embark on a journey of self-discovery (jibun sagashi, 自分探し) or to [look for and] find oneself,
- What I venture to label rihabiri henro (リハビリ遍路) as a possible cure for persons having experienced hikikomorism (引きこもり経験者) and/or school refusal syndrome (登校拒否). Such was the case of Okada Mitsunaga (岡田光永) who at the age of 15 – after three years of school refusal – alone and penniless completed the 1,400 km in 54 days, sleeping in the open most of the time.

\(\text{11 Also labelled 'the autumn of life depression'.}\)
One is often asked whether changes occur, whether we reach the promised goal (i.e. enlightenment) and whether we meet the Daishi on the way, as the saying goes.

In his essay,『これがほんまの四国遍路』 (The genuine way to complete the Shikoku pilgrimage) Ohno Masayoshi (大野正義) speaks of a time tunnel.

Living in a capsule allows us to start reflecting on the meaning of what Buddhists refer to as 「無我」 [selflessness]. Working on erasing one's ego, one slowly gets in touch with the feeling of impermanence and of one's insignificance in the cosmos...

This is when subtle things start to happen

In learning to live on almost nothing, water starts to feel “tasty” 「おいしい」 and so does the air (apart from the exhaust fumes of the local roads (県道)).

Little by little, one also gets rid of one's addictions (to coffee, sugar, etc.). Although some pilgrims enjoyed a well-deserved beer after a long journey, not once did I feel like drinking one drop of alcohol.

Little by little, one starts getting in touch with one's 「気」 and experiencing the meaning of 「気の流れ」 (the flow of energy and/or of life force within).

One also learns humbly to accept one's limitations and the unequal distribution of resistance. I scored low on resistance and after cursing my scoliosis and flat feet, I started being grateful to my aching body that was doing its best to meet the terrible challenge my mind had imposed on it.

Transformations brought by 「お接待」 offerings

One gets in touch with the gratefulness of receiving and the humility of accepting offerings (お接待) symbolically given to the Daishi (snacks, a candy, peeled fruit, accommodation (3 times), drinks, the use of private restrooms, massage, moxa treatment (at Temple 88), advice, kindness, adjusting to my slow pace, helping me find a place to spend the night, etc.) Sharing with others the received alms ‘osettai’ (お接待) one gets in touch with the never ending chain of giving and receiving.

Yet the greatest blessing I experienced was someone walking with me, not bothering to inquire where I came from and “forgetting” about my

12 in 講談社 2007.
13 What David Moreton has labelled 'charitable giving' (cf bibliography).
foreign origins.

**A kind of 内観 (introspection therapy) occurs**

Mutatis mutandis, the pilgrimage becomes a walking meditation, even a walking naikan (内観\(^{14}\)), or what Gregg Krech has referred to as “the Japanese Art of Self-Reflection”\(^ {15}\) which is a method of ascetic contrition or mishirabe (身調べ). This is when emotional transfers may occur in “feeling” the pain and the grief of unknown pilgrims, while listening to their chanting the Heart sutra.

**Are we equal on the road?**
**The subtle signs of hierarchy**

Although a pilgrim stated that 「みんな平等！」(we are all equal!) I was eager to check this point. Did the white jacket really erase the hierarchy?

The first thing that struck me was the colours of the pilgrim’s name slip. White ones where for neophytes, accomplishing the pilgrimage for the first to the fourth time. Other colours were for repeaters: green slips (between 5 and 7 times), red ones (between 8 and 24 times), silver ones (between 25 and 49 times), gold ones (between 50 and 99 times), and finally brocade (nishiki, 錦) 100 times or over.

At temple 66 (雲辺寺, Unpenji, Kagawa prefecture) said to be a difficult spot (難所), I happened to meet a pilgrim whose nôkyôchô, stamped 99 times, looked as though it was covered by a layer of red lacquer. His staff was another subtle indication that he was definitely not a neophyte. His name slip was golden but was about to switch to brocade.

If any miracle occurs, it is at the end, when a kind of addiction sets in, which makes us feel that we could circumambulate forever. This addiction is labelled Shikoku byô (四国病) and/or Shikoku boke (四国ボケ), which literally means the Shikoku “sickness”, or jetlag syndrome. One pilgrim told me he went to Shikoku to hang himself. Saved by the Daishi, he decided out of gratitude to go on circumambulating forever.

