JAPAN: PREMODERN, MODERN
AND CONTEMPORARY
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Book of Abstracts

September 3, Day 1

PRE-CONFERENCE WORKSHOP (ROOM A)
Learning from Shōgun Today

Radu Leca, Heidelberg University
Alexandra Mustățea, Tōyō University

Thirty years after the first translation of James Clavell's Shōgun into Romanian, it is high time to assess the novel's cultural and historical significance and perception in Romania as well as in the broader European space. Starting from a few topics introduced by Henry Smith and his collaborators in the scholarly companion they published in 1980 (Learning from Shōgun – Japanese History and Western Fantasy), we invite you to join us in a workshop centred around two main issues: firstly, the significance and modalities of the novel shaping the image of Japan in communist Romania/Europe - was it an escapist narrative or a form of dissent through samizdat? Secondly, we will discuss the novel’s contemporary perception and relevance from the point of view of changing media formats: have digital formats radically transformed the Shōgun-inherited Romanian image of Japan, or have certain tropes endured into the present day?

KEYNOTE LECTURE
Some Contact Languages Involving Japanese: An Overview

Andrei A. Avram, University of Bucharest

The literature on the outcomes of the contacts between Japanese and other languages has mostly, if not exclusively, been concerned with lexical borrowings – particularly from English – and their adaptation. However, within various socio-historical contexts, Japanese has also been involved in the emergence of several contact languages. These varieties are under researched and, not surprisingly, they have figured only very marginally in the literature on pidgins and creoles or on mixed languages. The present paper focuses on the following contact languages: Yokohama Pidgin Japanese – spoken in the second half of the 19th century in Yokohama and, most probably, in Kobe and Nagasaki (Avram 2014); Yilan Creole – a Japanese-lexifier creole spoken in Taiwan (Chien & Sanada 2010); Japanese Pidgin English, also known as Bamboo English – formerly used by US army personnel and local Japanese after the Second World War and also transplanted to South Korea (Goodman 1967); the so-called “Ogasawara Mixed Language” – spoken in the Osagawara/Bonin Islands...
(Long 2007); Angaur Japanese – spoken in Palau (Long & al. 2013). Particular attention is paid to the controversial status of two of these varieties: the Ogasawara Mixed Language – a bilingual mixed language vs. an illustration of code-switching; Angaur Japanese – a “pidginoid” vs. an instance of imperfect L2 acquisition. Also discussed is the Japanese contribution to three other contact languages in the Pacific (Mühlhäusler & Trew 1996): Broome Pearling Lugger Pidgin, Thursday Island Aboriginal Pidgin English – both formerly used in Australia; Hawaiian Pidgin English – currently spoken in Hawaii.

References

SESSION 1, ROOM A - Anthropology and Culture
Osaka Studies – Beyond the Myths
Goran Vaage, Kobe College

Recent years has seen an increased interest in the study of Osaka in some kind of form. This year will be the tenth time the Osaka Aptitude Test (Naniwa Nandemo Osaka Kentei) is held, and Osaka City University has been offering classes in Osaka Studies (Osaka-gaku) since 2016. This is in addition to various publications on Osaka and the people of Osaka in book form, and on internet and social media, as well as academic research and papers within sociology, linguistics or general area studies. But what exactly is Osaka Studies and who are the practitioners and students? This paper takes a critical look at the material available across the scale from comic books on the characteristics of Osaka aunts (Osaka no obachan, Maegaki 2014) to large scale dialectal surveys on the current Osaka dialect (Sanada 2018), and investigates the claims (hypotheses) made. Furthermore – in the context of Japanese studies – an assessment of what has been done up till now, and what is left to do, will be made. Kinsui (2003) lists up seven commonly held stereotypes about people of Osaka in popular media, but demonstrates that the researcher’s interest should not be limited to confirming or falsifying hypotheses the people of Osaka, but rather focus on how or why such claims came to be. This paper agrees with this view and – based on the wide scope of sources and previous research efforts – argues for a broader approach on Osaka Studies than conventional area studies in order to build bridges between the various stakeholders.
The Bald Men’s Association: Being Bald in Contemporary Japan

Adrian O. Tămaș, Kobe University

In 1989 a fairly unique non-profit organization was created in Aomori, Japan: Tsuruta Hagemasu Kai, which can be translated as “The Tsuruta Support/Encouragement Association”, Tsuruta being the small village in the northern prefecture where the association was born. However, the visual aspect of the name tells another story: instead of the kanji for the name of the village (“crane” and “rice paddy”), katakana is used for tsuru, plus the kanji for “many”, resulting in “many smooth [heads].” Hagemasu written in kanji means “encourage”, but the play on words is taken further by writing it in hiragana and hinting at hage, which means “bald.” And thus a community that offers support to bald men was established, based first and foremost on laughter (which they openly declare as being the source of life and creation) and on wordplay, a fundamental characteristic of Japanese humor.

