

Japan: Pre-Modern, Modern, Contemporary

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Book of Abstracts

Summary (with clickable links):

Keynote lecture

Ikuya KANO (University of Hyogo): A Research in the Impact of Telework on Work-Life Balance in Japanese Management

Session 1

Tomoko YAMAKAWA (Bunkyo University): 欧州評議会の提唱した「複言語・複文化主義」の日本における可能性

Raluca Maria CIOLCĂ (Osaka University): “More Japanese than the Japanese” and “More Romanian than the Romanians:” Insights Offered by Gradability

Session 2

Carmen SĂPUNARU TĂMAȘ (University of Hyogo): Japanese Popular Theater Between the Sacred and the Profane

Michiko URITA (Kogakkan University): A Song of Continuity: Kagura Secret Song and the Jingū Shikinen Sengū on the Eve of the Modern Period

Session 3

Iris HAUKAMP (Tokyo University of Foreign Studies): Cinematic Networks: The Narutaki Scriptwriting Collective and Their Creative Connections

Patricia LENZ (University of Zurich): Tennō-Related Art in the 1980s: Ōura Nobuyuki's Holding Perspective (1982-85) in Context

Session 4

Mengfei PAN (Kokugakuin University): Visualizing and Selling the Local Place: A Study of Three Ōiso Maps in the Mid-Meiji Period (1880s–1890s)

Bettina GRAMLICH-OKA (Sophia University, Japan): Approaches to History: Japan Biographical Database (JBDB)

Session 5

Annegret BERGMANN (Ritsumeikan University/University of Applied Science Zittau/Görlitz): The Rebuilding of the National Theatre of Japan and Kabuki: Present Interdependencies and Future Challenges

Daria MELNIKOVA-SOLIGNAC (Hebrew University of Jerusalem): The Dawn of Modernist Dance since the Age of the Dancefloor: Japan and Global Modernism

Session 6

Marianna LÁZÁR (Karoli Gaspar University): Interpreting the Seven-Branched Sword's Inscription: A Critical Interdisciplinary Approach

Marijana MAKSIMOVIĆ, Nena VASOJEVIĆ (Institute of Social Sciences, Belgrade): Migration in Japan at the Beginning of the 21st Century

Session 7

Michael SHACKLETON (Osaka Gakuin University): Shinkyo: The Trajectory of a Japanese Commune over 100 Years

Stephen CHRISTOPHER (University of Copenhagen): A Mixed-Methods Study of Japanese Minority Religions

Session 8

Stevie POPPE (KU Leuven): Metapolitical Strategies and Amplification of Online Narratives: Unraveling Post-Assassination Disinformation and Conspiracy Discussions

Alina-Elena ANTON (independent researcher): Finding Value in the "Every Day:" Local Revitalisation and the Japanese Kankō Machizukuri

Session 9

Yosri RAZGUI (Kobe University): Remodelling Masculinities within Capitalistic Sports: 'Ritual Re-semantisation' and Gender Discourses in Japanese Professional Football

Alexandru CRIȘAN (independent researcher): Ghosts, Shells, and Electric Sheep: A Case Study of Intelligent Devices and Practices from the Cybernetics and Digital Nature Research Centers within Tsukuba University

Laura COCORA (independent researcher): The Descending Slope: Vital Imaginaries and Fantasies of Autonomy in Post-Growth Japan

Session 10

Tomasz DYMOWSKI (University of Warsaw): Postmodern Japan Portrayed by Shōno Yoriko in Her Novel Taimu Surippu Konbināto (Timeslip Combinat)

Luiza-Irina MIHAI (Babeş-Bolyai University): Osamu Dazai's The Flowers of Buffoonery and Max Blecher's Scarred Hearts: A Comparative Study

Maria Ester REIS MARTINS (Tokyo University of Foreign Studies): The Metaphors in Kishidanchōgoroshi: Use of the Fantastic and Metaphors in Haruki Murakami and Their Relation to an Open-Ended Narrative

Session 11

Mohammad MOINUDDIN (Osaka University), Saddam KHALID (University of Hyogo), Ahmed Shabbir CHAUDRY (Osaka Metropolitan University): Good Wife, Wise Mother to Excellent Entrepreneur: The Journey of Women Entrepreneurs in Japan from Breaking the First Glass Ceiling to the Second Glass Ceiling Effect and Its Impact on Their Subjective Well-Being

Session 12

Sheikh Rashid BIN ISLAM (Kobe University), Mahmuda NAZNIN (University of Dhaka): Anime and Manga as an Agents for Cultural Dissemination and Export of Japan in the South Asian Region: The Case of Bangladesh

Caroline SAKAMOTO YONAMINE (University Centre Leonardo Da Vinci): The Influences of Modern and Contemporary Literature on Popular Music

Keynote lecture

James HEISIG (Nanzan University): An Appreciation of Nothingness

Session 13

Roman PAŞCA (Akita University): Beyond "Deep Ecology": Cultivating the Heart-Mind and the Fields

Vladlena FEDIANINA (Moscow City University): Jien's Periodization of the History of Japan: The Philosophical Underpinnings

Garcia CHAMBERS (Sophia University): Kawabata's Thousand Cranes: A Phenomenological Reading of Its Juxtaposing Values of Aesthetic Sensibility, Morality, and Negativity

Session 14

Hiroko NISHIGUCHI (Waseda University): 翻訳におけるテキスト変容の諸相 — 西洋児童文学を例に

Marcelina DE ZOETE-LEŚNICZAK (Nicolaus Copernicus University): The Influence of Western Children's Literature on a Little Reader in Modernizing Japan: On the Example of Children's Dramas in the Magazine Akai Tori

Shiyi Sherry ZHA (University of Leeds): On the Edge of Spectacle: Sensory Experiences in Murō Saisei's Short Stories

Session 15

Dennis PROOI (The Hong Kong University of Science and Technology): Religious Liberalism in Kiyozawa Manshi and Nishitani Keiji

Sofia SIMITZI (H.M. Education): The Sacred of Modernity in Japan: Keiji Nishitani and Philosophy of Nothingness

Yuka HASEGAWA (Tokyo Gakugei University): Shutai and the Silent Ontogeny of Culture in Archer's Morphogenetic Cycle

Session 16

Zhi WANG (Tokyo University of Foreign Studies): Nagai Kafu and Confucianism: With a Focus on Female Representation

Erin L. BRIGHTWELL (University of Michigan): Unmoored Selves: The Dissolution of Identity in Long Yingzong's Wartime Prose Fiction

Monica TAMAS (Hyperion University): Posthuman Eco-poetics in Yōko Tawada's Writings

All abstracts:

Keynote lecture

Ikuya KANO (University of Hyogo): *A Research in the Impact of Telework on Work-Life Balance in Japanese Management*

The general human resource management system of Japanese companies is unique in the world. Japanese companies, especially traditional large enterprises, do not have a job-based hiring, evaluation, and reward system. Instead, they hire new graduates in batches on a regular basis without assigning them to specific jobs, and promote human resource development within the company through reassignment. They also introduced a system in which duties in charge are not directly linked to remuneration, and employees with high evaluations take the higher position through higher remuneration.

Because of that, many Japanese researchers call the world standard HRM system 'job style,' on the other hand the Japanese HRM system 'membership style.'

A distinctive feature of job performance in membership-based employment is that individual duties are not clearly stipulated and are carried out with supervisors and coworkers, reporting and consulting with them as needed.

However, the impact of Covid-19 has forced the implementation of telework and working at home (or telecommuting) in Japan without adequate preparation by companies and employees. This is thought to have had a different effect on employee psychology and work-life balance than the implementation of telework in job-based employment.

In this study, we will conduct a quantitative analysis of how the introduction of telework affects work-life balance in Japanese companies with the above characteristics. Based on the results, we will provide theoretical implications for previous work-life balance research and discuss issues related to the introduction and practice of telework in Japanese-style HRM.

Session 1

Tomoko YAMAKAWA (Bunkyo University): 欧州評議会の提唱した「複言語・複文化主義」の日本における可能性

欧州評議会が提唱した「複言語・複文化主義」は、今やヨーロッパを超えて広がりを見せている概念である。この概念が紹介された『欧州言語共通参照枠 (Common European Framework of Reference for Languages 2001) :以下 CEFR』の影響力はヨーロッパをこえている。CEFRは、あくまでも「参照」するためのものとして開発されたが、CEFRに掲載された「共通参照枠」に大きな関心が寄せられ、「複言語・複文化主義」が確認されないまま、「共通参照枠」がひとり歩きするようになった。

そこで、今一度あらためて、この概念が生まれた経緯、普及の変遷を考えてみたい。欧州評議会の歴史、欧州文化憲章やCEFRで言語がどのように社会的文脈に位置付けられているかを考え、「複言語・複文化主義」という理念を振り返る。「複言語・複文化主義」が提唱されてから既に20年以上経つが、日本の状況を反映して、理解も変遷してきたので、それも整理して、日本との距離を測り直したい。「複言語・複文化主義」が日本でどのような可能性を拓くことができるかを考えていきたい。

Raluca Maria CIOLCĂ (Osaka University): “More Japanese than the Japanese” and “More Romanian than the Romanians:” Insights Offered by Gradability

What does it mean to be “more Japanese than the Japanese” or “more Romanian than the Romanians”? These phrases are commonly used about individuals who may not be seen as “Japanese” or “Romanian” in the traditional (official) sense, while displaying certain traits associated with what being Japanese or Romanian is thought to imply. This presentation looks at such phrases from a linguistic point of view, by turning the lens onto the mechanisms motivating the use of the comparative.