My journey happened to be the most powerful experience I ever

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\(^{14}\) 内観 (naikan) means to look inside/introspection therapy

had in 40 years of Japan...

The rewards on the trek are viewing wonderful landscapes, and

most of all the kind support of the people of Shikoku which I will never

forget...

\[\text{Image} \]

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Tokyo Olympic 2020 and Teaching Japanese as a Foreign Language: The Problems and the Prospects

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1. Introduction

The holding of Olympics 2020 in Tokyo was determined by the General Assembly of the IOC in September 2013. Immediately after the decision, fields such as economics discussed the prospects and challenges of the Tokyo Olympics. However, the field of language relationships, such as Japanese language education (Teaching Japanese as a foreign language), was discussed little. Although those overseas have begun to dispatch Japanese language education (Teaching Japanese as a foreign language) and culture business, such as Partners International Foundation.

I want to know what will change in Japanese language education (Teaching Japanese as a foreign language) by the determination of the holding of Tokyo Olympics 2020. Also, I would like to consider what challenges will be faced in Japanese language education (Teaching Japanese as a foreign language), etc., based on past events.

2. World events held and language, cultural exchange education

The first full-fledged global event held in Japan was the Asian Games in 1954. Later it was determined that the country’s next global event would be the 1964 Tokyo Olympics. Accordingly, the appropriate infrastructure was built, security protocol was implemented, and pictograms were designed and induction ceremony guidelines were adopted. Though domestic ticket sales were strong, the ticket sales and hotel reservations for foreign delegates fell far below expectations. The subsequent attendance by foreigners was not very impressive. In addition, pre-camp was almost canceled because foreign participants went directly to the athlete village, which means there was very little contact between them and the Japanese contestants.

“Olympic English - From the Streets to the Stadium,” published in 1962, was at that time a definitive description of English education. Assessment of English skills was initiated in 1963 with the introduction of the Eiken Test in Practical English Proficiency. At the forefront of current
Japanese education is The Japanese Society for the Study of Education. Two of its predecessors were The Japanese language Education Study Group established in 1961 and The Japanese Society for the Study of Education for Foreigners founded in 1962. At that time, the number of foreign students was approximately 3,000. The above undertakings were given serious consideration only by established Japanese language education organizations. Tourism was not an initiative being actively pursued. However, with the advent of information technology and the enhancement of Japanese education, the current preparatory activities surrounding the upcoming Olympics are quite different from those that characterized the Olympics of 1964. Another refreshing difference is that the Olympic Games in 2020 are expected to draw several hundred thousand foreign visitors (Mano 2013). Think back to when the Tokyo Olympics were held. The Japanese 1970 Osaka World Expo was held and was supposed to be in direct contact with many of the foreigners.

Olympic Sapporo was held in 1972. The Sapporo IAY Japanese language school, in order to train the interpreters of the 11th Sapporo Olympic Winter Games, invited dozens of foreign instructors from all over the world to come overseas. The instructors were struggling with the different culture that they had never experienced, so the introduction of Japanese leadership and culture and customs for life support began.

Interpretation training from the Sapporo Olympic Winter Games, for the translation and interpreting business, had received a letter of appreciation from the Olympic organizing committee and Hokkaido police headquarters, etc. There was a Japanese education boom in the 1980s. Then, in the 1990s, from the field of education, etc., volunteers came after the Great Hanshin-Awaji Earthquake of 1995. In 1998, Nagano Olympic One School One Country movement took place. They learned the language of the country and the culture at the school level. This movement was introduced to the Olympic Movement afterwards, and it was continued in the world land Osaka tournament in 2007. It should be noted that, as far as I know, the special policy of Japanese education for international sports events did not continue.

