Joy Hendry, Oxford Brookes University

Joy Hendry is preparing an illustrated account of how anthropological research in Japan, as elsewhere, can bring many valuable insights into understanding a chosen topic of study. She will first of all explain why she has picked this theme for her lecture, and what the characteristic features are of a social anthropological study. She will also summarize briefly how she came to decide on the discipline of social anthropology for working in Japan, and how initial experiences studying language there inspired her first topic of research.

Based on her own experience, she will then describe in some detail the way that fieldwork may be carried out, using examples from a horticultural community in Kyushu, a fishing community in Chiba prefecture and a Buddhist community in Tohoku, where one of her students works. Topics of her own research were marriage and family in Kyushu, followed up later in Chiba-ken, where she first of all focused on aspects of early child-rearing, and then did a study of politeness and speech levels. The last became a study of something she described a wrapping: a kind of comprehensive view of ways of thinking within various Japanese arenas, from gift-giving through aspects of dress, decoration and cultural display, to preparations for warfare and business meetings. This piece of work illustrates how an initial plan for research might need to be adjusted as the researcher becomes increasingly familiar with a topic over a longish period. The theme of the study in Tohoku was originally focused on new forms of burial, but as the chosen field site was very close to areas of devastation caused by the earthquake and tsunami of March 2011, this anthropologist also found that he had new themes thrust upon him, and that he could make an unexpected contribution in the area.

Professor Hendry has worked for more than 40 years as an anthropologist in Japan so she is also able to speak about advantages and even surprises of long-term research with some of the same people as they progress together through life. She will introduce a few of the individuals and families with whom she has worked, and trace the way that their life courses proceeded, sometimes in quite different ways to those anticipated by themselves, as well as by sociologists and economists of the time when she was first working there. After 40 years in Japan, some of the results of her early observations have now become a focus of interest for historians, which adds another characteristic feature of anthropology -- namely that it can provide rich material for future research. Hendry will conclude her talk with a glance towards the future, something she was reluctant to do when younger, but which she now feels she can do with more confidence, although she might be quite wrong!

Yuhei Yambe, Otemae University

In studies of Women's Labor Movements in Modern Japan by Women's Studies Scholars in Japan, Geisha have seldom been viewed as regular woman workers. Rather, they are often treated only as

SESSION 1, Room A - GENDER ROLES

“Geisha Girls Strike”: An Overlooked Aspect of the Women's Labor Movement in Modern Japan

Yuhei Yambe, Otemae University

In studies of Women's Labor Movements in Modern Japan by Women's Studies Scholars in Japan, Geisha have seldom been viewed as regular woman workers. Rather, they are often treated only as
victims of human trafficking and thus are marked by the stigma of 'being a prostitute.' In this presentation, focusing on the Geishas' self-representations and the high level of self-awareness seen in them, I am going to discuss the Geisha strike that occurred in Osaka on 26th Feb. 1937.

At Nanchi Gokagai (Osaka), the largest Geisha district in modern Japan, about sixty Geisha went on strike because the manager of the call-office refused to recognize the union they had formed. All Geisha had to register with the call-office but they had no right to decide the call-office's policies. The Geisha strikers climbed Mount Shigi and stayed at Gyokuzo Buddhist temple for several days.

The strike caused a sensation. Lots of newspapers sent reporters to the temple and reported on the Geishas' strategy and the practice of communal living on the mountaintop. This strike was also reported in The New York Times, The Chicago Tribune and The Seattle Daily Times.

Receiving increased attention, strikers became more active and confident. They started to express their opinions about their work. Ms. Hatsue Takada, a spokesperson for the youngest group of strikers, said that "This is our first experience to think about ourselves seriously. We have been treated as a commercial object but now we realize that we are human beings and we are women workers." (Osaka Jiji Shimpo, 2nd Mar 1937).

Finally, they won the strike through seven days of negotiation. Soon afterwards, about a hundred Geisha in Asahikawa went on strike. Then Geisha in Chiba climbed to a mountain temple and demanded higher wages on the 1st of July. The Osaka Geisha strike influenced Geisha society in other parts of Japan and empowered Geisha to claim their rights as women workers alongside other workers in Japan.

Is Women Empowerment a Solution for Japan’s Economic Revival?

Irina Roibu, Hankuk University of Foreign Studies, Seoul
Paula-Alexandra Roibu, Alexandru Ioan Cuza University of Iasi

Traditionally, Japanese women are seen as subservient, dominated by men inside and outside the household and very dedicated to their families, leaving their jobs and careers after getting married or having children. This image is attributed to Confucianism and to the Samurai-based feudalism, both of them positioning women on an inferior level within society.

In 2013, Prime Minister Abe addressed the idea of women empowerment and the necessity of women being more involved in economy in order to revive Japan. Although the idea is not new and many countries around the world are trying to implement many changes in this field, the Japanese are famous for their unwillingness to modify mentalities and for the traditional ways of getting things done, aspects that might slow down real actions and developments.

This paper analyses the reactions of Japanese citizens (women and men) to the idea of women empowerment for a stronger economy and a better future of the country. The research is based on a questionnaire administered to 50 Japanese nationals (men and women) living in Japan, working in private and public sectors.

The findings indicate a desire to change women’s place in society and economy but also a difficulty concerning changing mentalities and acceptance of women as equals at work. Changes will happen but a long time is required.

(post presentation via Skype)

Postwar Japanese Gender Expectations in the Workplace and their Effects on Parenthood and Family

Holly Jin, Independent Scholar

The period of the occupation and subsequent reconstruction of Japan by the Allied Powers lasted from August 1945 to April 1952. In the standard narrative, this occupation and reconstruction period aimed largely at disarming Japan, preventing future remilitarization of the state, and the treatment of former Japanese colonies such as Korea and Taiwan. During this time of occupation and reconstruction, Japan was trying to reinvent itself and become more democratic, industrialized, and modern. One figure that emerged from Japan’s occupation and restoration period is the salaryman; the image of the “salaryman,” the “besuited urban, white-collar office worker/business executive,” became associated with Japan’s transformation from a war-devastated society in the years after the defeat of the Second World
War to being the world’s second largest economy. Anthropological inquiry has been directed towards examination of the Japanese salaryman as a gendered construct. The individual’s ability to conform to a specific public and visible discourse of (hetero)sexuality—one signified by the public “markers” of marriage and (to a lesser extent) becoming a father had, and continues to have, a bearing on the “success” of Japanese men at achieving the normative salaryman masculinity. The salaryman can “demonstrate his successful transition from one state of masculinity” by acquiring the needed privileged “markers” such as marital status and children. Looking at fatherhood in relation to the workplace and child care in postwar Japan from the postwar period to the early 21st century shows how gender expectations of the family in the workplace have perpetuated conflicts of child care by applying certain gender roles onto family members ranging from “stay at home wives” to the reliability of a married, male employee.