The presentation will start with an analysis of the various contexts in which *nihonjin yori nihonjin* ‘more Japanese than the Japanese’ and *mai român decât românii* ‘more Romanian than the Romanians’ are used, discussing the types of meaning evoked in each context. Then, the mechanisms behind each instance of use will be analysed from the perspective of gradability. From a linguistic point of view, the two phrases

in question have a similar structure, but the data included in the presentation will show that there are notable differences in terms of the level of flexibility each phrase displays in its respective language.

In the conclusions, it will be argued that such differences cannot be accounted for through a purely linguistic approach. Thus, the comparison between “more Japanese than the Japanese” and “more Romanian than the Romanians” will serve as a means to explicitly depict the correspondences between language, represented by gradability in this case, and culture and society.

Session 2

Carmen SĂPUNARU TĂMAȘ (University of Hyogo): *Japanese Popular Theater Between the Sacred and the Profane*

Taishū engeki (“popular theater”) is a form of entertainment that elicits hardcore fans who follow their favorite troupes around the country and make considerable financial efforts to support them, yet as a performing genre it still remains a minor category. *Taishū engeki* is performed in small, often dilapidated theaters, or as an afterthought in hot spring resorts, and is never considered important enough to be featured in major news outlets. What is its charm, then, and how does it continue to survive in contemporary society?

This presentation will focus on *taishū engeki* as performances given by what Emily Ohnuki-Tierney calls “special status people,” the category who are “polluted” not by their association with the most contaminated aspects of daily life, but through their contact with the sacred. While contemporary audiences may not be entirely aware of this connection between what appears to be an exclusively lay performance, the actors still try to maintain their role of mediators between the daily world and the world of supernatural beings through special performances and ritual gestures. Based on extensive fieldwork, the current presentation will attempt to analyze the relationship between the sacred and the profane both in its performative aspects, and in the way it is represented through direct interactions with the “real” world, and the still décor on and off stage.

Michiko URITA (Kogakkan University): *A Song of Continuity: Kagura Secret Song and the Jingū Shikinen Sengū on the Eve of the Modern Period*

From the end of the Edo period to the Meiji Restoration period, the Grand Shrine of Ise (Jingū) was engulfed by the waves of Westernization and modernization, and its system and rituals underwent major changes with the Jingū gokaisei (reform) of the 4th year of Meiji (1871). However, in the middle and latter half of the Meiji period, there was a growing trend toward the restoration of ancient rituals, and the main principles of the shrine were preserved.

The purpose of this presentation is to focus on the Jingū Shikinen Sengū (Vicennial Renewal Ceremony) of the 22nd year of Meiji (1889), which was an important turning point in supporting the succession of rituals despite the upheaval of modernization, and to elucidate from the perspective of the Jingū priests of the time what strategies they formulated and how they preserved the essence of the rituals. In particular, the kagura hikyoku (ancient secret song), which was introduced at the Shikinen Sengū in 1889, will be examined as a case study. Why was the kagura secret song introduced? How did the priests of the time situate and interpret the newly introduced sacred music ritual in the context of the Jingū rituals? These questions will be clarified through the writings of Mikanagi Kiyonao (1812-1894), a priest of the Jingū Shrine. The material for this analysis is based on Kiyonao's extensive research on the ancient rituals and practice of Jingū, his composition of a series of norito (prayer texts) of the 1889 Shikinen Sengū, and my interviews with the current Jingu priests over the past ten years.

The 63rd Shikinen Sengū is scheduled for 2033. Through this presentation, we will be able to grasp the historical accumulation of the Jingu priests' utmost efforts to continue researching the Jingū rituals and correctly pass them on.

瓜田理子 (皇學館大学) 「明治期の神宮式年遷宮の神楽秘曲について」

幕末から明治維新期に、伊勢の神宮にも西洋化・近代化の波が押し寄せ、明治4年の神宮御改正により、職制や祭祀について大幅な改革が加えられ

た。しかし、明治中・後期に古儀復古の機運が高まり、本義を守り抜き、現在も2013年に第62回式年遷宮が執り行われた。

本発表の目的は、近代化に揺れながらも神宮祭祀の継承を支えるために、重要な転機となった明治22年の神宮式年遷宮に焦点を当て、当時の神宮神職がどのような戦略を打ち立て、本義を守ってきたのかを彼らの視座から捉えることである。事例として、特に明治22年の式年遷宮に導入された神楽秘曲を取り上げる。なぜ神楽秘曲が導入されたのか。当時の神職は新規の神楽秘曲を神宮故実の一貫性にどう位置付け、解釈したのか。これらの問いを神宮神職の御巫清直(1812-1894)の事績から解明する。分析のデータは、清直が幕末から続けてきた神宮考証学、彼が作文した明治22年の遷宮諸祭の祝詞、そして現職の神宮神職のインタビューに基づく。

次回の第63回式年遷宮は、2033年に予定されている。本発表を通じて、神宮故実を学び続け、それを正しく継承しようとしてきた神宮神職の内的営為の歴史的積み重ねが見えてくるだろう。

Session 3

Iris HAUKAMP (Tokyo University of Foreign Studies): *Cinematic Networks: The Narutaki Scriptwriting Collective and Their Creative Connections*

This paper explores the creative networks established by a filmmaking collective in the early Shōwa period. The “Narutaki group” (Narutaki-gumi) was a group of eight young directors and scriptwriters affiliated with different studios, thus creating an unusual creative network with the Kyoto filmmaking environment. Between 1934 and 1937, they wrote several scripts for *jidaigeki* (period films) that aimed at redefining the genre and making it relevant to contemporary concerns and aesthetic sensibilities. Straddling not only a threshold between two political systems but also the ground-breaking transition from silents to talkies, the group is part of a crucial piece of Japanese (film) history. Most members continued making films after 1937, influencing the development of Japanese cinema.

The Narutaki-gumi thus provided a nodal point in which the talents and idiosyncrasies of its members converged across industrial lines, interacted, and

influenced each other. Furthermore, this network extended beyond the group to include directors and writers working in other genres, but also beyond the film world. In the experimentations with cinema's potential, the group also interacted with musicians, intellectuals, theorists, and other performing artists. Many Narutaki scripts were based on popular novels, with the authors collaborating in the scriptwriting, or written for the Zenshin-za progressive kabuki troupe. Together, these creatives invigorated the time-honored genre of films dealing with the past, and in the process, at least for a while, changed the popular image of the past and its relevance for the present. As I am exploring in this project, this move was only possible by the creative networks and mutual impact between various players within and beyond the film world. These networks, then and now, I argue, are crucial not only in order to understand the Narutaki-gumi and their films, but also the filmmaking environment of Japan in general.

Patricia LENZ (University of Zurich): *Tennō-Related Art in the 1980s: Ōura Nobuyuki's Holding Perspective (1982-85) in Context*

In 1986, Ōura Nobuyuki's collage series "Holding Perspective" (1982-85) was shown in a group exhibition at the Toyama Prefectural Museum of Modern Art and elicited an unprecedented outcry by nationalist groups who condemned the collages for presenting historical photographs of Emperor Hirohito alongside anatomical illustrations, tattoos, and female nudes. The so-called Toyama incident constitutes the first instance of nationalist opposition against artworks in Japan and has sparked a long-running controversy that is still continuing today, as the cancellation of the show "After 'Freedom of Expression?'" at the Aichi Triennale in 2019 demonstrated. However, the intense debate surrounding the collages completely overshadows that "Holding Perspective" was received favourably in the contemporary art scene as a work addressing internationalisation and the tension between Western and Japanese art, while Ōura was seen as a promising artist coming back from New York where he had worked for Arakawa Shūsaku, an internationally acclaimed Japanese artist. Furthermore, tennō-related art and criticism was no novelty at the time of the Toyama exhibition but a frequent topic throughout postwar Japanese art. This presentation therefore traces the initial reception of "Holding Perspective" prior to the right-wing opposition and places Ōura's series in the context of Japanese art in

the mid-eighties, particularly regarding tennō-criticism. In looking at artworks by Yamashita Kikuji, Maeyama Tadashi, and Kudō Tetsumi, I argue that "Holding Perspective" was not singular in engaging with the topic of the Japanese emperor. However, a comparison of the artworks also reveals the clear differences in Ōura's approach and visual language; Rather than an elaborate examination of the imperial institution, "Holding Perspective" appropriates a variety of images to reconsider Japan's relation with the West and thus anticipates the postmodern currents that become prevalent in Japanese art in 1990s.