3. Tokyo Olympic legacy and Japanese language education (Teaching Japanese as a foreign language)

After the Tokyo Olympics in 1964, public infrastructure was dramatically improved, the results of which pushed a high economic growth period. On the other hand, the main language was also English. It seems to be that this time, for the Tokyo Olympics of 2020, English, etc. has become important, but Japanese education can contribute to it. It could be that Japanese tourism can especially contribute to them, as Japanese
tourism is developing as an Olympic Legacy. Tens of thousands of foreigners are expected to visit for the 2020 Olympics. Foreigners use the Japanese Olympic Spectator, etc. Therefore, Japanese teaching and teaching materials is required for it. To become the reference in this case is the "Olympic English - - from the streets to the stadium." It may be necessary to make a Japanese education version referring to the materials. It should be noted that, the prior Tokyo Olympics were paper-based, but the Tokyo Olympics this time is from a classroom-based education that will become an Internet-based education. Since Japan is far from other countries, foreigners are limited to learning Japanese before coming to the Olympic Games. Distance learning through the net would have to be made.

4. Conclusion

In the preceding paragraph I mentioned the relationship between the event and foreign language with regard to educating Japanese citizens: the Tokyo Olympic Legacy is a prime example. The Tokyo Olympics 2020 campaign is a poignant opportunity. It would be wise to include Japanese education in this event. The Japanese language education program is a distance education course which utilizes the internet, it would place Japanese tourism in the limelight. In conclusion, the Tokyo Olympic Games highlight a variety of fields in addition to sports. Japanese language education must actively pursue other fields.
1. Introduction

Sado Island is located 45 kilometers west of Niigata City, in the northern part of the Chubu region. Apart from the four main islands, it is the biggest island in Japan, with a coastline of around 227 kilometers and an area of about 857 square kilometers.

As a remote island, Sado manufacturing and mining industry have not been developed greatly nationwide other than those related to Kinzan (Sado Gold Mine). On the other hand, the island tourism resources and cultural history, hot springs, natural etc. is rich, that have prospered the island as a tourists destination.

However, currently, the number of tourists now has fallen to less than half of the 1991 peak. Despite a large number of studies having been done, and attempts made at municipal and national levels (as well as by private enterprises and tour agencies) to encourage development, Sado Island faces the worrisome prospect of very low birth rates and a youth drain, leading to a rapidly-increasing average age of the population, as well as a general decline in the number of domestic and foreign tourists.

2. Brief about the Present Situation

The question of Japan’s thinning population, it is sometimes considered to be a somewhat normal phenomena in the recent development, or at least one that did not become widely apparent until the 1990s. Actually, many rural societies in Japan are already declining, even perhaps collapsing, at an alarming rate, and have been in the process of such a precipitous decline for half a century or more. Sado society is one of them.

The National Institute of Population and Social Security Research, projects that people age 65 and older will account for 39.9% of the total population in 2060. In 2010, the elderly accounted for 23% of the population. As the table below shows, the Sado aging population is among the highest in Japan.
This means that, when the Japanese children who are born in Sado this year are themselves elderly, they will be living in an Island that is continuing to grow smaller and older. Will such an island be able to make the necessary savings and be able to increase the labor productivity to the degree that will be needed to support those children in their old age?

The most concrete situation of the decline of Sado society is in the continued fall of the island’s population over the past 60 years. Sado’s population from a stable pre-war level of about 110,000 people, through its post-war peak of 125,597 people in 1950, to the 2012 figure of 61,384, representing a fall of 46 per cent since 1950 and of 39 per cent since 1920.\(^1\)

The rapid aging of the population of Sado Island is at an alarming rate. Much of this situation has been due to migration of the younger people to large cities in search of opportunities for better education and salaried jobs. Even though there are many opportunities to find work in Sado, these are in occupations that younger people currently thinks unattractive.

**Transportation**

In general, transportation cost to island is high because of additional cost to cross the sea. There are not enough transportation services and the fares are expensive in island. These are the disadvantages for increasing tourist demand in the island.

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1 Source: Niigata Prefecture data-base.
The feature of the island tourist is different from that of tourist in main land from the viewpoint of transportation studies. The transportation level of service in island is lower than that in main land. There is no railway service in isolated island. And, frequent service cannot be expected because of low demand. So, number of alternatives for island tourist are limited.

The most attractive and visited spots.

Sado Island has two famous recreational spots, Kinzan, a mountain where the gold can be dug out and forest park of Toki, which got its name from one of the precious bird in Japan.

The table below presents the most visited and attractive spots chosen from tourists.

Table 1. Service Level of transportation between Sado Island and Main land (Niigata, nearest city from Sado Island).