This presentation is based on previous research I have done on the relationship between hair and masculinity in contemporary Japanese society, as well as active participation in the annual meeting of the above-mentioned association, held every year on February 22nd (another play on the word “two”—tsu-tsu-tsu—“plenty of smoothness”). My aim is to clarify what it means to be bald in Japanese society, whether being bald does make one a member of a minority group, how people cope with having this particular physical characteristic, and why bald men would need a support group.

The Six-Day Phoenix. Masculinity and Community

Carmen Săpunaru Tămaș, University of Hyogo

One of Japan’s three greatest festivals, Tenjin Matsuri has a history dating back to the tenth century, when the angry ghost of a former scholar and politician had to be appeased with rituals and entertainment. But there is much more than religion involved when it comes to this particular festival, which has come to represent a city and a multi-layered community. This presentation is based on fieldwork conducted in 2017 and 2018, the most recent investigation being focused on a particular group, the Ötori (Phoenix) Mikoshi Kô. One of the numerous groups that organize the various rituals and practices of the festival, Ötori Mikoshi Kô is a relatively young component, with the earliest records dating from the early 16th century, but a very important one. Nowadays more than 200 hundred men apply every year to be part of the group carrying the two-ton portable shrine across the streets of Osaka during the parade on July 25th.

My presentation is based on the direct observation of the groups’ activities during six days, from July 21st, when the portable shrine is taken out of storage, to July 26th, when it is
dismantled and taken back. The permanent group members are all local residents, and their work is not limited to the days when I was able to observe them, as they are involved in activities and meetings related to the festival throughout the year. The aim of my research is to identify the meaning of this specific type of activity within the community: why do they do it (the effort, considered in terms of time and money, is considerable)? What is the social impact? What are the personal benefits? And, also, since women have only a symbolic and marginal role, what kind of masculinity is defined through what they do?

SESSION 2, ROOM B - Language and Education

A Comparative Study of the Conversational Styles between Chinese and Japanese: Based on the Analysis of the Natural Conversations of Compliment Actions

Wang Xin, Kyushu University

In this paper, we used natural conversations gathered from 33 Chinese native speakers (16 males, 17 females) and 51 Japanese native speakers (27 males and 24 females), from their 20s to their 50s, in total as data. Based on the perspective of the interactional sociolinguistics, we analyzed not only the speaker’s discourse but also the entirety of the overlapping speech (the interaction with the listener) using the pragmatics method of politeness. Subsequently we examined the differences of the conversational styles between the Chinese and Japanese native speakers.

As a result, we made the following discoveries.

In comparison with the previous studies, we found that both the Chinese and the Japanese native speakers value their relationship with the other party. Furthermore it seems like the Chinese native speakers are promoting unilateral conversation and during their effort to seize the initiative with their fast tempo, they are also showing consideration by trying to reduce the psychological distance and thus raise the feeling of camaraderie with the interaction. In contrast, Japanese native speakers show a tendency of attempting to raise the feeling of camaraderie by overlapping their speeches, that is, by cooperating with the other party in order to bring the conversation to completion.

If during the instruction of Japanese language one were to understand the conversational style of the other party and the considerations that are behind it, a smoother communication would become possible, and a deeper mutual understanding between cultures could be expected.