Session 4

Mengfei PAN (Kokugakuin University): *Visualizing and Selling the Local Place: A Study of Three Ōiso Maps in the Mid-Meiji Period (1880s–1890s)*

This presentation examines three maps produced in the Meiji period (1868–1912) featuring Ōiso. It was a post town located on the highway Tōkaidō road connecting Tokyo/Edo and Kyoto and developed into a resort area for sea-bathing from the mid-1880s. Previous studies on Japanese maps, for example, Nakanishi Ryōtarō and Sekido Akiko's *Kindai nihon no shikakuteki keiken* (2008), have shifted its analytical focus away from the dominating interest in the metropolises and explored maps of provincial cities and hot spring towns. A further task to compare these local maps remain. This presentation analyzes three maps, "Sōyō Ōiso-eki zen-zu" (1888), "Sōyō Ōiso ichiran no zu" (1891), and "Kanagawa-ken Ōiso meisai zenzu" (1894) and cross-examine them with guidebooks, newspapers, and other maps produced at the time.

Drawing studies of sociology, human geography, and critical cartography, this presentation argues that these maps visualize Ōiso in a way catering to the broadening demography of visitors. The maps' roles as tourist souvenirs contributing to establishing the local image and commodifying visitor experience resemble those of the postcards which would emerge from 1900. Some findings echo with the prior studies: these maps can be understood as a part in the corpus of the Meiji city/town maps that inherited the conventional *Meisho zue* (Views of famous places) in the historical interest; they shared a preference for the pictorial bird's-eye view than

Western cartography and a rising attention to highlighting the railway access. This presentation further argues that the inclusion of villas of politicians and tycoons such as the First Surgeon General Matsumoto Jun (1832–1907) is noteworthy. Rather than encouraging actual visits, the villa depiction helps navigate a visitor and consolidates Ōiso as a place where the high class lived. This study provides an early case revealing how mapmaking engages with the development of railways and tourism.

Bettina GRAMLICH-OKA (Sophia University, Japan): *Approaches to History: Japan Biographical Database (JBDB)*

The Japanese Biographical Database (JBDB) is a web-based resource (jbdb.jp) intended to provide biographical information on historical figures with links to Japan and their personal, social, and political networks. Initially starting with research on the Confucian scholar Rai Shunsui (1746–1816) in 2012, the PostgreSQL database currently encompasses entries from seven individual research projects on ca. 13,300 individuals and ca. 35,900 events pertaining to human networks from the 1600s to the 1960s.

The steadily growing database architecture itself is built upon the architecture of the Harvard University China Biographical Database (CBDB, Harvard University et al., 2018) with a modified web application to access the database. The tool is intended to be aimed at researchers and students alike, allowing to search all entries by date, social status, and other filters as well as visualize networks of interest in a dedicated visualization component.

The presentation will offer an introduction to the database and its significance to those interested in Japan broadly, since JBDB is a tool for network analysis and prosopography on historical figures with links to the archipelago regardless of time or place of origin. I will also address the pedagogical opportunities in the undergraduate and graduate classroom when working with historical sources in a digital environment. In the end, I will explain the various challenges involved in this kind of open-access database to ensure its durability over time.

Session 5

Annegret BERGMANN (Ritsumeikan University/University of Applied Science Zittau/Görlitz): *The Rebuilding of the National Theatre of Japan and Kabuki: Present Interdependencies and Future Challenges*

Japan's first National Theater which opened in November 1966, will close at the end of October this year. It will be demolished and replaced by a multifunctional building with an in-built theatre. Against this backdrop and by focusing on kabuki, the main genre played at this theatre, this presentation aims to take stock of the National Theater's achievements and impact to date and takes a critical look at the plans and concept for the new National Theatre which is scheduled to open in 2028. The presentation traces the influence of the National Theatre on kabuki productions and its special relation to the Theatre Division of the entertainment conglomerate Shōchiku Ltd. and whether it reached its aims claimed in the National Theatre Law of 1966, namely the preservation and promotion of traditional performing arts. In its 57-year existence, the theater has focused on revivals of plays no longer performed and newly written Kabuki plays.

Thus, in terms of content, it avoids interference with kabuki productions by Shōchiku. This company controls all other permanent kabuki venues, manages all kabuki actors, and produces kabuki often in the format of a medley of audience-catching popular plays. As the National Theater has no resident actor troupe its kabuki program depends on actors affiliated with Shochiku. On the other hand, the training programs for kabuki actors and musicians established since the 1970s are an indispensable source for Shōchiku to recruit actors. Furthermore, this paper attempts to classify the past and future concept of the National Theater as a venue for preservation of traditional kabuki against the backdrop of a shrinking population and a strained economy, both factors that are partly responsible for audience decline.

Daria MELNIKOVA-SOLIGNAC (Hebrew University of Jerusalem): *The Dawn of Modernist Dance since the Age of the Dancefloor: Japan and Global Modernism*

In the late 1910s and early 1920s, a new modern self as a cosmopolitan subject grew aware of the universalized space of modern culture, in which Japan coexisted with other European countries. Though cosmopolitan and outward-looking, it was also an era of reflection on the self as an individual before thinking about one's relationship with the society. In parallel with the Jazz Age in the United States and *Les Années folles* in France, the Age of the Dancefloor (*odoriba no jidai*) in Japan saw an expansion of urban lifestyle and mass consumption. I argue that in opposition to the commodification of dance, modernist dance, or dance art (*buyō geijutsu*), emerged as an independent art form as Japanese artists were searching for new ways of responding to modernity, and the body became a medium of inquiry at a moment when a sense of national crisis shifted to a sense of individual crisis.

Session 6

Marianna LÁZÁR (Károli Gáspár University): *Interpreting the Seven-Branched Sword's Inscription: A Critical Interdisciplinary Approach*

One of Japan's National Treasures is the legendary Seven-Branched Sword (Jp: *nanatsu saya no tachi / shichishitō* 七支刀 or *rokusa no boko* 六叉の鉾), housed at the Isonokami Shrine in Nara Prefecture since ancient times. It is believed that the iron sword - that has branch-like protrusions extending on each side and on the tip of its body - was a gift from a king or crown prince of Baekje (an ancient Korean kingdom in the southwestern part of the Korean Peninsula) to a Yamato (Wa) ruler. It is mentioned in the *Nihon Shoki* in the 52th year of the reign of the mythical Empress Jingū. Given the sword's delicate form, it probably had a ceremonial function and was never used as a military weapon. This theory is supported by the inscription as well, which is inlaid with gold on the 74.9 cm long central blade, and has been the subject of many (mostly East Asian) scholarly discussion since it was first discovered in 1874 (Meiji 7).

In my presentation, I will briefly introduce the origin, characteristics, restoration method and research history of the sword. Then I explore topics such as why one needs to do critical and interdisciplinary examination to interpret the classical Chinese text in the much-debated context of ancient Japan-Korea relations.

Marijana MAKSIMOVIC, Nena VASOJEVIC (Institute of Social Sciences, Belgrade): *Migration in Japan at the Beginning of the 21st Century*

International mobility and migration are part of a broader trend of globalization and raise a host of scientific and social discussions. The relevant research literature says that during migration there is a "brain gain", "brain circulation" and "brain drain". Managing migration is important for state one development but to understand the impact of international migration we must know how state shape and control migration. At the beginning of the 21st century, a number of changes were observed in Japan regarding migrants and migrant policy. Namely, for several decades, Japan was not a popular destination for migrants, due to the distance, difficulties with learning the language, due to a specific business culture that is unique in the world but adapted to Japanese workers. At the same time, it is a country that until recently led a restrictive migrant policy, although this is now changing, albeit slowly. With the process of intensive connection in the world, the international mobility of people intensified. Japan also saw in this a chance to supplement the labour force on the labour market. The new immigration policy from 2018, as well as measures related to migrants through Abenomics, are aimed at attracting foreign professionals, i.e. labour migrants.