SESSION 2, Room B - TRAVELING TEXTS

Philosophy Becomes Fiction, and Vice Versa: When Real Japan Meets the Real West in Literary Narratives

Roman Pașca, Kanda University of International Studies


The plot of the novel has Shōeki - accompanied by one of his disciples - travel from Japan to Europe, where he meets some of the most prominent intellectual figures of the time: philosophers and writers such as Kant, Goethe and Voltaire, and royalty such as Louis XVI of France. The narrative is written from the perspective of the disciple, who is assigned the role of scribe throughout the trip, but at the same time it is framed through the literary convention of the “found manuscript”.

The fictional dialogues and interactions between the Japanese philosopher and his European counterparts are rendered in detail, and, in my view, one of their main functions is to contextualize Shōeki’s thought by creating a wider frame of reference through a comparison between the two cultural spaces. At the same time, by relying on the characteristics of the novel as a literary genre Hirayama also makes a non-academic analysis of Shōeki’s ideas, which he conveys to the reader in the guise of fiction.

In my paper, I focus on the fictional encounters between Shōeki and the European thinkers, in an attempt to see whether fictionalizing philosophy can shed new light on old concepts and provide new clues for interpretation.

How are literary works adapted into comic books in Japan? The case of The Juvenile Captain (1958), by Fujiko F. Fujio.

Reiji Kohashi, Osaka University

The famous Japanese comic artist Fujiko F. Fujio (1933-1996), who is well known as the author of Doraemon, occasionally adapted foreign literary works into comics immediately after debuting as a professional comic artist. For example, Homer’s Ulysses, Ballantyne’s The Dog Crusoe (1860), and Thackeray’s The Rose and The Ring (1854) to name a few. Also, the work UTOPIA: The Final World War (1953) was influenced by Huxley’s Brave New World (1932). Even though the Pacific War was over and these foreign works were widely available, it does not appear that Fujiko read the original texts. There are still many questions regarding the source of Fujiko F. Fujio’s knowledge concerning these literary works.

This paper focuses on the case of The Juvenile Captain (1958) and the origin of this work Mr Midshipman Easy (1836), which was penned by a retired captain of the Royal Navy, Frederick Marryat. This British novelist was by no means popular at the time in Japan. In pre-World War II times, only his novel Peter Simple (1834) had been translated. If this is the case, how was Fujiko F. Fujio familiar with Marryat’s works? The first section of this paper discusses the possible courses that may have been taken to acquire knowledge regarding Marryat’s works.
The latter section of this paper will compare in detail *The Juvenile Captain* as an adaptation and *Mr Midshipman Easy* as the original respectively. What did Fujiko F. Fujio perceive as concrete and abstract in order to attain the simplicity of a comic? The primary focus of this paper is to explore how Japanese comic artists adapted foreign literature into their works.

**Hino Ashihei's “Ishi to Kugi” and Mizuki Shigeru's “Shōben”**

Chikako Masuda, Kansai University

Hino Ashihei's children's story “Ishi to Kugi” [*The rock and the nail*] is based on a legend about a *jizō* (guardian deity) statue who was instrumental in defeating the *kappa* (water sprites) on top of Mt. Takatoyama in Kitakyūshū city's Wakamatsu ward. According to Hino's story, the kappa were at war, fighting for territory. A yamabushi (mountain priest) arrived in the area, and asked a local blacksmith to make him a big nail. With the nail and a hammer, he was planning to lock the kappa in the stone jizō - which he succeeded in doing, after many days spent in prayer, at the end of which he himself died. "Ishi to Kugi" is a simple children's story, but it illustrates Hino's aspirations towards peace. Later on, Mizuki Shigeru reinterpreted it in his own style, and created “Shōben” [*Manikin Piss*]. While closely related, the two works differ in that Mizuki's manga is full of humour, and has nothing of Hino's seriousness.

In my presentation I will look at the connection between “Ishi to Kugi” and the Kitakyūshū legend, and compare this children's story with "Shōben", in order to point out the differences and similarities between Hino's and Mizuki's works.
first appeared when the Japanese-American sculptor, Isamu Noguchi (1904-1988) proposed the construction of a cenotaph, in 1952. Noguchi's design was rejected, but afterwards, Tange’s alternative design, which we can see today, proposed a clearly visible axis traversing the park, towards a cenotaph. The park's architecture has attracted the attention of many historians and critics, but few of them investigate the sacred space created by Tange around this cenotaph, by adding new structures from 1952 to 1964.

The purpose of this paper is to analyze Tange's design in detail and to point out how the changes he reflect the Japanese political and social situation of each epoch. The extension work was finished in 1964, when the “Peace Flame” was built in the backyard of the cenotaph. Thereafter, the center of the Peace Memorial Park became a ceremonial space, although Tange had originally planned it as a democratic open-space in 1949, and as a meditation space in 1952, under the influence of Noguchi’s proposal.

The Natural and the Man-made in the Kaiyūshiki Garden

Oana Loredana Scoruş, Kyoto University

It is often said that Japanese traditional gardens look natural, and researchers such as the architect Günter Nitschke stress the idea that, in their design, the nature prevails over the human being. However, the naturalistic landscape gardens that were created since the Meiji period, were highly criticised as being a decline of the traditional Japanese garden. This proves that the gardens of the previous periods were more than just pure nature.

In this presentation I will discuss the way the gardener deals with the natural elements in the traditional Japanese garden in order to create an artificial landscape that looks natural. I will also analyze what kind of natural landscape or natural elements are considered appropriate to be introduced in the garden. As an example of an element that looks natural but hides the elaborate work of the gardener, I will consider shakkei. This is a technique by which an element outside the garden, for example a mountain or the sea, is made to look like a part of the garden by the exclusion of intermediary elements and by calculated framing. The critiques to naturalistic landscape gardens by the gardener and garden historian Shigemori Mirei and the garden historian Ono Kenkichi will constitute a starting point for this endeavour.