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Japanese Language Changes under the Influence of Information Communication Technologies (ICT)

Inga Ibrakhim, St. Petersburg State University

Rapid development of ICT (Information Communication Technologies) happening within the last decades has prominently changed not only the way people live, but the way they talk. We'll examine how the social, political and economical trends in Japanese society are reflected in Japanese language by analyzing rankings of so called "vogue words and expressions" ("ryukougo"), "neologisms" ("shingo") and "neologisms in press" (so called "shinji jiji yougo"). These words come into being through the scientific and technological progress combined with new global and domestic environment in Japan and with their usage by media personae, popular music and movies. The paper suggests that new social media such as Internet blogs, electronic newspapers and journals rather than traditional media will play the main role in the emergence and dissemination of such words. As a result we've come to the following conclusions. The most active role in dissemination of the vogue words is played by high-school and university students and young people up to the age of 30. The "life cycle" of such words and expressions varies from 1 year to 20-30 years, depending on a duration of a social phenomenon it relates to. Though there are cases when the social phenomenon still exists but is not popular or focused on, then the new term for it might just gradually disappear. There are also a few examples of vogue words becoming a part of standard vocabulary. It appears that vogue words are not necessarily neologisms, some of them existed in language for a long time before suddenly becoming "vogue". These words have become vogue mostly due to some media personae, music etc. Analysis of "Vogue words rankings" during a long period of time gives a plenty of material about the social trends in Japanese society and might be used for a broad scope of researches.

As a conclusion we state that studying neologisms and vogue words is an essential part of studying Japanese press, mass media and culture. Students must learn not only a meaning of a word but also have to understand its origin and background situation to be able to translate properly.

Global Negotiation in Foreign Language Education in Japan

Tsuyoshi Kida, University of Tsukuba

This paper attempts to explore new trends of higher education in Japan, more specifically foreign language education, which is recently undergoing significant changes. The Ministry of Education has encouraged academic institutions to readjust their educational practices and convert the traditional way of knowledge-based teaching (such as grammar and vocabulary as well as translation-based learning) into new methods suitable to an increasing globalized society. Instructors of foreign languages, especially of English, are called to make efforts to renew pedagogical contents as well as teaching methods in order to foster more efficiently students' global mindset. Such a trend covers a wide range of educational settings, from universities to high schools. Some universities have come up with interdisciplinary English programs, and some high schools introduced the International Baccalaureate (IB)
and/or a global course in English in their curriculum. And also, MUNs (Model United Nations), often used as pedagogical stimuli for the learning of negotiation in different parts of the world, has been introduced more recently in Japan.

In this context, the paper will specifically examine MUNs in Japan, in focusing on the notion of global negotiation, one of the key concepts covering such a program. After providing its definition, I will explain how it is concretely implemented in higher education with regard to teaching methods in the curriculum design such as knowledge-based instruction, content-based learning and skills-based instruction. By employing a comparative approach, I will show a tentative list of evaluating items for global negotiation competence, which can be used as a further reference for education of foreign languages in the Japanese context. Finally, I will discuss several aspects of MUNs in Japan, including problems and challenges that are actually faced by instructors of global education.

SESSION 3, ROOM A - Japanese Philosophy
Going Beyond Limits: Reframing Tokugawa Thought as World Philosophy
Roman Pașca, Kanda University of International Studies

My presentation represents an attempt to redefine the place that Tokugawa period philosopher Andō Shōeki (1703-1762) occupies in the development of Japanese thought, in order to better understand the tenets of his philosophy.

I start from the observation that the interpretations in the literature concerning Shōeki and his works cover an extremely wide spectrum, ranging from classifying him as a unique and original thinker, an “anomaly” in the intellectual landscape of the period, to considering him an integral part of the East Asian tradition of thought (of Confucianism or Shintoism in particular). After briefly describing Shōeki’s legacy, I move on to a discussion of two important aspects of his thought (his vision of Nature and his vision of society), and then to a concise review of the literature on his philosophy, focusing on the concepts and ideas he put forth that prompted commentators to consider him a “utopian” philosopher.

I argue that, in order to have a better grasp of Shōeki’s philosophy, we need to reframe our understanding of his work in two ways. Firstly, I propose that Shōeki is best understood through a lens placed somewhere at the middle of the spectrum I mentioned above: he is indeed original and perhaps unique, but his philosophy is by no means an “anomaly”, as it is influenced and informed by all the major philosophical traditions he criticizes (Buddhism, Confucianism, Daoism, Shintō etc.). Secondly, I suggest that going beyond the limits of the East Asian tradition and attempting to integrate Shōeki’s ideas within the larger frame of global philosophy might provide us with several hints that could help us better understand universally relevant notions such as the ontological status of the human being, the relationship between man and Nature, (inter)subjectivity, or the role and function of language etc.
Yamaga Sokō’s Moral Philosophy and Its Modern-day Implications - Some Considerations on *Shidō*