Session 7

Michael SHACKLETON (Osaka Gakuin University): *Shinkyō: The Trajectory of a Japanese Commune over 100 Years*

Shinkyō (心境) is a community founded in the early 1930's in a village just outside Haibara, Nara Prefecture. It is regularly described as a 'Commune' (共同体・

kyoudoutai) but lacks most of the political radicalism associated with the term. It was founded by 4 families at odds with the leading family (oyabun) and the local branch of Tenri-kyo, and ostracised (村八分・murahachibu) as a result. The community struggled through the tumultuous years of the Pacific War, most migrating for a time to join the Japanese government's co-operative program in Manchuria. It truly began to thrive from the 1950's and I first got to know the approximately 150 members in 1984, only two weeks after they had been visited by the Crown Prince (later Heisei Tenno) in honour of their pioneering work for the handicapped.

From the end of WW2, Shinkyo developed a school for mentally handicapped children (the first such school in Nara Prefecture) and then adapted to become a home for mentally handicapped adults. As the members aged, Shinkyo also developed as a home for the elderly. These and related decisions have come to frame Shinkyo's modern identity. Tensions with the surrounding world have eased. Although Shinkyo legally remains the shared property of the original 4 family collective, very few of the original four families remain. It now employs many outsiders and many Shinkyo members no longer live in Shinkyo itself, but in nearby villages and commute....

Over the years, Shinkyo has become an institution, but an institution imbued with very strong community values. The paper aims to describe such changes against the back-drop of 'Changing Japan' and to explain the continued existence of Shinkyo, against most expectations, in terms of the strategy of 'the founding fathers and mothers' not only to survive but also change the world around them.

Stephen CHRISTOPHER (University of Copenhagen): *A Mixed-Methods Study of Japanese Minority Religions*

Why do some Japanese minority religions achieve wide reach while others fail to spread or simply die out? How can we track changing Japanese religiousness in contemporary contexts and compare these dynamics to historical data? How can we empirically isolate theoretical variables – such as con-spirituality or the corporate form of religion – in large-scale data? This paper considers the potential of the Database of Religious History (DRH) to address these questions. It summarizes how cultural morphologies, social structures and change processes of Japanese minority

religions can be analyzed through mixed data. This project will be hosted at Nichibunken in Kyoto from 2024-25. It will create new poll questions and recruit 50 experts to complete database entries to produce the world's largest database of Japanese minority religions. The data set will be open-source, user-friendly and designed to aid other scholars in the empirical study of Japanese minority religions.

Session 8

Stevie POPPE (KU Leuven): *Metapolitical Strategies and Amplification of Online Narratives: Unraveling Post-Assassination Disinformation and Conspiracy Discussions*

This paper explores the impact of the assassination of Abe Shinzo on discussions surrounding new religious movements such as the Unification Church (UC). While online discussions about the UC were initially largely confined to the realm of esoteric conspiracies, the aftermath of the assassination sparked widespread and extensive debates across all media platforms in Japan. Employing an innovative mixed-method analysis, this paper examines a large-scale corpus of tweets related to the UC from before (2012 – July 2022) and directly after the assassination (July 2022 – March 2023), as well as the external media sources linked within those tweets, presenting insights into the construction of larger conspiratorial narratives, transnational perspectives, and xenophobic 'us versus them' dichotomies on Japanese Twitter following significant (global) events. Furthermore, it sheds light on the digital 'populist' nature of utilizing social media aggregators and private citizen blogs to amplify these narratives, and delves into the underlying metapolitical strategies that drive them.

Concretely, this research systematically analyzes the fragments of conspiracy narratives that were established online in the decade leading up to the assassination. This period played a vital role in the organic growth of such narratives, fueled by limited public information. Additionally, the study explores the extent to which these narratives permeated the public sphere during the immediate aftermath of the assassination, taking advantage of the window of opportunity created thereby. By

investigating the dynamics of online discourse surrounding the UC and its connection to major events, this research contributes to our understanding of the mechanisms by which conspiracy narratives are propagated and amplified, providing insights for addressing the challenges posed by disinformation in the digital age.

Alina-Elena ANTON (independent researcher): *Finding Value in the “Every Day:” Local Revitalisation and the Japanese Kankō Machizukuri*

The proposed presentation explores the phenomenon of kankou machizukuri (観光まちづくり), a combination of tourism and regional revitalisation initiatives that has been growing in Japanese small towns and rural communities in the recent years. Drawing on insights from urban studies, (Japanese) tourism studies, heritage studies, the presentation traces first the development and convergence of the two concepts kankou (観光) and machizukuri (まちづくり), two terms with often opposite meanings, into the term kankou machizukuri, which is the result of a transformation in host-guest relations and in Japan’s socio-economics. The term also carries a new social connotation that embodies a distinctly Japanese characteristic (when compared to similar initiatives/ measures in other countries). Using the examples of Chino-Tabi in Chino (Nagano) and the Gaku-Machi contest, the presentation then analyzes the potential inherent in kankou machizukuri to give both local residents and visitors opportunities to contribute to regions independently. Finally, the research concludes that this practice functions not only as a way of preserving heritage, continuing culture and ensuring economic well-being, but also as a form of grassroots involvement and community empowerment that helps to foster sustainable development and new relations.

Session 9

Yosri RAZGUI (Kobe University): *Remodelling Masculinities within Capitalistic Sports: 'Ritual Re-semantisation' and Gender Discourses in Japanese Professional Football*

Football is currently one of the world's most widely recognised cultural practices. While there are certain similarities among football communities on a global level, the sport often undergoes semiotic processes and meaning reconstructions. Extensive research has explored the undeniable association between football and masculine values centred around the physical body. This connection originated from the strong bond between the sport and the working class in nineteenth-century Europe. However, the shift towards a global society driven by capitalist values has inevitably reshaped the essence of football within its traditional settings. This transformation has also given rise to new football cultures in regions where the sport was introduced as a novel commodity. This phenomenon is particularly evident in Japan, where football has been adopted as a cultural, financial, and political tool to facilitate ongoing internationalisation (referred to as *kokusaika*). This process involved organising major global events such as the Tokyo 1964 Olympics and the FIFA 2002 World Cup. The introduction of this new and 'exotic/capitalist' football culture has resulted in a 're-semantisation' of the sport, absorbing capitalist values and gradually distancing itself from the strong association between football and masculinity as perceived in the European context. A major example is that of Japanese football, where women's football saw significant success both on the international stage and domestically. The women's national team, winner of the FIFA World Cup in 2011, is among the strongest in the world, and the presence of women at football games in Japan is much higher than that of many other countries, actively engaging both as supporters and players. Based on fieldwork data collected in Japanese stadiums, this research aims to shed light on the intricate relationship between football, capitalism, gender and ritualisation in contemporary Japan.

Alexandru CRISAN (independent researcher): *Ghosts, Shells, and Electric Sheep: A Case Study of Intelligent Devices and Practices from the Cybernetics and Digital Nature Research Centers within Tsukuba University*

It is already common knowledge that Japan has been a valuable pioneer in shaping the climate of robot-assisted work. With recent progress however, fully autonomous devices ranging from medical care center assistants to cashiers and restaurant servers are expected to soon be found in more and more corners of the day-to-day life of a typical urban resident of Japan.

It is within the Cybernetics Research Center of Tsukuba University that we find one of the most prominent contemporary examples. This is where the research and development of HAL [Hybrid Assistive Limb] devices take place, among others – which offer support for patients with mobility impairment, aiming at enabling natural mobility that was lost through various forms of physical or mental trauma.

However, embracing such outlandish instruments of assistance as familiar caretakers or as a pair of temporary crutches can prove to be quite the challenge. Thus, instead of bringing intelligent robots within the realm of familiarity, researchers of the Digital Nature Research Center of Tsukuba University have begun devising and implementing innovative ways of generating artificial objects that are indistinguishable from natural objects - and thus enabling a new kind of nature, a “Digital Nature”.

This study therefore shines light on these two research centers as part of two seemingly divergent roads, while also ultimately exploring the incorporation of these digitally-generated yet natural-looking objects and features into the behemoth that is the field of robot-assisted work in the Japan of today – with the ultimate goal of harmonious co-existence of humans and assistance robots, as Prof. Yoshiyuki Sankai of the Cybernetics Research Center once dreamed as a little boy.

Laura COCORA (independent researcher): *The Descending Slope: Vital Imaginaries and Fantasies of Autonomy in Post-Growth Japan*

In the years following the 2011 disaster, Japan has found itself at the forefront of “reflexive modernization.” This presentation draws on my ethnography of a current of reflection and practice around the political concept of degrowth, which seeks potential beyond disillusionment with metanarratives of progress. I focus on a network of activist-practitioners and intellectuals, whose work is often cast as exemplary of cultural change (a “tipping point” to come), primarily by reimagining relationships with food, farming and space as vital constituents of life in the post-growth era. At odds with the persistence of neoliberal orthodoxies in mainstream politics, these protagonists take upon themselves the task of formulating a critique and alternative to what they see as the pervasive hold of growth-ism on the economy, life and mind. If, as scholars in many disciplines agree, cultural change will be needed for our species to endure into the future, these experiments hold generalizable ethical and political significance.