I will base my analysis on examples of the kaiyūshiki (stroll) garden. There is a tendency outside Japan to focus on two types of Japanese garden: roji (the specific garden for the tea room) and karesansui (dry) garden. Due to their exoticism, they often serve as representatives for the Japanese garden in general. Nevertheless, I believe that, being relatively easy to compare to more familiar structures (such as the French formal garden or the English garden), the kaiyūshiki garden type will reveal some deeper characteristics of the Japanese garden.

SESSION 4, Room B - TRAVELING CULTURES

Migration, transformation, and the homecoming of a culture: Tango in Finland and Japan as an example

Mariya Aida Niendorf, Dalarna University

In Finland, a great distance away from Buenos Aires, people crowd dance floors nightly to dance to tango music, while the tango has also captured the hearts of the people on the other side of the world in Japan. The popularity of the tango in both Finland and Japan, however, is not so familiar to the outside world.

In this paper, I will discuss the motives and the paths by which a culture travels, settles and shapes itself into a new form, using the tango as an example. First, the tango’s relationship to society and history in each of these countries are explored using archives and literature. Then such aspects as inner emotion, solitude, illusion, and liminality are analyzed through data collected from surveys, interviews, and forum discussions in the SNS.

Some scholars suggest that the tango reflects the personality, mentality, and identity of the
Finnish and Japanese peoples. Though this may be partially true, it is difficult to generalize about the Finnish or Japanese personality. It is argued, rather, that the tango's prosperity in these two countries has significant connections to some shared historical and social factors. I also propose that the 'liminality' of tango dancing plays an important role in both nations that went through difficult struggles to recover from the damage caused by war. “The liminal phase is considered sacred, anomalous, abnormal and dangerous, while the pre- and post-liminal phases are normal and a profane state of being” (Selänniemi 1996). Tango dancing can be considered an escape or a vacation from the hardship of everyday life as well as a fuel which enables the people to keep moving forward.

The tango’s transformation in Finland and Japan, and its homecoming back to Argentina are also examined. The results reveal some of the unusual paths a culture can travel.

Reference:

The Uses and Travels of an Osaka Painters' Manual

Stephen M. Forrest, University of Massachusetts

The dramatic growth of commercial publishing in seventeenth-century Japan facilitated the birth of new literary genres, but it also saw the production of a remarkable variety and quantity of reference works: guidebooks, gazetteers, commentaries, and manuals. The xylographic technology of the day made it easy to combine text and image on the printed page, allowing for the creation of works known as gafu 画譜, painting manuals or albums. These collections of sample illustrations or reproductions of great artists’ work were initially imported to Japan from Ming China, but Japanese publishers noted the demand and began to produce local variants.

This paper examines one such work, Ehon hōkan 絵本宝鑑 ("A Mirror of Treasures, Illustrated"), ascribed to Tachibana Muneshige and Hasegawa Tōun and published in Ōsaka in Kyōwa 5/1668. A collection of nearly 200 classical anecdotes with outline illustrations, Ehon hōkan offers us today considerable insight into the transmission of knowledge and culture from China to Japan, from the elite to the urban commoner, and also from the Edo era to the modern, both in Japan and in the West. To date this work has been almost entirely neglected by scholars, perhaps in part because it has been seen merely as a "popular picture book" (to quote Arthur Waley in 1921); it remains unpublished in modern print. Yet an analysis of the role of this book (in its original six-volume form and in the later nine-volume edition), and of its travels through time and place to the present day in both Japan and the West, reveals that Ehon hōkan can be read as a key to Edo-era urban culture, especially its printed books and popular pictorial art, as well as allowing us to reflect on our own possibilities for accessing and understanding that world today.

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September 2, Day 2

GUEST SPEAKER LECTURES

Tailoring the Continent: Chinas to Suit Medieval Needs

Erin L. Brightwell, University of Massachusetts
In the 1250s, we have three new didactic prose texts that engage with China in one way or another—\textit{Jikkunshō} (Ten Teachings, 1252), \textit{Kokon chomonjū} (Notable Tales Old and New, 1254), and \textit{Kara kagami} (The China Mirror, 1250s/60s). The first asserts that it will not allow China pride of place, the second promises to ignore it, and the third offers to reveal all of Chinese history, should the reader be interested. Yet these contrasting poses notwithstanding, people, texts, and places that are, in fact, Chinese, appear in all of them, although they are presented in strikingly different ways. Upon examination, however, the differences are far from random; rather, patterns emerge that suggest that the differing visions of China are to some extent in anticipation of the interests of the works’ presumed specific readerships.

This becomes more apparent when these three works are examined as a set, as well as in conversation with late twelfth- and early thirteenth-century works that feature China as a topic or setting. Thus, this talk begins with an analysis of early-Kamakura primarily literary depictions of China, then moves on to interrogate the ways in which the texts of the 1250s in some cases coopt and in others reject the earlier discourse on China. In so doing, it explores the implications of these developing and inconsistent narratives of the Continent, in particular an emerging emphasis on Chinese history as such in the mid-thirteenth-century works, within the context of a growing and more powerful warrior readership.

\textbf{Language, logic and common sense (or the lack thereof): With some Japanese examples in a contrastive perspective}

Emma Tamaianu-Morita, Kindai University

Japanese is often described as more ‘illogical’, or at least more ‘vague’, from the standpoint of the referential function, than English and other European languages. In counterpoise, “fostering the students’ logical thinking abilities (論理的思考力)” is often put forward as one of the educational goals of teaching English in Japan.

A well-known theoretical proposal attempts to clarify and, ultimately, substantiate the former intuitive judgement. Thus, on the basis of his well-known «DO-language vs. BECOME-language» dichotomy, with English and Japanese respectively as prototypical instantiations of the two poles, Yoshihiko Ikegami expands the opposing types of linguistic organization into a more encompassing model of contrasting semiotic orientations in language and culture, where the cultures associated with the two languages are also held to illustrate orientations towards a “maximally clear semiotic articulation” vs. a “blurred semiotic articulation”.

In my intervention I intend to rediscuss critically some of the ground tenets that underlie the two ‘complementary’ views invoked at the beginning, adopting a contrastive perspective, with genuine examples selected mainly from Japanese, English and Romanian. In this context, I will also argue that a proper understanding of the relationship between language, logic and common sense is essential in the process of teaching / learning a foreign language.