<table>
<thead>
<tr>
<th>Access Mode</th>
<th>Travel time (minutes)</th>
<th>Frequency (rounds/day)</th>
<th>Fare of round ticket (Yen (USD))</th>
<th>Fare of round ticket for private vehicle (yen)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jetfoil</td>
<td>60</td>
<td>10</td>
<td>11,490</td>
<td>22,030</td>
</tr>
<tr>
<td>Ferry</td>
<td>150</td>
<td>5</td>
<td>4,880</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 2. Name and outline of most famous 13 spots in Sado

<table>
<thead>
<tr>
<th>Rank</th>
<th>Recreational Category</th>
<th>Name of Spots</th>
<th>Outline of the Spots</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Traditional spot</td>
<td>Kinzan</td>
<td>The mountain where gold can be dug out.</td>
</tr>
<tr>
<td>2</td>
<td>Traditional spot</td>
<td>Forest Park of Toki</td>
<td>The breeding conditions of Toki are observed, and materials and an image can be read.</td>
</tr>
<tr>
<td>3</td>
<td>Shrine/Temple</td>
<td>Myosen-temple</td>
<td>The temple of &quot;Nichiren- denomination&quot;. Important cultural property</td>
</tr>
<tr>
<td>4</td>
<td>Shrine/Temple</td>
<td>Reuge-temple</td>
<td>It is called &quot;hydrangia temple&quot;. It is specified in the important cultural asset of the country.</td>
</tr>
<tr>
<td>5</td>
<td>Shrine/Temple</td>
<td>Kencho-Temple</td>
<td>There are cherry blossoms Shunsu which ex-emperor planted.</td>
</tr>
<tr>
<td>6</td>
<td>Shrine/Temple</td>
<td>Chokoku-temple</td>
<td>The place where Nichiren and Zozan visit. It is called &quot;peony temple&quot;.</td>
</tr>
<tr>
<td>7</td>
<td>Shrine/Temple</td>
<td>Ushio-shrine</td>
<td>&quot;Noh&quot; is played regularly.</td>
</tr>
<tr>
<td>8</td>
<td>Nature, Sport</td>
<td>Futatsugame</td>
<td>It is famous as the beach.</td>
</tr>
<tr>
<td>9</td>
<td>Nature, Sport</td>
<td>Mt. Donden</td>
<td>The highland above sea level 900m.</td>
</tr>
<tr>
<td>10</td>
<td>Nature, Sport</td>
<td>Monju-park</td>
<td>Red leaves (autumn colors) are beautiful in Autumn.</td>
</tr>
<tr>
<td>11</td>
<td>Other cultural facility</td>
<td>Hanga-museum</td>
<td>Block print by artist in Sado, themed on scene and genre.</td>
</tr>
<tr>
<td>12</td>
<td>Other cultural facility</td>
<td>Shukunegi</td>
<td>Historical port town. It is now streets preservation area.</td>
</tr>
<tr>
<td>13</td>
<td>Other cultural facility</td>
<td>Hojo-residence</td>
<td>House of the 18th century latter half. Important cultural property.</td>
</tr>
</tbody>
</table>

Source: Sado Tourism Association

Presently, the activity named “Scenic Byway project” is done in Sado Island for tourism promotion. However, the number of visitors of Kinzan and forest park of Toki had been decreasing. This could mean that attraction of these traditional recreational spots has declined. In order to
promote of Sado Island, the linkage with other recreational spots becomes more important.

**Current status of tourism**

Responsible tourism requires the use of local products and participation of the local community in various tourism activities. Traditional agricultural systems can often attract significant numbers of travelers and thus help create a market for agro-tourism. Therefore, keeping the right balance between the conservation of agricultural systems, biodiversity and tourism planning and development is a key concern for local, national and international institutions (Contini et al. 2009).

Agriculture and tourism are both important sectors of the world economy and contribute to the livelihood of many people by providing food and jobs. Compared to the agricultural sector, tourism is a new and rapidly growing industry, and creating linkages between the two can be a future challenging process. The tourism industry is being one of the most important and fastest-growing economic sectors worldwide.

![Graph showing number of total tourists during 2001-2012 period](image)

Source: Niigata Prefecture.