Borrowing concepts from hegemony theory, I show the ongoing relevance of hegemony as a vernacular figure of political practice. In particular, I trace three interrelated ways of defining exit across productive activities, habits of language and mind, and the hegemonic grammar itself. Engagement with the growth imperative through the figure of hegemony, I argue, produces specific ambiguities, with each attempt to interrupt a taken-for-granted worldview and delimit a zone of autonomy yielding another shared field of articulability and authority. Thus, in Japanese responses to the end of growth we can witness not only the risk of reassimilation inherent in any hegemonic moment, but also more hopeful insights for exiting a situation of which we know no outside: by cultivating an oxymoronic imaginary that is both managerial and vital, autonomous and engaged, serious and parodic, of “multitudes” and of “the people,” nomadic and yearning for return.

Session 10

Tomasz DYMOWSKI (University of Warsaw): *Postmodern Japan Portrayed by Shōno Yoriko in Her Novel Taimu Surippu Konbināto (Timeslip Combinat)*

Shōno Yoriko is one of the most important figures in contemporary Japanese literature. Her place in the literary world has been confirmed in the 1990s when she gained major literary awards: Noma Literary Prize, Mishima Literary Prize, and Akutagawa Prize. Shōno often deals with problems and myths functioning in Japanese society, such as the myth of the traditional family, the place of a woman in the society, or the economic power of Japan during the 1980s. Especially the last myth has been depicted in her novel *Taimu surippu konbināto* (Timeslip Combinat) in which Tokyo is portrayed as a dystopic and chaotic place. Sawano, the main character of this story wanders in the maze of the Tokyo subway in search of her dream lover. She feels disconnected from the outside world and struggles to understand the dialogues around her, which is not only a character of this individual but could also be a characteristic feature of every human in the postmodern era. Because this novel was written in 1994 it fits into a post-bubble era in Japan and I think it characterizes perfectly the sense of being lost in the world, a crisis of individual and basic values such as friendship, love, and traditional family, that could be the outcome of Japan's economic bubble burst in 1991. In my presentation, I will analyze Shōno Yoriko's novel *Taimu surippu konbināto* in the cultural context. I would like to focus on her description of the portrayal of Tokyo, its post-industrial landscape, and certain features that could characterize postmodern Japan and a postmodern human in general.

Luiza-Irina MIHAI (Babeş-Bolyai University): *Osamu Dazai's The Flowers of Buffoonery and Max Blecher's Scarred Hearts: A Comparative Study*

The present paper aims to deliver a comparative analysis of Japanese author Osamu Dazai's novel *The Flowers of Buffoonery* (1935) and Romanian author Max Blecher's novel *Scarred Hearts* (1938). My approach will provide a much-needed insight into these works and their place in the modern literary system. There is a gap when it comes to comparative studies related to Eastern-European and Asian literature. Comparing Japanese and Romanian national literatures represents an area within the field of comparative literature that has not thoroughly been explored. The aim of this research is to delve into the questions of why *The Flowers of Buffoonery* and *Scarred*

Hearts have strikingly similar narrative imagery, in spite of their geographical distance. Namely, the disease motif, the setting of the seaside tuberculosis sanatorium, the narrative voice, the blurred line between fiction, non-fiction and life-writing will be explored. The paper will use comparative literature as main methodological framework. Starting from premises brought forward by comparatists such as Franco Moretti (2000), David Damrosch (2003, 2020) and employing what Andrei Terian (2013, 2019) names “processual comparatism” my study will highlight the similarities of the literary works and integrate them in the wider network of World Literature. The present paper will contribute to the field by advancing a new way of viewing and approaching not only the works in question but also the relationship between these two national literatures in a transnational context.

Maria Ester REIS MARTINS (Tokyo University of Foreign Studies): *The Metaphors in Kishidanchōgoroshi: Use of the Fantastic and Metaphors in Haruki Murakami and Their Relation to an Open-Ended Narrative*

Murakami has become one of the world’s most widely read and translated Japanese authors in the past decades. Following his success, scholars and critics have debated his works and his position as a writer extensively in Japan and the United States. Among them, the most prevailing debates revolve around (1) the psychological analysis of characters and narratives, mainly based on expressions of unconsciousness in his works; (2) Murakami’s position in modern and postmodern literature in a globalized context - as a member of what is often known as world literature -; to (3) the representation of the feminine in his novels from the feminist perspective.

These debates often rely on defining his position in relation to one or another literary movement, and the difficulty in doing so holds its basis in a common element of his writing. Perspectives such as the psychological studies of Matthew Strecher (2014) or the Existentialist approach of Maria Garguilo (2012), amongst others, share a methodological foundation in the analysis of the fantastic elements with ambiguous meanings and the open ending of novels and short stories. These components of no obvious and direct explanation are the basis for the emergence of such numerous interpretations.

Following these debates, in our current research, we aim at applying perspectives such as Strecher's explanation for the characters' dreams and Garguilo's identity analysis to shed light on the fantastic elements in Murakami's *Kishidanchouguroshi* 騎士団長殺し (2017). Therefore, this presentation will explore, as a study case, how characters such as "Idea" (*Idea*), "Metaphor/Long-Face" (*Metafaa/Kaonaga*), and "No-Face-Man" (*kao no nai otoko*), can be used to better understand Murakami's open ending literary strategy and its importance as a reflection of contemporary Japanese identity issues.

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Session 11

Mohammad MOINUDDIN (Osaka University), Saddam KHALID (University of Hyogo), Ahmed Shabbir CHAUDRY (Osaka Metropolitan University): *Good Wife, Wise Mother to Excellent Entrepreneur: The Journey of Women Entrepreneurs in Japan from Breaking the First Glass Ceiling to the Second Glass Ceiling Effect and Its Impact on Their Subjective Well-Being*

Session Abstract:

Women entrepreneurship is considered one of the ways to break the glass ceiling effect. This, however, does not go well with them because of a second glass ceiling

effect. There is less research on this phenomenon in Japan. The current panel will discuss the journey of Japanese women who break the first glass ceiling to choose entrepreneurship as a career. However, they must face the second glass ceiling, which affects their well-being. Four panelists from diverse fields of study will discuss the transition of women from the role of Good Wife Wise Mother (*Ryōsai Kenbo*) to entrepreneurship as a career choice and its impact on their health and well-being. This interdisciplinary panel brings together perspectives from literature, economics, and health sciences to shed new light on the glass ceiling phenomenon and women entrepreneurship in Japan. The first presenter investigates the struggle by the *Seitō* (Bluestocking, a literary magazine created by a group of five women) to break the first glass ceiling and its members try to claim their rights by founding a magazine startup. The second presenter examines a case study of one of the *Seitō* writers Yosano Akiko, whose writings developed the spirit of entrepreneurship among Japanese women. The third presenter explores how Japanese women face the second glass ceiling in the form of restrictions on financial and other resources for their startups. The fourth presenter argues how the decision to become an entrepreneur affects the health and well-being of women entrepreneurs in Japan.

Mohammad Moinuddin: *Startup for All-Women Magazine Seitō: An Attempt to Break the Glass-Ceiling of “Four Virtues”*

Decades ago, when the term “glass ceiling” was yet to come into use, women around the world faced this phenomenon. In Japan, the term *shikō* (“Four Virtues”) was used as a yardstick for *Ryōsai Kenbo*, which may be considered one of the measures to control the elevation of women in the strata of society. The term *shikō* stands for speech, appearance, dressing, and skills. Despite the call of *Bunmei kaika* (civilization and enlightenment) the Japanese women continue to face intense control at many levels. For instance, the erstwhile minister of education Kikuchi Dairoku in his speech of 1902, declared the phrase “equal rights for both sexes” is not proper (Koyama Shizuko). Andrew Gordon writes that some Meiji men worried that they might face demands by women for equality in marriage or society at large. These strongly suggest the existence of a glass ceiling in erstwhile Japanese society. A group of six young Japanese women including Yosano Akiko under the leadership of

Hiratsuka Raichō challenged such barriers and claimed women's rights on European values. She made such efforts by publishing an all-women literary magazine *Seitō* from 1911. The magazine was designed to bring self-awareness to women and denounce gender-based societal limitations. Although they were called “disruptive to society” by the authorities, they became pioneers of Japanese feminism. This research attempts to examine how the publication of the magazine contributed to developing the entrepreneurial attitudes in the mind of the women. The research will also discuss the possibility of interdisciplinary research direction.