A conceptual framework with immediate didactic applicability will be sketched using Eugenio Coseriu’s clear-cut distinction between two acceptations of the term “logic” that often constitute a source of confusion in the matter at hand: (1) a “Logic₁”, understood as the universal principles of thought which ensure the coherence and consistency of speech, coupled with the norms of congruence (compatibility with the experience of the empirical world) which manifest themselves in speaking as a generally-human activity, prior to language-specific (idiomatic) organization; (2) a “Logic₂”, understood as the \textit{science of logic}, which comprises principles and rules for establishing the validity of judgments, and, by extension, the science of argumentation. I will show that the norms of “Logic₁” are twice suspendable – through the peculiar semantic organization of each language as a historically and culturally constituted tradition of speech, and through the situationally-bound adequacy judgments pertaining to the level of discourse. On the other hand, the use of “Logic₂” is relevant exclusively in connection to discourse strategies that do not directly correlate with linguistic-specific structuring, or, under a different angle, in the reflexive pursuit of explaining the speakers’ metalinguistic knowledge.
The point will be made that, with respect to its treatment of “Logic1”, the Japanese language and Japanese texts are neither more ‘illogical’ nor necessarily more ‘vague’ than the other languages and texts taken for comparison. With respect to the use of “Logic2”, if indeed fallacies or downright failures appear to be more frequent on the Japanese social scene than elsewhere, then the culprit is not the Japanese language itself, and, consequently, the task of unraveling the true causes of the phenomenon lies within the realm of other disciplines than linguistics.

SESSION 5, Room A - ANTHROPOLOGY
The Performed Self—Drag Queens from the Osaka Stage
Carmen Săpunaru Tămaș, Kobe University
Alexandra Mustățea, Tōyō University

While being a drag queen is not necessarily associated with homosexuality, the performers on the Osaka stage declare themselves unanimously (gaily, loudly, glamorously) gay. In fact, one of my informants told us that he was able to acknowledge his sexuality only after he had started preparing to perform as a drag queen. The performers from Do With Cafe, a club in Osaka where we conducted the most substantial part of my research, are true professionals who take acting, singing, dancing and stage make-up lessons, but what distinguishes them from other performers (who all have favourite parts and characters) is that they create a different persona before they start preparing for their act. Whether it is a Whitney Houston song or a dance traditionally performed by a geisha, the person on stage will always be Foxy-O; the young, attractive, passion-inspiring parts will always belong to Maria or Ozu, and Baby Vaggy, with its exaggerated even for a drag queen costumes, will remain the jester of the club.

Our presentation will address the issue of their true identity, or, better said, the one they identify as real. Some of the performers become unremarkable figures, easily lost in the background, when they remove the drag queen attire—and they are usually those who move along a wider range of roles; as in fashion, the less prominent the natural features, the easier to alter them with make-up, and their personalities seem to shift and change accordingly. On the other hand, others, like the informant mentioned above, remain loud, powerful extroverts or, like Foxy-O, continue to act with feminine elegance and refinement regardless of their attire, but many of them admit that their behaviour changed when they became drag queens.

Hair and Masculinity: A Historical Perspective on Male Hair Aesthetics in Japan
Adrian Ovidiu Tămaș, Osaka Electro-Communication University

The present study began as an attempt to understand attitudes towards baldness in contemporary Japan: the lack of hair has never been a source of pride, in any culture of the world, but the way it is perceived in Japanese society nowadays seems exaggerated, particularly from a Western perspective. Taking into account the fact that aesthetic standards change over the centuries, my paper will focus on the evolution of hairstyles in Japanese history, and how they were (or were not) associated with beauty, health, and status. A Romanian proverb says that “a man should be slightly more handsome than the devil”, thus emphasizing a fact that is apparent in most cultures: while male beauty is desirable, there are other attributes that compensate for the lack of it, strength and power (social, financial) being two of the most significant.

Historically speaking, things were no different in Japan, and when it comes to hair, the focus was most definitely on women’s coiffures, as proved, for example, by the Hair Museum in Kyoto, where 115 different hairstyle replicas are on display, but they are all women’s hairstyles. My paper will discuss the shift from (mainly) indifference towards the way a man’s hair looked as long as it followed the appropriate standards, to the focus of a daily routine it has become today, looking for historical and social reasons that might explain the change in the aesthetic perspective.
One of the most difficult tasks of a teacher is to intrinsically motivate students. Fortunately, Japanese students, especially those from non-formal institutions, start learning the language driven by the strong influence of Japanese popular culture.

Anime is a global boom. Many teenagers, but not only, are fascinated by the Japanese anime and as a result they become interested in Japanese language and traditions. Not only do they watch anime but they also identify themselves with certain characters. They even change their appearance to resemble as much as possible to them.

In the first part of my research paper I will present the anime genre and its different influences on Japanese and Western teenagers, emphasizing language and culture learning opportunities. In the second part of my paper I will present the results of my survey among anime lovers who study Japanese language featuring their preferences concerning aspects of Japanese culture and tradition, how much influence it has on their lives and how can teachers bridge the gap between in-school and out-school learning.

Giacomo Puccini, Yōko Kanno and the Power of Sincerity. Orientalism Revisited in the Anime Movie “Magnetic Rose”

Maria Grăjdian, Nagasaki University

When the anime short-movie Magnetic Rose (a 22-minutes long anime movie included as the first part of the trilogy Memories) was released in the year 1995, it shattered profoundly the Japanese public opinion due to its unexpected ideological-aesthetic correlations and in spite a very modest box-office success. This presentation focuses on the disturbing music composed by Yōko Kanno (born 1964) whose soundtrack supports the dramaturgic structure developed by the anime director Kōji Morimoto (born 1959) in his efforts to visually create an alternative universe, and it simultaneously brings into foreground Giacomo Puccini’s (1858-1924) spectacular, haunting music – refreshed by her own compositional vision with warm sensitivity and in-depth insight. On the one hand, there is the critical examination of Yōko Kanno’s creative compositional strategies in her taking over Giacomo Puccini’s stylistic characteristics. On the other hand, there is a specific „sincerity“ in Yōko Kanno’s music to which both anime specialists and anime fans repeatedly referred as possibly being Yōko Kanno’s „secret tool“ on her way towards popularity and financial success. Taking these both dimensions into account, the current presentation will suggest different interpretation options beyond the orientalist temptation as reflected in the employment of the aria Un bel di vedremo („One beautiful day, we will see“ from Madame Butterfly in Maria Callas’ version from 1955) at the movie’s climax.