Some of the efforts that are made to attract tourists are: the organization of various sports and cultural events such as Sado International Triathlon and Kodo Taiko. In addition, in late August every year, there is a holding of Earth Celebration organized by foreign performing arts group. Tourists from around the world are attending to this event, the time is bustling with foreign and domestic tourists. Furthermore to this, the test of releasing artificially the Toki (Japanese crested ibis: Nipponia Nippon) at the first-time took place in 2008. Moreover, in June 2011, Sado was certified for the first time between the developed countries as World Agricultural Heritage (Globally Important Agricultural Heritage Systems).
In this way, even various efforts have been made the opportunities to attract the attention are few. In spite of this, tourists are dwindling. The tourists continues to decrease in this trend, which means that the declining trend key industries for Sado.

3. Conclusion & Policy Recommendations

For Sado island, sustainability is an important topic in tourism development, partly due to the fact that there is no other form of economic development that could have so many ‘far-reaching tentacles as tourism’ (Gunn, 1994, p.16). For tourism development to be successful, it must be planned and managed in a sustainable manner.

Thus, sustainable tourism can be interpreted as a development model designed to attend to the needs and interests of (i) the present tourist, as it makes an effort to meet their needs; (ii) the host regions, as it aims at improving quality of life of those who reside in a tourism destination; (iii) the tourism resources management; and (iv) the future tourist and host regions2.

If local needs are to be met, sustainable tourism requires the participation of local communities. It is because sustainable tourism development aims to find an optimal way of enhancing the community’s natural, social and cultural environmental features and contribute to the social and cultural wellbeing of its communities and residents. As there is no formula to calculate what the ‘optimal way’ is because each society has its unique circumstances and what is an ‘optimal way’ represents a value orientation (Hall and Lew, 1998), dialogues among different stakeholders are needed to achieve the community consensus (Hall and Lew, 1998).

Getting the community involved also has the benefit of creating a sense of ownership over decision making and feeling more positive toward tourism development (Murphy, 1983). To achieve sustainable tourism development, local community should be allowed to participate in setting tourism goals and objectives and help deriving the sustainable indicators to measure the movement of the tourism product toward a position of greater or lesser sustainability (Choi and Sirakaya, 2006). Cameron et al. (2001) even suggested that communities should be able to participate throughout the entire tourism planning process, including decision-making, problem solving, project implementation and evaluation.

Policy Recommendations

Even the world is undergoing great changes with the steady

advance of globalization, Japan has not yet become a country that is sufficiently open to the world in terms of the situation concerning acceptance of foreign tourists.

The basic concept for an island built on tourism is the realization of “island-building that provides a good living habitat and a good place to visit” whereby the people living in that region can have a stronger recognition of its “highlights” and the people visiting the region can also feel the “highlights” even more strongly. To this end, in Sado, a tourism revolution is called for (one that revitalizes cultural charm, re-polishes the “highlights” and recreates a journey that is sound for the mind and soul).

The significance of tourism is closely linked to an overall exhibition of modern charm, including charm in the areas of economy, lifestyle and culture. The society that all Japan and Sado especially, should strive to create in the 21st century is the one that possesses dynamic economic power. It should also be a society in which each individual with enhanced autonomy respects each and every person regardless of nationality, the one in which culture and revolutionary vitality and diversity are promoted, and the one in which nature and the environment are cherished and closely interact with the international community. Such traits represent a national design in which a concept of a country built on industry, information, culture and the environment are organically developed to enhance charm in respective areas to realize a country based on tourism.

Comprehensively establishing a strategy toward an island built on tourism that may consists on:

– “Know oneself”: Analyze and recognize Japan’s own charms, so that Japanese themselves learn to love the land on which they live and have pride in their society
– “Learn from other people”: Minutely examine the experiences of successful countries

Toward “island-building that provides a good living habitat and a good place to visit”

Developing a system whereby organizations and agencies concerned, make concerted efforts under the initiative of the Local Government. An organic system should also be developed with the participation of the regions, whereby private and public sectors work in cooperation, and overseas establishments and overseas institutions concerned also cooperate with one another.
REFERENCES


Mutual accommodation in Northeast Asia: A comparative examination of Japan-China mutual re-balancing strategies