Saddam Khalid: *Breaking the Second Glass Ceiling: A Grounded Theory Approach to Understand the Structural, Cultural, and Organizational Barriers Japanese Women Entrepreneurs Experience for Their Startups*

The glass ceiling phenomenon that impedes the woman's career advancement to executive positions is largely recognized in the world. Some of the women in the world are breaking this glass ceiling through entrepreneurship. However, this decision does not go very well with them as they must face the second glass ceiling as an entrepreneur. The second glass ceiling is a phenomenon that impedes women entrepreneurs from accessing the financial resources required to start and grow their businesses. Recently there is a lot of research about this phenomenon in western countries. However, there is less research in the context of Asia, especially in Japan. Recently women's entrepreneurship is increasing in Japan and there is a possibility of a second glass ceiling during their journey as entrepreneurs. The current research will explore the second glass ceiling barriers women entrepreneurs in Japan face for their start-ups and at the growth stage. Using a grounded theory approach, the current study will explore what kind of structural, cultural, and organizational barriers women entrepreneurs face and how women entrepreneurs in Japan are breaking these second glass ceiling barriers. This research will supply interesting insights from literature and entrepreneurship to understand the second glass ceiling phenomenon in Asia. The research will also discuss the practical implications of the study and future research directions for moving forward the conversation of literature.

Ahmed Shabbir Chaudhry: *Exploring the Health and Well-being of Women*

Entrepreneurs in Japan: Unveiling the Impacts of Career Transition on Gender, Health, and Entrepreneurship

Interest in the mental health and well-being of women entrepreneurship is increasing in the entrepreneurship literature. The World Health Organization (WHO) defined mental well-being as a “state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community.” Past research found that women's glass ceiling phenomena in organizations affected the health and well-being of women. Therefore, they decided to start their career as entrepreneurs. However, there are mixed results on the health and well-being of women in the entrepreneurship literature. To the best of our knowledge, there is no research on the health and well-being of women entrepreneurship in Japan. Therefore, this research will use a qualitative study approach to understand the health and well-being of women entrepreneurs in Japan. The study will investigate important research questions about how the decision of Japanese women to leave the traditional workforce and start their careers as an entrepreneur affected their health and well-being. I believe that this research supplies interesting insights and will open new research directions in the literature on gender, health, and entrepreneurship.

Session 12

Sheikh Rashid BIN ISLAM (Kobe University), Mahmuda NAZNIN (University of Dhaka): *Anime and Manga as an Agents for Cultural Dissemination and Export of Japan in the South Asian Region: The Case of Bangladesh*

Japan is widely renowned around the world for its unique culture. While the magnum opus of Japanese culture is often regarded by the rest of the world to be Anime and Manga. Both these cultural products symbolizing Japan have in many ways acted as an agent for cultural diplomacy as well as for boosting cultural export around the world. For its own benefit, in most cases, Japan has handpicked where they have consciously exercised cultural diplomacy for increasing its cultural exports. Often these targets by Japan were limited to its neighbors or developed countries

with a high purchasing power. Hence leaving many developing countries and regions which Japan considered would not have a significant effect on its cultural diplomacy and exports. One such region is South Asia. Despite Japan's ignorance towards the region, South Asia contemporarily accumulates a very large fan base for Anime and Manga, which in turn is contributing to Japan's cultural diplomacy and export, without any official intervention by the country itself. Despite, the importance of the topic, most studies have not fully focused on the impact of Anime and Manga as both an agent for the dissemination and export of Japanese culture in the South Asian region. Hence creating a knowledge and empirical gap in the research field. Consequently, the objective of this study is to eliminate this research gap. The study does so by conducting mixed-method research on 150 participants, focusing on how Anime and Manga have acted as an agent for the dissemination and export of Japanese culture in Bangladesh. From the findings, it could be seen that Anime and Manga have influenced individuals in Bangladesh to know more about Japan as a country as well as promoting them to consume more products from Japan, hence contributing to cultural export.

Caroline SAKAMOTO YONAMINE (University Centre Leonardo Da Vinci): *The Influences of Modern and Contemporary Literature on Popular Music*

With four full albums and two extended plays charting on the top five of both Oricon Albums and the Billboard Japan Hot 100 album charts, the pop-rock duo Yorushika has cemented themselves as one of the most popular Japanese musical acts these days, and despite the fame, the duo remains extremely secretive about their identities, refusing to hold many live performances or even showcase their faces publicly. This paper aims to analyse the ways in which n-buna, the composer and songwriter of the duo, draws from elements of diverse modern and contemporary literature pieces such as 'Kokoro' by Natsume Sōseki, 'The Nighthawk Star' by Miyazawa Kenji, '化粧の天使達' by Kawabata Yasunari, 'Salamander' by Ibuse Masuji and 'The Setting Sun' by Dazai Osamu to dynamize his own story-telling, characterisation and world-building as no Yorushika song is a stand alone piece. Each song is to be interpreted as a chapter and the albums themselves, along with visual or

limited edition content, as novels. Furthermore, this paper raises the question of whether or not n-buna's work could be interpreted as an alternative form of I-novel as we are exposed to his struggles with music, originality, fame, success and plagiarism through the characters of 'Elma', 'Amy' and one addressed as 'Ojisan' in a novel released along with the physical copy of the album 'Plagiarism'.

Keynote lecture

James HEISIG (Nanzan University): *An Appreciation of Nothingness*

The aim of my presentation is to argue that talk about nothingness, in particular as it appears in twentieth-century Japanese philosophy, is nothing to take lightly. It is not parasitic on Western philosophies of beingness; nor is it simply a negation of all reality as a delusion invented by human beings to account for the failure of mind to make sense of the world about them; nor is it some kind of creative matrix of potentiality like Plato's chora; nor again is it a way of affirming, apophatically, a transcendent reality to replace the role that ideas of God or an ultimate cause has played in Western philosophy. In a word, the idea of nothingness comes down to a fundamental option about reality. Either there is some being free of the contingencies of becoming, which would put it in a supernatural reality other than our own or dismiss it as a delusional, imaginal non-being; or else there is something in reality that neither is nor becomes, something that is not at all like anything we identify as existing.

To better understand the consequences of such an idea, I will to single out four salient aspects of nothingness, each of them associated with a Japanese term that helps keep them in context: mu, the absolute of nothingness; engi, the interconnectedness of all beings; soku, the logic of nothingness; and muga, the experience of nothingness.

Session 13

Roman PAŞCA (Akita University): *Beyond "Deep Ecology": Cultivating the Heart-Mind and the Fields*

Andō Shōeki 安藤昌益 (1703-1762), a rather enigmatic figure in the Tokugawa period intellectual landscape, argued that human society (which he called “the World of Private Law” 私法世) was in fact a deviation from the true way, the world of *shizen* (自然の世). He argued that *shizen* needs to be understood as a dynamic process rather than a static, given existence, and put forth the idea of “straight cultivation” (*chokkō* 直耕) as a sort of fundamental principle underpinning all human endeavours, from tilling the land to making tea to, essentially, all creative and intellectual activities.

Ninomiya Sontoku 二宮尊徳 (1787-1856), enshrined in popular culture as a model of frugality and diligence, was an influential thinker and practitioner active in the first half of the 19th century. Known for his successful projects of economic revitalization through agricultural development, he combined three different strands of intellectual tradition - Shintoism, Buddhism and Confucianism - by transforming them into practical ethical principles which held agriculture as the highest form of humanity.

After abandoning his studies in law at Tokyo Imperial University, Eto Tekirei 江渡狄嶺 (1880-1944) moved to the outskirts of Tokyo in the village of Takaido in 1910, where he became a farmer and founded the so-called Hyakushō Aidōjō 百姓愛道場. With his family, he endeavoured to follow what he later dubbed a “non-religious religion”, i.e. a life which included physical labor, philosophy, art, society, religion, politics, all combined together in a grand, experimental project.

What these three thinkers have in common is the idea that practicing agriculture is more than just that, i.e. physical labor, tilling the land, cultivating and harvesting crops etc.. With different arguments and diverging purposes, they all claim that cultivating the fields (田 or 土) is a process that is also about cultivating the heart-mind (心), that being engaged in agriculture leads to intellectual growth and a better understanding of the functioning principles of nature and the world.

In this presentation, I focus on an analysis on how this idea is expressed in the works of the three thinkers and attempt to highlight several elements that can make a valuable contribution to recent developments in environmental ethics. Thus, I argue that Shōeki's, Sontoku's, and Tekirei's metaphor of the heart-mind as a field to be cultivated can provide us with useful hints for a re-evaluation of the relation between human beings and nature.

Vladlena FEDIANINA (Moscow City University): *Jien's Periodization of the History of Japan: The Philosophical Underpinnings*

This study analyzes the philosophical underpinnings of the periodization of Japanese history proposed by Tendai monk Jien (1155-1225) within the framework of Japanese Buddhism. The research is based on the historiosophical writing *Gukanshō* (circa 1221). Jien in *Gukanshō* linked the idea of historical causation to Buddhism cosmology and offered a periodization of his country's history in terms of Japanese Buddhism.