Spirits in the Material World: Bodily Perceptions and Possessing Entities in Contemporary Tokushima Prefecture

Andrea De Antoni, Ritsumeikan University

In the last decades, anthropological scholarship has recognized corporeity as a condition of human experience and the body as the “existential ground of culture and self” (Csordas 1994). The lived body moving in the world is considered a source of perception, a bearer of practical knowledge and skills, developed through practice, with which we dwell in the world (Ingold 2000). This approach pointed at the necessity of investigating the body from the perspective of its perceptions, which originate in its interaction with the environment. Consequently, this presentation will focus on the role of bodily perceptions related to spirit possession in contemporary Japan. In particular, I will rely on ethnographic data collected through fieldwork in Kenmi Jinja, a Shinto shrine in Tokushima Prefecture. This shrine is renown in the whole Japan because of a ritual (gokitō) to heal from spirit possession, especially (though not exclusively) possession by the Dog-God (inugami). After providing a brief overview of discourses on (inugami) possession in Kenmi Jinja, I will describe people’s feelings of “being possessed”, by relying on
the accounts of their experiences, thus shedding light on the bodily perceptions and symptoms through which the condition of “being possessed” emerges. Subsequently, I will show that most of the people, though assuming that their symptoms are caused by spiritual entities, tend not to relate them possession to any entity in particular. I will argue that possession and spirits in contemporary Japan do not have to be understood as self-standing phenomena. They rather emerge in the social as associations (Latour 2005) of particular symptoms and bodily perceptions through correspondences (Ingold 2013) with the environment and, therefore, they go beyond belief and meaning making processes.

**The Role of the Characters in the “Night on the Galactic Railroad”: An Attempt at Interpretation from the Point of View of Shamanism**

Adrian Bercea, Kansai University

As an unfinished fantastic novella, the *Night on the Galactic Railroad* is probably the work of Miyazawa Kenji that offers the most riddles. The main character, Giovanni, goes on a fantastic trip on a galactic train, during which he encounters characters such as “the Bird Catcher”, “the three youths” or “Doctor Burukaniro” (the last one being erased from the last version of the work) etc., each of them being small puzzles in themselves. Taking “the Bird Catcher” as an example, there are many theories trying to decipher its meaning, and many models, such as eagle, fox, or even Giovanni’s father etc. have been proposed as its source of inspiration.

Since all the above characters appear in a sort of dream, their strangeness is not something to be surprised of. Nevertheless, I think that by questioning their role in the general context, what would have seemed as pure mysteriousness will be revealed as having a meaning. For this, I will consider Giovanni's dream journey on the “Galactic Railroad” as a shamanic initiation ritual, as has been pointed out a few times in Kenji's studies. In this initiation process, Giovanni has to meet with different spirits that will guide him through and familiarize him with the unusual scenery of the “Galactic Railroad”. The strange characters on the “Galactic Train” can be seen as this kind of spirits that in the field of shamanism are called familiar spirits, helping spirits, protecting spirits or ancestor shaman spirits.

Very few papers have tried to analyse the role of the characters in the general context of the story. In this presentation I want to propose a guiding theory to shed light upon the mysteriousness of the characters in the story and their role in Giovanni's initiation journey.

**Ainu Belief System: The Main Animal Gods and the Rituals Related to Them**

Evelyn Adrienn Tóth, Károli Gáspár University of the Reformed Church

The question of originality in today’s Ainu culture has been widely debated in the ethnographic field, based on the comparison of the very first thorough accounts of the ethnic group (such as John Batchelor’s *The Ainu and Their Folklore*) and their activity in the 20th and 21st century. However, examining these arguments and opinions, we might discover numerous differences that might not address the culture, as a whole, adequately.

My paper addresses the traditional Ainu belief system, with special attention to the main animal gods and the rituals related to them, introducing the main rites both in their original form and how they are conducted in today’s Ainu culture. Specifically, in my project, I will be looking at the bear god, the owl god and the role of the salmon in the Ainu diet, in order to show that traditions paved the way for what we know today as "the Ainu culture" and that they are still present in some form, despite the assimilation of the ethnic group into the mainstream society. At the same time, I will shed light on the differences between the local versions of the old legends, in order to reveal their unity at the core, which often remains misunderstood. Finally, I will argue that the salmon does not only take the role of the main source of food in the traditional Ainu diet but also has strong connections to the divine world.

In conclusion, this project, by closely examining the main animal gods and the relating rituals, will shed new light on the issue of originality and continuity in today’s Ainu culture, with special attention to the cultural flexibility and adaptability that helped forming the ethnic group throughout history.
SESSION 8, Room B - CONSTRUCTING JAPANESE MODERNITY

Is “sketching” an alien influence in Japanese Haiku?  

Herbert Jonsson, Dalarna University

The word shasei (“sketching from life”) is frequently used in critical writing about haiku. It has played an important role in the formation of modern haiku, but has also been a reason for never-ending controversies.

The use of shasei as a concept in poetics originates with Masaoka Shiki (1867-1902) and it has been used by haiku poets ever after. Shiki started using this concept as he thought that poetry composed from imagination tended to become imitative. Searching for inspiration in the outside world, the poets would constantly make new discoveries which would stimulate their creativity. It is usually maintained that Shiki’s source of inspiration was Western painting, in which sketching was frequently practiced. It was thus a consciously applied foreign technique, which sometimes also was used to make fresh readings of premodern poetry.

In this paper, I will discuss how this concept was formed through the interaction between some aspects of indigenous Japanese poetics and the influence of Western techniques. My hypothesis is that ideals close to shasei had already been developed in the premodern period, but that these, by the end of the 18th century, had become stuck in conventions. The incorporation of Western techniques, however, made it possible for poets to rediscover these ideals as a mimetic means of expression and develop a new way of composing poetry which had an even stronger such focus.

By understanding shasei in modern haiku as such a development from a uniquely Japanese poetic ideal in dynamic interaction with a practical technique coming from the multitude sources described as “Western” and resulting in a new form of aesthetics, we may avoid the common stance that shasei is an “impure” influence. Instead we may see this concept as essential for analysis of an important aspect of the expression in haiku.

Transfer and Transformation of Secularity in Japan

Andreea Barbu, University of Bucharest

Secularization is one of the noticeable elements of modernity which has stepped outside its European formation grounds and is now present in other areas, such as Japan. In the Japanese context the religion-secular dichotomy was imported around the Meiji period and it has been inserted initially at certain levels of discourse - most notably the juridical, the constitutional and the academic - without taking root in the fundamental categories of Japanese thought and behavior. The idea of “religion” (shūkyō, 宗教) was also introduced during the same period, so religion and secularity (sezoku, 世俗) are both modern categories, transferred during the process of modernization. We have to take into account that secularization faced a different society, which transformed the initial understanding, and that conducted to a reconceptualization of this process. In parallel, encounter with non-European cultural spaces has also influenced the understanding of European secularism.