Stephen Robert Nagy
International Christian University

In conjunction with China’s quantitative eclipsing of the Japanese economy and the growing interdependence between the Chinese and U.S. economies, China has become more capable of asserting its economic, political, and security interests within the region and globally. As a result, tensions have increased within the region and manifested in growing friction over economic policies, territorial sovereignty, and the non-consultative establishment of an ADIZ, in addition to other areas of disagreement. How will the U.S., Japan, and China re-calibrate their political, economic, and security relations in this volatile environment? Will Japan and China be able to maintain their seikei bunri relationship to deepen ties despite growing friction? How will the U.S. balance its long-standing comprehensive relationship with Japan, which includes a security dimension with the U.S.’s economic relations with China? Based on interviews with U.S., Japanese, and Chinese MOFA officials, business leaders, and IR experts in Japan and Hong Kong, this paper argues that economic interdependence between the U.S., Japan, and China necessitates the advent of a trilateral seikei bunri relationship. Each state recognizes the complementary role that the others play in their economic development and security and, based on that understanding, they continue to promote economic integration through the promotion of participation in regional institutions, while striving to manage political disagreements through sustained yet quiet dialogue.
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会長 木村公一 / 早稲田大学 教授
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3. 会費
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Regular Member / Registration Fee: 2,000 yen, Annual Membership Fee: 5,000 yen
学生会員／入会金：¥1,000、年会費：¥3,000  
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Conference Presentation Fee for Non-members: 5,000 yen

当日聴講会員／聴講費：¥2,000（学生：¥1,000）  
Conference Registration Fee for Non-members: 2,000 yen (Student: 1,000 yen)
Bylaws

Section 1: General Bylaws
1. (Name)
The association shall be called 'The International Association for Japan Studies'.

2. (Members)
Anyone interested in Japanese culture and Japan, irrespective of nationality, is able to become a member of the association.

3. (Language)
Regardless of the nationality of its members, as a rule, the association shall use English within the association and its research meetings.

Section 2: Objectives and Activities
4. (Objectives)
This association is established to promote study by foreign scholars and Japanese scholars as individuals or jointly, of all aspects of Japan, with a focus on the humanities and social sciences. The association, using the international lingua franca, English, as its common language, will publish in English with the aim of promoting mutual understanding between Japan and other countries.

5. (Activities)
The association in order to achieve the aforementioned objectives has established the following activities.
   1. The holding of regular meetings and research conferences and general meetings.
   2. Academic exchanges between researchers and research organizations both in Japan and overseas.
   3. Any other activities deemed necessary to carry out its purposes.

Section 3: Organization
6. (Executive)
The association will consist of the following executive members:
   1. President (1 person),
   2. Honorary Presidents (small group),
   3. Advisors (small group),
   4. Vice-President (1 person),
   5. Secretary/Treasurer (general business, accounting, 1 person),
   6. Executive Members (small group),
   7. Accountant (1).

7. (Duties)
The association has determined that the following duties will be carried out by the executive.
   1. The President will represent the association and oversee its meetings.
   2. The Vice-President will assist the President in administering the association.
   3. The executive will hold executive meetings in order to deliberate upon important matters relating to the running of the association. Meetings of the executive will be chaired by the President.
4. The Secretary/Treasurer will supervise the administrative work of the association.
5. The Auditor will audit the account.

8. (Election)
The election of the executive and term of office shall proceed as follows:
1. The President and Auditor will be nominated by the executive and then confirmed by a general meeting of the association.
2. The Vice-President and executive members, including the Secretary/Treasurer (general affairs and accounting), will be nominated by the President and after confirmation by the executive will be approved by the general meeting of the association.
3. The term of office of the executive shall be two years, except for special circumstances, and as a rule, any extension of office will be limited to one other term of two years, thus arriving at a total of 4 years. However advisors will not subject to this rule. If a member of the executive is replaced during his term of office, the replacement will serve out the remaining term of the person who is replaced.

9. (Honorary Presidents - Advisors)
1. The association will be able to appoint a small number of Honorary Presidents and Advisors.
2. Honorary Presidents and Advisors, if so requested by the President, will be able to attend meetings of the executive as required and to assist in the general running of the association.
3. Honorary Presidents and Advisors will be nominated by the President and after receiving the approval of the executive, will be confirmed at the general meeting of the association.