It is well known among Japanologists that Jien divided Japanese history into seven periods according to invisible and visible Principles-*dōri*. Textual analysis allows to distinguish three other periodization schemes depending on various criteria: 1) three traditionally designated epochs (ancient times, recent ancient times, present days); 2) three periods corresponding to three ages of the deterioration of the Buddhist Doctrine (The True Law, The Semblance Law, The Latter Day of the Law); 3) four periods due to a form of rulership (an emperor, an emperor and a regent, an ex-emperor, an emperor with a *shogun* and a regent).

We show that four classifications do not conflict with one another. They are closely interrelated and organize historical data to legitimize the supreme power of the imperial house, the Fujiwara regency and military rule. The traditional periodization is a simple scheme reflecting empirical observation. Three other schemes are based on the theoretical framework and shaped by Buddhist cosmological worldview and theory of three ages of Buddhism. These three classifications create causative context for historical events. They reveal up-and-down course of Japanese history working towards degeneracy. Four forms of rulership are ways of adjusting to different stages

of the deteriorating half of a kalpa. The traditional tripartite periodization is included in this philosophical system by being grounded on the doctrine of three ages of Buddhism.

Garcia CHAMBERS (Sophia University): *Kawabata's Thousand Cranes: A Phenomenological Reading of Its Juxtaposing Values of Aesthetic Sensibility, Morality, and Negativity*

This paper takes as its starting point Kawabata clarifying that his 1958 novel, *Thousand Cranes*, far from being an “evocation of the formal and spiritual beauty of the tea ceremony” is rather “a negative work, and expression of doubt about and warning against the vulgarity into which the tea ceremony has fallen (Kawabata, 1968).” Like many ‘good’ novels, *Thousand Cranes* has continued to fascinate and move readers especially for its representativeness of high-quality Japanese writing: a stylistic brevity, sensitivity to feelings unexpressed, and a reverence for the idea or suggestion that “beauty lies in its own vanishing,” its perishability (Richie, 2007:18). However, the appreciative experience— realized through our engaging with, identifying, and judging aesthetic values in objects and situations, which in turn may move us to act—can possess a character that is simultaneously positive and negative. In *Thousand Cranes*, Kawabata positions the phenomenon of the tea ceremony as both a rich repository of tradition, ritual, and aesthetic sensibilities and an occasion that can be used for practical, everyday machinations of marital match-making, affairs, deceit, jealousy and exacting revenge that can lead to shame, guilt, and even suicide. Using primarily Arnold Berleant’s negative aesthetics theory, this phenomenological reading presents Kawabata’s description of his own novel as a ‘warning against’ the ‘co-optation’ of the tea ceremony sensibilities. In presenting repugnant and malevolent situations in an artistic context, Kawabata’s *Thousand Cranes* serves the purpose of “enlarging the scope of our awareness”. Moreover, by juxtaposing values of aesthetic sensibility, morality, and negativity, the novel is “expanding perceptual possibilities and capacities” in service to the “world-making project” of improving our lives via a sharpened sensibility and aesthetic literacy.

Session 14

Hiroko NISHIGUCHI (Waseda University): 翻訳におけるテキスト変容の諸相
——西洋児童文学を例に

2023年に文藝春秋社から刊行されたある翻訳作品には、原著にはないエピソードがある。原著は2020年にドイツ語で発表された小説なのだが、続きを翻訳者が書き、原作翻訳文と合わせて出版されたのである。これは作者の了承のもと行われたのだが、近年の翻訳にはこうした意欲的な試みがみられる。

明治・大正期の翻訳にも大胆な翻訳はあった。当時の読者に馴染みのないものを日本の事物に置きかえることは珍しくなかった。グリム童話の場合には、教会が寺に、肉が魚になるなどし、さらには結末が書き換えられてしまうこともあった。アンデルセン童話は、グリム童話と同様に明治期に翻訳受容が始まり、研究対象ともされてきた。アンデルセン童話の誤訳についての先行研究もある。新谷俊裕は、アンデルセン童話や日本のデンマーク語辞典を調査し、誤訳を洗い出している。そうして浮かび上がった特徴のひとつが、「英和辞典の誤りに起因する誤訳」である。これはデンマーク語——日本語辞典の記述に関する言及だが、アンデルセンの童話の邦訳にも、類似の特徴を確認することができる。すなわち英語訳を翻訳底本としたが故の誤訳である。初期の邦訳はデンマーク語からではなく、英語やドイツ語のテキストを介しての重訳だったため英訳版の誤りに由来する誤訳がみられるのである。

Marcelina DE ZOETE-LEŚNICZAK (Nicolaus Copernicus University): *The Influence of Western Children's Literature on a Little Reader in Modernizing Japan: On the Example of Children's Dramas in the Magazine Akai Tori*

After the World War I, Japan enjoyed a period of democratic tints called “The Taisho Era Democracy”, influenced by the West. During that time children's culture developed in various fields including children's theatre – which still was undergoing changes and transformations (otogishibai, Yūrakuzo kodomo no hi, dōwageki, otogeki etc.). As the theatre for children was inseparable in the process of making a

new child's world, shaping a young citizen's idea of childhood and the daily life, yet shaping the childlike child, the authors (as well as translators of Western plays – like a playwright and translator Osanai Kaoru), producers of performances for children, had to respond to the changing trends and provide children (and the main educators - mothers) with a good piece of culturally valuable entertainment. Plays for children gained popularity not only among the young readers and audience, but also among writers. “Akai Tori”, a magazine founded by Suzuki Miekichi in 1918 (the magazine was published till 1936), was a pioneer of literary movements focused on the typical Taisho era's view of ‘children’, greatly contributing into the process of shaping childlike child. By cooperating with the most talented writers and illustrators (e.g. Akutagawa, Tanizaki, Arishima, Kikuchi Kan), it became one of the most flourishing magazines of the time – 44 plays dedicated to children were published on “Akai tori” between 1918 and 1936. The proposed paper will focus on introducing and presenting in a brief, concise and compact way the aforementioned plays with reference to the influence they received from Western children's literature. Yet, the paper will also focus on tracing the presence of famous Western stories for children (e.g. Grimm brothers, Andersen etc.) in dramas, as well as similarities in plot (adaptions of original stories).

Shiyi Sherry ZHA (University of Leeds): *On the Edge of Spectacle: Sensory Experiences in Murō Saisei's Short Stories*

This paper aims to provide a fresh perspective on how Murō Saisei (1889-1962), one of modern Japan's most revered writers, explores sensory experiences in his fictional writing. Since Saisei began writing fiction in 1919, his focus on exploring the senses in novels has garnered attention from critics. Chiba Kameo, the critic who coined the term Shinkankakuha for the group of writers who founded the journal Bungei Jidai in 1924 and focused on exploring “new perceptions”, recognized Saisei as the writer who indulged with the realm of senses even before the emergence of the New Sensationist group. However, critics tend to examine the sensations depicted in Saisei's creative writings solely as a construction within the narrative and criticize Saisei for excessively indulging in sensations related to the skin or the body, especially

when it comes to the female characters, characterizing his work as erotically charged. In this paper I argue that Saisei's intentions behind his sensational writings extended beyond mere carnal indulgence. It aims to examine Saisei's two novels *Sabishiki Uo* (The Lonely Fish, 1920) and *Gen'ei no Toshi* (City of Illusions, 1921), along with some essays and lyric poems Saisei wrote during the same period, in relation to film theories that joined the Japanese cultural debates in the 1920s and 1930s. Through the close reading of Saisei's two novels *Sabishiki Uo* (The Lonely Fish, 1920) and *Gen'ei no Toshi* (City of Illusions, 1921), I examine how the author display a development from photographic-cinematic, non-human vision to a more nuanced visuality that involves other sensory faculties that are corporeal and intersubjective. Ultimately, this paper aims to re-evaluate Saisei's comprehension of the senses by incorporating cinema's language into literary production and perceiving them as a means of experiencing space and time, inherently intertwined with memories.