From the many definitions of secularization, we will use the understanding of the concept as defined by Charles Taylor in A Secular Age (2008), and try to identify both main categories of definitions for secularization: one that refers to the process by which the religious and political spheres are separated from one another, and the other one that regards the decline of religious faith and practices.

In order to see the differences and similarities between Europe and Japan regarding the meanings of the secularity a critical approach will be used on the translation process, using the analysis made by Hans Martin Krämer in Shimaji Mokurai and the reconception of religion and the secular in modern Japan (2015).

This paper aims to answer the following questions: how is the trope of secularity redefined in the context of Japan’s modernization? How relevant is the opposition between secular and religious in Modern Japan?

The concept of secularity was exported from the Western world to the East but at the same time may be called the product of a transportation of ideas in both directions.
**Making use of Evolutionary Theory in Modern Japan: Focus on Buddhists**

Yulia Burenina, Dōhō University

Evolutionary theory and other scientific disciplines were introduced in Japan right at the beginning of the transmission of a wide range of knowledge from the West. Although modern Japanese religious figures played a huge role in transmission of the theory, the studies on the Japanese reception of and responses to evolutionism mostly focused on socio-political contexts. In this paper, I will thus examine Buddhists’ engagement with evolutionary theory and focus on the responses to evolution from the thinkers of the two most influential currents of Japanese Buddhism (Pure Land and Nichiren) in the late nineteenth- and early twentieth century. I will focus mainly on the usages of evolutionary theory in the thoughts of four prominent Buddhist figures: Inoue Enryō (1858-1919), Kiyozawa Manshi (1863-1903), Tanaka Chigaku (1861-1939), and Honda Nisshō (1867-1931). I will argue that their example illustrates that Japanese Buddhists actively interpreted and used evolutionary theory for their own religious ideas. For example, they used the theory to compete with Christianity and to overcome the policies of the Meiji government, which regarded Buddhism as a superstitious and unscientific obstacle to the modernizing project of Japan. Therefore, evolutionism became one of the useful tools for proving credibility of Buddhism. Moreover, Japanese Buddhists challenged some crucial standpoints of evolutionary theory and went further to emphasize the superiority of the Buddhist doctrine. That is to say, they positioned Buddhism not only as compatible with modern Western science, but superior to it. The findings of this study reveal the encounter between Buddhism and Western science (evolutionary theory) as part of an attempt by Japanese Buddhists to position their religion in the discourse of modernity.

**SESSION 9, Room A - ANCIENT AND MODERN HEALTH AND MEDICINE**

**Quality Control of Public Health in Occupied Japan (1945-1952)**

Akiko Sato, Osaka University

The purpose of this research is to examine the reason why Japan adopted and transformed the quality control method introduced by the United States, which played the central role in occupied Japan. In particular, I will argue that Public Health Section (PHW) of the General Head Quarter (GHQ) / Supreme Commander Allied Power (SCAP) expected that the pharmaceutical industry in Japan produced a larger amount of high-quality products at more moderate price to reduce the serious mortality rate. Further, the Economic and Science Section (ESS) wanted to use the quality control as one of the critical techniques to lead Japan back to international society by exporting a larger amount of high-quality products at lower cost to meet the military procurement of the United States.

As one of quality control methods to promote industries in Japan, the statistical quality control (SQC) was introduced by W. Edwards Deming, Advisor in Sampling, Bureau of the Budget, Executive Office of President Harry S. Truman and a professor of statistics in New York University. It contributed to producing larger amount and better quality of medical products at lower cost in occupied Japan and successful Japanese economic development.

The significance of this research is to review the occupation policy of the United States from the points of quality control and public health, and discuss the relevance between successful Japanese economic development after World War II and SQC. The SQC was originally a method for less skilled labors to manufacture precision weapons in the United States. In Japan, the SQC developed in the different field and transformed Japanese society with better quality control and contributed to Internationalization of Japan to meet the military procurement of the United States.

**Formation of Ancient Medicine - Japanese Acupuncture and Moxibustion**

Tomoko Tanuma, Independent scholar

Ancient medicine was similarly conducted in the world. However, it is formed differently by customizing to natural and human environments of the regions such as climate, natural resource, religion,
philosophy and language. In this presentation, climate and humidity are introduced as factors to influence conditions of human body and differentiate medicine of the region in an example of the formation and practices of Japanese acupuncture and moxibustion. Japan historically has two main forms of treatments of acupuncture and moxibustion to improve ki (qi, chi, vital energy, pneuma, spirit) and blood flow. Acupuncture uses metal needles, and moxibustion is the process of burning a plant called Mogusa (dried and processed mugwort). Those have brought to Japan from China via Korean Peninsula with Buddhism about 1,500 years ago and recorded in the oldest Japanese medical book called Ishinho (ishinpo) in 1,000 years ago.

There are theories on practices of acupuncture and moxibustion in ancient India. However, the different climate in East Asia changed compositions of the body and mind and thus formation of medicine from those of South Asia. East Asia shares the environment of four seasons which formed Eastern medicine. Then, the medical concepts and experiences in East Asia have been interwoven in languages. They are symbolized in Chinese characters that are shared among Chinese, Korean and Japanese languages. This allows practitioners to understand the medical experiences of over two millenniums. Comparing from the continental environments in East Asia, Japan is islands which are surrounded by sea and ocean. Thus, moxibustion has sophisticatedly developed in Japan for the physical and psychological problems caused due to humidity, and often complemented acupuncture treatments. However, the lifestyles of people and global climate have largely changed, and practitioners are required to understand regionally formed medicine together with influences of climate change on human organisms.

A Consideration on Literatures: the Old Testament, Cendrillon and Hanasaka-Jijii: from a View of a Japanese National Treasure, Ishinhō

Sachiko Maki, Independent scholar

Three leading characters appearing in three works of literatures from three different cultural regions can be linked by the word "ash". In the Old Testament, the pious Job was subjected by God to a challenge of faith, whereby he was afflicted by horrible sores over his entire body. Even when his wife told him to “curse God and die!”, Job merely scraped his sores with a shard of broken pottery, sat among the ashes he was using for mourning and bore his suffering gladly.