Alexandra Mustățea, Tōyō University

Yamaga Sokō 山鹿素行 (1622-1685) is a central yet controversial figure in Japanese intellectual history. Born to a *bushi* family at a time when *Shushigaku* 朱子学 scholars dominated the Tokugawa intellectual scene, he received his Confucian education under Hayashi Razan 林羅山 (the founder of the *Shushigaku* school), while simultaneously pursuing an education in military arts. Although not a major figure during his lifetime, Sokō did establish himself as the founder of a new school of Confucianism (*Kogaku* 古学 - Classical studies), which turned away from the overly scholastic Neo-Confucianism of the *Shushigaku* tradition and encouraged a return to the Confucian classics as a source of meaningful learning. Moreover, a firm believer in Confucian philosophy as an essential resource of social and moral change, Sokō also turned out to be one of the first Japanese Confucian intellectuals to try and make sense of a transitional feudal society, which was partly suffering from a severe sense of disenfranchisement among the military class. One of the texts resulted as part of this effort is *Shidō* (士道, commonly translated today as *The Way of the Samurai*), a mélange of life philosophy and moral guidelines to serve as a model of a socially integrated, harmonious existence for the Tokugawa *samurai*.

Although not necessarily Sokō’s most well-known text, *Shidō* is representative for at least two reasons: on the one hand, it is one of the first ‘home-grown’ Japanese texts of Confucian moral and political philosophy, dealing with the specific social and political context of the Tokugawa period; on the other hand, it puts forth some of the critical values later incorporated (and heavily politicized) into the modern *bushidō* myth, the national polity of the Meiji and Taishō periods and - by extension - modern notions of public and private morality.

In this context, my presentation will attempt to analyse the moral philosophy put forth by Sokō in *Shidō*, while decanting it of later propagandistic interventions and pondering its modern-day implications.

Nishida’s Pure Experience in His Process of Self-imagination Illustrated in His Calligraphies

Dagmar Dotting, Charles University Prague

Nishida Kitarō (1870 - 1945) was a cross-border philosopher influenced by the philosophy of German Idealism as well as anglo-saxon thinkers. Nishida was also influenced by his middle-school friend Daisetzu Suzuki. Aside from his philosophical works, Nishida left more than about 280 calligraphies; signs of his constant practice in Zen. A lot of them show us his own self-expression (*hyōgen* 表現) about the kanji *mu* 無 - nothingness.

His main idea in the early period, which is the focus here, was to overcome the subject-object distinction of western philosophy. In William Jame’s understanding of Pure Experience he found a description of a consciousness-level that is characterised by a state that
is not yet split into subjective and objective judgement. Furthermore Nothingness (mu 無) is a space in which both, subject and object, form a unit by dialectically neutralizing each other. The process of acting creates the “self” through itself and all things we conduct we do by our self-imagination. Our self acts through reflecting imaginations, which need the space of nothingness to see a reflection of the things themselves. This movement is an active process of building and rebuilding our own self which Nishida calls the “self-identity of absolute contradictories” (mu junteki jikodōitsu). This transfer, that all imaginations are empty and we just follow constructions of our self.

This lecture picks up the term Pure Experience and transfer its meaning into Nishida’s calligraphies. It tries to get a first insight into the process of self-imagination as well as the meaning of reality. How do we create reality and why is the pure reality a formless form?

SESSION 4, ROOM B - Japanese Culture through History

創られた「十日戎開門神事福男選び」—阪神地域における近現代の変遷からの一考察 (The Invention of the Toka-Ebisu "Open Gate" Ceremony at Nishinomiya Shrine - A Consideration from Historical Changes in Hanshin Area)

荒川裕紀、明石工業高等専門学校
(Hironori Arakawa, National Institute of Technology, Akashi College Japan)

十日戎開門神事とは 1 月 10 日の午前 6 時に西宮神社の表大門が開き、参詣客が約 230 メートルの参道を一気に走り抜けるものである。その中で一番早くに拝殿にたどり着いた参加者を「一番福」と呼称し、3 着までを「福男」として昇殿させ、神社が彼らを認定するものである。神事自体は 30 秒足らずのもとはあるが、現在関西圏においては様々な媒体で取り上げられる神事となっており、現在では 6000 名が走り抜けるイベントとなっている。