Session 15

Dennis PROOI (The Hong Kong University of Science and Technology): *Religious Liberalism in Kiyozawa Manshi and Nishitani Keiji*

The aim of this paper is to base myself in the distinction between religious and political liberalism that Tosaka Jun makes in his 1935 *The Japanese Ideology* (日本イデオロギー論) to examine: 1) Kiyozawa Manshi's rejection of the latter in favor of the former in his 1902 *The Cultivation of Spirit* (心霊の修養); 2) Nishitani Keiji's adoption of Kiyozawa's rejection in his 1982 *Religion and Nothingness*; and 3) what this extended application of Tosaka's distinction to two thinkers he did not consider means for his original analysis. For Kiyozawa, metaphysics refutes political liberalism: since there are no such entities as "individuals," their "freedom" can be no more than a delusion. According to his religious liberalism, freedom is the ideal of the accordance of limited beings such as ourselves with the spontaneity (自然) of the all-embracing absolute. Nishitani, who in multiple essays expresses his admiration for Kiyozawa, similarly views freedom as something that is possible only in religion. He

argues that the illusion of the ego must be given up in order to share in the spontaneity of absolute nothingness. Tosaka applies the idea of religious liberalism (which to him is transmuted cultural liberalism) to describe how the bourgeois philosophy of the 1920s and 30s (Nishida philosophy and its imitators) combines hermeneutics with idealism to generate a world of meaning in which freedom (religious rather than political) is to be found. Given that the contours of religious liberalism are already visible in Kiyozawa, who does not rely on hermeneutic philosophy, I consider how we might expand Tosaka's analysis to include the cases of Kiyozawa and Nishitani.

Sofia SIMITZI (H.M. Education): *The Sacred of Modernity in Japan: Keiji Nishitani and Philosophy of Nothingness*

This essay focuses on Nishitani Keiji's (1900-1990) philosophy and critique of Japanese modernity and how it reflects a pessimistic attitude toward human things while searching for the meaning of human experience.

Incorporating into the essay the philosophical importance of science, religion, individual experience, and nihilism which are philosophical features of modernity and post-war Japan.

Underscoring K. Nishitani's philosophical effort to go beyond passive nihilism and to demonstrate the Japanese philosophy that is characterized by original thinking, metaphysical principles, and innovative aesthetics. Therefore highlight his modern philosophy mainly in *Religion and Nothingness* (1961) and its connection with the technological critique of M. Heidegger, Nietzsche's philosophy of perspectivism and the critique of the thing-in-itself, the philosophical search for the *primary order of things* through the religious form of life conceived via the existential consciousness.

It is emphasized that it will be shown that although the popular *view* was that the great majority of Japanese academic philosophers of the second half of the twentieth century pursued philosophy according to the Western perspective of methodology. However, the postwar response of Japanese philosophy such as the *Kyoto School*, showed how modernity influenced Japanese philosophy and placed Japanese

philosophers in global recognition by canceling in philosophical practice the Westernization of Japanese thought.

Raising dominant socio-political and evaluating questions about how modernity is conceived in Japanese thought and life.

Yuka HASEGAWA (Tokyo Gakugei University): *Shutai and the Silent Ontogeny of Culture in Archer's Morphogenetic Cycle*

This paper reads *shutaisei ronsō* – the postwar debate on the meaning of *shutai*, a Japanese concept referring to a modality of agency which historian Naoki Sakai defined as ‘the body of enunciation’ (1997, 120) – in relation to what Archer calls the ‘Socio-Cultural interaction’ in her schema of the morphogenetic cycle of culture. To create this bridge between a historical debate and an analytical framework, I refer to the discussion of *shutai* by philosopher Umemoto Katsumi, who read Marx with and against the philosophies of the Kyoto School. He is known for pointing out the ‘lacuna’ (*kūgeki*) in Marxism that fails to explain why and how the ‘subjective’ development of proletarian consciousness necessarily leads to the ‘objective’ history of a class struggle.

In particular, my discussion will focus on Umemoto’s *shutai* as an awareness of the self that emerges through what Nishida Kitaro, the founder of the Kyoto School, calls active intuition (*kōi-teki chokkan*) and how this awareness is associated with the emergence of space (*basho, kūkan*) as elaborated by both Nishida and his student and later colleague Tosaka Jun. I suggest that *shutai* and space are non-representational in the sense that they emerge through active intuition or what Tosaka describes as a ‘conceptualizing activity’ or ‘grasping’ (*haaku*) which he distinguished from ‘concept’ (*gainen*). This also explains why Sakai argues that *shutai* ‘is of hybridity that is inevitable in the *process* in which the subject is constituted, but it is erased and disavowed in the subject thus constituted’ (1997, 119).

Understanding *shutai* thus raises important questions about the ontogeny of culture in socio-cultural interaction and, as a related question, how we might understand *shutai* as a non-representational agency shaping while being shaped by this very ontogenetic process of cultural formation through active intuition. This paper

explores this realm about which Archer remains silent in order to understand her morphogenetic approach to culture from a different angle.

Session 16

Zhi WANG (Tokyo University of Foreign Studies): *Nagai Kafu and Confucianism: With a Focus on Female Representation*

In Nagai Kafu's article, he stated that both the Orient and the Occident supported his literature. From childhood, he had a deep appreciation for Chinese literature and possessed knowledge of Chinese. Furthermore, Chinese literature and Confucianism have a very close relationship. So it can be said that he was deeply influenced by Confucianism. This paper focuses on how Confucianism affects the portrayal of female characters in Kafu's works. In his early and middle-period works, Kafu had been criticized for *shusse* (出世), which is the central idea of Confucianism. Although Kafu criticized *shusse* (出世), which is the central idea of Confucianism, he still used Confucian standards to portray female characters. For example, women were expected to be beautiful but not smart, and they were not allowed to be jealous, among other things. In Kafu's works, the positive female characters he described almost fit the Confucianism standard for women's behavior.

Previous research has generally discussed whether Kafu's depictions of women were misogynistic or if his preference was to write about prostitutes. Some new opinions have argued that Kafu exhibited aspects of feminism. However, even after the Meiji Restoration, remnants of Confucianism still lingered

in society. Kafu, who was born in this period, could not completely distance himself from Confucianism. Confucianism's ideology had already infiltrated his life, his family dynamics, and the society in which he lived. These influences also affected his perspective on women and how he depicted positive female characters. In my opinion, he was neither a feminist nor a misogynist but rather portrayed women from a Confucian male perspective. In this presentation, I will examine three female characters from Kafu's works and analyze them to explore Kafu's Confucian-based male viewpoint.

Erin L. BRIGHTWELL (University of Michigan): *Unmoored Selves: The Dissolution of Identity in Long Yingzong's Wartime Prose Fiction*

Taiwanese author Long Yingzong 龍瑛宗 (1911-1999) was one of the most prolific writers of colonial Taiwan. In the years following his literary debut in 1937 through the end of the second world war, he published dozens of works of Japanese-language prose fiction, although his most famous remains his first: the Kaizō prize-winning *Papaiya no aru machi* パパイヤのある街 (A Town With Papayas). Given this particular work's contemporary reception and relative heft—it is one among the longest of Long's surviving stories—it is unsurprising that most Anglophone scholarship to date on Long has focused on “A Town With Papayas,” with scholars demonstrating how the story relates the devastating collapse of the narrator's “self.” While “Papayas” can be productively read in the context of the early days of the *kōminka* movement (Ching 2001), engaging with a broader cross section of Long's work reveals the dissolution and/or dislocation of the self to be a recurring and evolving theme in his oeuvre. In this talk, I examine five of Long's short stories—“A Town With Papayas,” *Kaikō* 邂逅 (The Encounter; 1941), *Renbu no Niwa* 蓮霧の庭 (The Rose-apple Garden; 1943), *Wakai umi* 若い海 (Spirited Sea; 1944), and *Aoki kaze* 青き風 (Spring Breeze; 1944)—to ask two questions: 1) what are the forces that trigger the dissolution or dislocation of self; and 2) what are the circumstances under which the self is reconstituted and/or re-grounded? So doing reveals a shifting constellation of actors, allegiances, and resolutions that reflect the destructive possibilities of empire.

Monica TAMAS (Hyperion University): *Posthuman Eco-poetics in Yōko Tawada's Writings*

The Fukushima Daiichi meltdown that followed the earthquake and tsunami on March 11, 2011 in Northern Japan, prompted Yoko Tawada to address the dangers of using nuclear power in Japan. During her talk with Ortrud Gutjahr, which happened only three days after the nuclear accident in Fukushima, Tawada broke the taboo regarding the nuclear industry in Japan. She readdressed this topic repeatedly in the articles published in Germany, then in her dystopic works written in Japanese

and published in her native country. In our presentation, we will seek to identify aspects that pertain to the posthumanist philosophy as theorized by Ihab Hassan, Rosi Braidotti, or Francesca Ferrando in Tawada's "Meine Salzwassermutter. Von Minamata zu Fukushima" ("My Saltwatermother: From Minamata to Fukushima") and her dystopic novel *The Emissary*. We will also discuss some of the real events that inspired Tawada to delve into the issue of anthropogenic environmental degradation. By decentering the human in relation to nonhuman animals and going beyond the dualist world view, the posthumanist philosophy inspires us to imagine a world where the human is seen as only a part of the very intricate ecosystem it shares with all other species and not as the pivotal figure. This is also the solution Tawada advances as a substitute for the anthropocentric mindset that brought about the changes now afflicting our planet.