The title of the folk tale Aschenputtel, also known as Cendrillon or Cinderella, derives from the word “ash”. The eponymous character is a young woman living in unfortunate circumstances, banished by her step mother into the kitchen to do the worst chores and given the nickname Aschenputtel who, through the good offices of a kindly fairy experiences a drastic change in fortune – in the form of a marriage proposal from a prince.

Hanasaka-Jijii, an old Japanese folk tale, is a story of a kind old man who made withered cherry trees blossom by sprinkling ashes. In the beautiful view of cherry flowers, a nobleman is overjoyed and bestows gifts on the kind man.

The ashes derived from plants have long been used by humans; as a detergent, as a dye-fixing agent, as well as in ceramics and fertilizers. In this paper, I will analyze the characters appearing in the aforementioned stories from a medical perspective, basing my analysis on material from Ishinhō.

The Ishinhō is a thirty-volume collection of medical treatises compiled in the year 984, by Tanba Yasuyori (912-995), a Japanese Emperor’s physician and acupuncturist in the Heian period (794-1185), from over two hundred Chinese documents dating, variously, from before the Christian Era to the ninth century. It contains medical discourse from ancient India, as well as China and East Asia, and prescriptions that depend on flora, fauna and mineral resources from Persia, Africa, and tropical regions of Asia. These treatments had been introduced into Japan via China by the 9th century. The Ishinhō poses such interpretative difficulties that even the Chinese were unable to decipher it and consequently it was treated as something of an enigma for a thousand years. I spent forty years deciphering the documents that make it up and succeeded in producing a translation [into Japanese]. The documents the Ishinhō references are sourced from a wide array of different fields, including medicine, natural history, literature, philosophy, history and astrology; and the subjects of its rescriptions scope over everything from internal
and surgical medicine, through gynaecology, pediatrics, venereal disease and parasitology, to sex and all manner of other human desires and concerns. Most of the documents from which it quotes were lost in China long ago.

My aim is to present a platform for exchange between eastern and western cultures by introducing the role of ash in prescriptions from Ishinhō related to skin care and pilatory treatments.

SESSION 10, Room B - LANGUAGE AND LINGUISTICS

Translation of Japanese Food-related Expressions in Literary Texts

Júlia SOMODI, Károli Gáspár Univ. of The Reformed Church in Hungary

The aim of this paper is to investigate the translation method of Japanese food-related expressions in literary texts translated at different times. Food, as an item of a specific cultural and linguistic community, belongs to the field of realia and the way translators deal with it, depends mainly on the function they have within a certain text. (Klaudy 2005, 2010). Further on, the knowledge of the target readers regarding Japanese food, respectively Japanese culture changes during the decades, thus translation strategies of the same food-related expression may alter in literary texts translated in different times. Due to the presence of Japanese restaurants in Europe (and thus in Hungary also), people have got more familiar with some elements of Japanese cuisine.

In this paper the lexical transfer operations in the translation of food-expressions will be investigated based on Klaudy’s theory (2005). Klaudy uses the term “operation” as a general term for the description of all moves performed in transforming a TT into a ST” (Klaudy 2010: 100). As a corpora, Japanese literary works translated into Hungarian in the ’80s, respectively literary works translated recently will be used. The research focuses on lexical broadening (or generalisation), omission, descriptive translation, explanatory additions (explicitation).

References:

On the Use of Respect Language and Lexical Choice for the Purposes of Evading Responsibility and Compelling Acceptance

Tomo Morita, Independent researcher

In this paper I will point out that, while using respect language, speakers often intend to evade responsibility and compel the acceptance of the content of their utterance, and are able to convey, in a rather oppressive manner, the fact that they are unwilling to continue the discussion. I also intend to introduce and discuss the usage of lexical items that implicitly aim for the same effect of evading responsibility, compelling acceptance, and unilaterally stopping discussion.

Such words and grammatical structures are used more and more frequently in Japan today, as a consequence of the tendency to avoid responsibility and due to the fact that such behaviour has become acceptable in the entire Japanese society. By shedding light on the current situation, I am hoping to draw critical attention to the way Japan is and should be perceived from now on.

「責任回避と強要・強制を意図する敬語用法と語彙選択」

一見、敬語表現を使いながらも、実は発話者は責任を回避することを意図し、さらに発話内容に対する強制的な了解を求め、そして結果的に、これ以上の議論はしないことを一方的に伝え、非常に高圧的な意味を帯びた敬語用法について述べる。また、併せて暗黙の了解で同様の責任回避・強制・議論の打ち切りなどの効果を狙った“語彙”も紹介する。最近、日本でこれら表現が多用される背景は、一重に日本社会全体に責任逃れの風潮が蔓延し、何を起こしても
Nosy about noses. A contrastive perspective on linguistic expressions regarding the nose in Japanese, English and Romanian  

Magdalena Ciubăncan, “Dimitrie Cantemir” Christian University

The social life of any individual revolves around socially and culturally significant objects, the human body being one of them. Studies on body parts and their cultural meaning are often carried out within the boundaries of anthropology and reflect the views and the meaning that societies attribute to the human body.

The present paper focuses on linguistic expressions associated with the nose and analyzes the way in which this particular body part gets its image constructed in three distinct cultures. We refer both to collocations and to idiomatic expressions in the three languages mentioned above in order to understand what specific characteristics are being attributed to the nose and how the consequently created object reflects aspects related to the mentality beyond each of the cultures in question. Our findings address not only the theoretical level of linguistic analyses, but are also relevant for the foreign language teaching process, highlighting the culture-specific concepts that need to be taken into account when learning a foreign language.

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September 3, Day 3

SESSION 11, Room A - JAPAN IN THE WORLD

The Enactment of a Japanese Ethnic Identity amongst Temporary Migrants in Dublin  

Ayako Suzuki, University of London

In post-war Japan, transnational mobility has been embarked on by a wide range of people from varying demographic backgrounds. In particular, the transient global movement of young Japanese as working holiday makers and language students has become a prevailing phenomenon that yet remains as an area with little scholarly inquiry. Young Japanese with financial capacity travel abroad, participate in a particular lifestyle and remake their identities over the course of their journeys. In order to disentangle the migration-identity nexus, my presentation examines the construction of a Japanese ethnic identity amongst Japanese youths in their twenties and early thirties who travelled to Dublin, Ireland, on temporary visas.