歴史的には、室町時代から行われていたとされる「イゴモリ神事」がもととなっているが、現在のような競争に主眼を置き、「福つかみ」の様相を呈したのは大正年間以降と考えられる。そこには工業地帯やモダニズムを想起させる「阪神間」の成立が深く関わっていることを昨年度の発表で紹介した。

ではなぜこの競争が、近年では「開門（神事）福男（選び）」と呼称されているのか。歴史的資料・社務日誌・インタビューなどから、隆盛を極めた戦前から現在までという近現代の変遷に着目した上で、いかに競争が「神事」となり得たのかについて提示したい。

さらにその「創られ方」から日本「伝統」文化の再構築について考察を行う。
The deification of historical figures has long been an important topic for Japanese folklore studies. Recent work has brought to attention the hero-making process as an intermediary stage in which historical figures are venerated without being considered of godly nature. However, these works have thus far only considered the main narrative of Japan’s history. The process of writing history in the periphery deserves consideration in relation with this topic, as alternative narratives develop in such spaces.

This paper analyses rituals of hero-making and deification in the Ryukyu islands, as well as their implication in the process of writing and re-writing history. It will especially focus on the history of the formation of the Ryukyu Kingdom, with a particular emphasis on the center-periphery dynamic existent between Shuri, the capital and political forces in the Yaeyama islands. By examining contemporary rituals and other cultural manifestations, I highlight the manner in which some of the actors involved in this process have gained historical importance, and developed more-than-human properties, as well as their relevance in nowadays social contexts. Moreover, by referring to previous literature on hero-making and deification in Japan, I will attempt to clarify characteristics of these processes in the cultural space of the Ryukyu islands.

Examining the Development of “Shijin-ki” (四神旗) Ceremonial Banners: From Asuka to Edo Period

Marianna Lázár, Karoli Gaspar University

This study is a brief introduction about one aspect of my recent doctoral research that examines the stages of development of the Japanese Four Gods-belief, and focuses on the development of imperial and shintō ceremonial banners (shijin-ki) representing the cardinal deities in different times.

The Four Gods (Seiryū, Suzaku, Byakko, Genbu) were first integrated to the Japanese culture as guardian deities painted on the walls of tombs or carved on different surfaces to ward off evil spirits. Later they were associated with the geomantic theory shijin-soō, which suggests that the most favorable site to construct a capital or an aristocratic mansion was protected from the cardinal directions by one of the Four Gods. They were also associated with the Japanese emperor because they were uniquely used at two state ceremonies as ceremonial flags.

However, the Sengoku and Edo period brought along an important change in the items’ role and appearance, as well as the deities’s application. In Edo period, many Shintō shrines in Tōhoku region had custom-designed flags dedicated by Tokugawa Mitsukuni. He was known not only for his influence in the politics of the early Edo period, but he also made efforts to collect and study ancient records of Japanese history and traditions. Additionally, a new ceremonial item called „shijin-boko” was intentionally created by the Tokugawa shogunate to provide the people of Edo with old yet new protective spirits.
Based on textual study, data analysis and documentation of field work, I attempt to sketch out my personal ideas about 1) how the role and appearance of “shijin-ki” had changed gradually from the Asuka period to the Edo period and 2) how this process - supported by mitogaku scholars and powerful feudal lords of the Edo-period - helped the Four Gods-belief maintaining its presence in pre-modern Japanese culture.

September 4, Day 2

WORKSHOP (ROOM A)
From Tanka to Manga: Rethinking Introductory Courses in Japanese Studies and Beyond

Irina Holca, Kyoto University
Carmen Șapunaru Tămaș, University of Hyogo

For most educators and researchers, courses with the title “An Introduction to Japanese Studies” (or something akin to it) are more than familiar: we have taken them, and we have taught them. Such courses tried to cover most aspects pertaining to Japanese culture in one (academic) year, or worse, in one semester. Critics should not be too severe: there has been a real need for an introduction, an overview of the Japanese society for students before they could move on to a more in-depth study of whichever aspect they chose as most beneficial for their careers. Even the famous “Understanding Japanese Society” by Joy Hendry, whose fifth edition is currently in print, has one chapter for all the major aspects that define a culture.