10. (General Meeting)
1. General Meetings will be called for by the President at least once a year. However if necessary extraordinary meetings can also be called.
2. Resolutions of the general meeting must be passed by a quorum consisting of over half of those present.

Section 4: Accounting

11. (Expenses)
The expenses of the association shall be paid through income received from association membership fees.

12. (Fiscal Year)
The financial year applying to the association will commence from the 1st of April every year and run until the 31st March the following year.

13. (Report)
After receiving the approval of the Accountant the financial report of the association will be presented at the annual general meeting once a year.

Section 5: Changes in the Bylaws

14. (Changes)
Changes in the bylaws must be approved by a quorum at the annual general meeting.

(Additional Provision)
1. The Bylaws of the Association came into being on the 1st of April 2005.
2. The Bylaws, Article 6 (Executive – 2. Honorary Presidents), Article 8 (Election – 3) and Article 9 (Honorary Presidents - Advisors – 1,2,3) were revised at the General Meeting of the 4th Convention on November 14, 2008.
国際日本学会 (IAJS) 2015 年度研究発表 申込要項

国際日本学会 (IAJS) 2015 年度研究発表大会（第 11 回大会）は、2015 年 12 月 12 日（土）、午前 11 時から午後 6 時半にわたって、東洋大学（東京）で開催されます。発表希望者は下記の要項に従って、お申し込み下さい。

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The 2015 Conference of the IAJS will be held on Saturday, December 12 at Tokyo University in Tokyo. Applicants wishing to submit proposals for conference papers should follow the guidelines below:

- Proposals should be sent by e-mail in plain text and with an attached text file.
- Application should be sent by 31 October, 2015 to the address below:
  • E-mail: s_maezaki@yahoo.co.jp
  • Address: The International Association for Japan Studies
c/o Dr. Shinya Maezaki,
Kyoto Women's University,
35 Imakumano Kitahiyoshi-cho, Higashiyama-ku,
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  • Tel & Fax: +81-75-531-9018

[Name]
For a Japanese name, both in Japanese and English.
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[Institution]
If relevant, include Rank (e.g. Professor, Associate Professor).
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[Précis]
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2. Submitters submitting papers based on presentations given in the annual conference of the IAJS should make this clear at the time of submission. (Papers submitted for review may not have been published, accepted for publication or be under review elsewhere.) The deadline for submission of papers based on presentations is May 31 the year following the conference.

3. When submitting a paper, the three items below should be submitted by e-mail as attachments, formatted as MICROSOFT WORD files.
   a: Papers should not exceed 7,000 words, including the main text and any footnotes, but excluding bibliography, tree diagrams, tables, graphs, numerical formulae and figures. Submitters, especially those whose first language is not English, are expected to have had their papers thoroughly edited to eliminate any potential problems with syntax prior to submission.
   b: English Synopsis must be 600 words or fewer in length. As mentioned, submitters, especially those whose first language is not English, are expected to have their writing thoroughly edited to eliminate any potential problems with syntax prior to submission.
   c: Cover letter should include the title, author’s name, affiliated institution, contact address, phone number, fax number (if available), e-mail address and reference details, when applicable, to any presentations the author may have given dealing with research covered in the paper.

4. Notes on Style
   a: Place all notes at the end of the paper.
   b: For other points concerning style, please follow The MLA Handbook for Writers of Research Papers, which we recommend, or if preferred, a standard alternative.

5. When submitting by electronic mail, send the paper, synopsis and cover letter to the Secretary of the IAJS (Prof. Maji Rhee, e-mail: kokusainihon@gmail.com) with "Paper for Submission" in the Subject line. Filenames must be brief and consist only of alphanumeric letters. Within one week after receiving a submission, the Secretary of the IAJS will send an acknowledgement of receipt by e-mail. In the event that an acknowledgement is not received within a week, please re-send the submission to ensure it has been received. Failure to do so may result in the paper not being considered for review.

6. The Editorial Board retains sole responsibility for accepting or rejecting papers submitted for review.

7. In principle, authors will receive two proofs and will be responsible for all
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Inquires to Pro. Maji Rhee (Waseda University),

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