In their post-migration phase, their Irish experience contributed towards altering their perception of Ireland as representing symbolic values of Western cultural modernity. In addition, everyday encounters with Asian Others were instrumental in re-defining Japan’s cultural and economic superiority. In the context where Japanese ethnicity was subsumed into an overarching framework of Asian Other, how were ethnic distinctions articulated and re-enacted in transnational spaces? Through ethnographically exploring their day-to-day interactions with Others, I aim to illuminate the ways in which they mobilised privilege to draw ethnic distinctions.

Identitary and Spiritual Challenges for the Mixed Family (Romanian - Japanese) in the Postmodern Society of Japan  

Daniel Coriu, Independent scholar

The economic and demographic situation of Romania has changed significantly after 1989, when one of the first measures taken by the new democratic government was the opening of the borders. Thus, countries such as Germany, Italy, Spain, America, and later England, became a second home for Romanians in their search for a job or a place in prestigious universities. In all of these countries,
Romanians have gathered in communities, forming true identity, cultural and spiritual cores, with all the Romanian ethos.

Such a community is the Romanian community in Japan. Although recent, the community comprises all the Romanians who engage in working, cultural or touristic activities in Japan. Founded not long before 2008, the Romanian community operates under the auspices of the Romanian Embassy in Japan. Also, together with the establishment of the community, arrangements were made for the fulfillment of its spiritual needs, by setting up a representation of the Romanian Orthodox Church in Japan, with headquarters in Tokyo.

The majority of the Romanians living in Japan are women who have been staying here for almost 10-15 years and who are married to Japanese husbands and have at least one child. Although the well-being and the lifestyle in Japan can be seen as a small "paradise", in the depths of the situations, there are certain existential and identity problems, which each mixed family experiences in a different way.

In our study we analyzed those identity, cultural and religious challenges, underlining also the solutions for them, so as to strengthen the Romanian-Japanese mixed family.

Japan’s Image in the Romanian Mass-Media in the First Half of the 20th Century (part 2)
Angela Drăgan, “Dimitrie Cantemir” Christian University

At the turn of the 20th century, both Romania and Japan had already undergone serious changes on the path of modernization. They opened to the world and the world opened to them. Though situated so far from Romania, Japan had started to be present in the Romanian newspapers in matters of politics and especially concerning certain conflicts in the Asian region. Japan’s development and modernization had been, thus, brought to the attention of the Romanian public. But not much was known about this country so newspapers and magazines started writing about it.

If newspapers greatly inform the public on matters of politics and economy and are bound to do it in an as accurate as possible way and up to date, magazines present different matters and address, sometimes, a different public. Cultural magazines, in particular, have a cultural, historical and more artistic approach, as it is well known.

Romanian newspapers discuss Japan’s politics and military involvements in the world. On the other hand, what would Romanian public want to find out about it, from a cultural magazine?

My previous presentation, in 2015, focused on the literary magazine Luceafărul (The Morning Star) and the case of Otilia Cosmuță a Romanian woman who travelled to Japan and recounted her journey in this magazine. My present paper will discuss other magazines like Furnica and Noua Revistă Română.

My main concern regards the type of information contained here, be it literary, historical, religious and the source, acquired directly, the writer travelled to Japan, or indirectly from other sources. Both, the type of information and the source indicate the still developing taste of the Romanian public. Moreover, it is a good start to observe how the image of Japan has been constructed in the Romanians’ psyche.

SESSION 12, Room B - LANGUAGE AND LINGUISTICS
An Analysis of Japanese “Easy News”
Andreea Sion, Hyperion University

The Japanese news discourse is very complex, with syntactic structures that allow conveying a lot of information in a very condensed way and with many Sino-Japanese compounds, which makes it difficult to process for non-native Japanese speakers.

In recent years, however, NHK has created a web site, News Web Easy (http://www3.nhk.or.jp/news/easy/), aiming to “help elementary and secondary school students, as well as foreigners living in Japan, to better understand the news contents”.

This study compares Japanese usual news and their corresponding “easy” versions at several different levels (information structure, syntactic structures, vocabulary, additional lexical explanations
An Innovative Use of kudasai in Social Networking Services

Ryohei Naya, University of Tsukuba / JSPS Research Fellow

On internet notice boards and blogs, the following type of sentence can sometimes be seen:

(1) 俺の答案を添削しろ下さい。

(1) is the title of a blog post, through which the writer is asking that his answer be deleted. Usually, such a request would be expressed as 添加して下さい, but here kudasai is attached directly to the imperative form shiro. This may seem to be a mistake, but in my presentation I will argue that such usage is an instance of an intentional creation of a new type of request phrase. In other words, like in the case of thinking verbs used to introduce internal monologues, kudasai accompanies a structure with an embedded imperative (cf.: 「俺は俺の答案を添削しろと思っている」). As a result (1) will not be interpreted as an order given to the reader, but rather as the writer's strong internal desire that the reader engages in the suggested action. This state of mind is transmitted to the receiver of the message through the use of kudasai, thus becoming a request. Thus, we may say that (1) can simultaneously convey a strong internal desire and a request, in a way that the normal 「添削して下さい」could not.

English Prepositions and Japanese Word-Formation

Keita Ikarashi, University of Aizu

Japanese has recently used English prepositions as a morphological way for word-formation (Namiki (2003, 2005), Nagano and Shimada (2016)). For example, the following expressions include the preposition in:
Interestingly, all of the expressions in (1) mean “muffin with banana slices inside” despite the difference in word order. As the bracketed part, a phonological unit, shows, *banana* and *in* are assumed to be a constituent where *in* serves to indicate that banana slices are “contained” in muffin. Notice that unlike English prepositions, *in* can be combined with the preceding noun as in (1a) and (1b). In (1c), on the other hand, *in* looks grammatically similar to genuine prepositions at the first glance. However, the interpretation cannot be predicated from the usage of English prepositions: the expression refers to ‘muffin containing banana slices’ (if *in* is a genuine preposition, the expression will refer to ‘muffin contained in banana slices’). These facts suggest that *in* no longer grammatically functions as a preposition in (1) and has gained a certain new formal status in the process of entering Japanese. In order to capture expressions like those in (1), this presentation proposes that English prepositions like *in*, as a result of language contact, enter Japanese as a newly developed morphological item: they lost their grammatical status as prepositions and behave like affixes (or affixoids, “compound constituents with an affix-like behaviour” (e.g. -fähig in the German expression *umlaut-fähig*) (Booij and Hüning (2014:77))) which, irrespective of word order, contribute to establishing semantic relations, such as ‘contained,’ of the stem (e.g. *banana*) with the head noun (e.g. *mafuin*).