This workshop aims to address some of the questions that current instructors may be faced with when it comes to designing the syllabus for a Japanese studies introductory course.
1. How much material can actually be covered in one semester?
2. Should we include in the syllabus topics that are outside our area of specialization?
3. Should we design a general introduction of a wide variety of topics, or should we focus on the in-depth analysis of a few selected (and related) themes?
4. Should we lecture or should it be a student-centered course? Are lectures (still) necessary?
5. What do our students actually need? (Taking into account their majors, language proficiency, cultural background)

GUEST LECTURE 1
The State of Nature in Japanese Neo-Confucianism

Paulus Kaufmann, Zurich University

Historians working on the Edo period have pointed to the intense discourses on political philosophy that emerged in the 17th century in Japan’s metropolitan centres at Edo, Kyōto, Ōsaka and even smaller domain capitals such as Kanazawa and Fukui. My talk aims
at presenting the richness of these discussions while focussing on Confucian authors. I proceed from Maruyama Masao’s famous dictum that the period is characterized by a modernisation that is comparable to the development that took place in Europe at the same time. I agree with Maruyama that there are some interesting similarities in both discourses and that the underlying conceptions of nature are of particular importance for characterizing the respective developments. I will also stress, however, that the Japanese intellectual history took some very peculiar turns that are fascinating in their own right and help us to better understand modern Japan as well as Western modernity. The diverse conceptions of the state of nature resulted in different attitudes towards equality, authority, liberty and other ideas that lie at the core of modern debates on political philosophy. In my paper I will pick out some of these attitudes and give an overview of the voices that constituted the political discourse of Edo Japan.

GUEST LECTURE 2
Yukio Mishima’s Kabuki Plays

Makiko Kitani, Doshisha University

Yukio Mishima is the most famous Japanese novelist in the world. He is also the most famous Japanese playwright in the world. In a poll conducted by the International Theatre Critics Association in the magazine Theatre Arts, he was voted as the number one playwright after the Second World War. His play, ‘Madame de Sade’, was similarly voted as the number one play among post World War II plays. Mishima’s other plays, ‘Rokumei-kan’ and ‘Modern Noh Plays’, placed within the top ten plays of the poll as well. ‘Modern Noh Plays’ are among his most popular pieces, and have received critical acclaim after their publication in 1956. Their popularity spread to audiences overseas after being translated into English by Donald Keene in 1957.

Despite Mishima’s success as a playwright, his Kabuki plays are relatively unknown, even in Japan. He wrote six Kabuki plays which are based on various literary works, collectively referred to as ‘Mishima Kabuki’. The first was performed in 1953 and the last was performed in 1969.

In my talk, I would like to introduce three of the six Kabuki plays that Mishima authored. The first play that I will talk about is the first one he wrote, ‘Jigoku-hen’, performed in December 1953 at the Kabuki-za Theatre. This play is closely related to the particular situation surrounding the art of Kabuki at the time, and through this piece, Mishima established his own unique style of Kabuki. Next, I will introduce his fourth Kabuki play, ‘Fuyo no Tsuyu Ouchi Jikki’, performed in November 1955 at the Kabuki-za Theatre. This less popular play is based on Racine’s dramatic tragedy ‘Phedre’ (1677), and one must pay special attention to the way Mishima chose to adapt European drama to Kabuki. Lastly, I will talk about Mishima’s second Kabuki play, ‘Iwashi-Uri-Koi-No-Hikiami’, performed in November 1954 at the Kabuki-za Theatre. This work is the most popular among Mishima’s Kabuki plays and has been performed over fifteen times.

In my speech I would like to accomplish the following: first, introduce Mishima’s unknown works, second, examine the fusion of Japanese traditional arts and European theatre
found in ‘Mishima Kabuki’, and third, illustrate one aspect of the history of Kabuki after World War II.

FEATURED PANEL: Japan in Romania

Back and Forth through the Looking Glass: Japanese – Romanian Literary Reflections
Mihaela Bălan, Independent Researcher

Grafted on a history of more than one century of interrelations, the reception of the Japanese spirit in Romania has occurred in historically and mentally conditioned sequences. These sequences have shaped the reception, filtering it through exotic and cliché, so that we could discover a different, strong, lasting, authentic, spiritual background.

The first one – the exotic – was realized mostly through translations of various types and through writings of some travelers in Japan (1911-1943). The second period – the awareness – is a period of linguistic and creative initiative, encouraged at one moment by the direct linguistic competence, having as results anthologies of Japanese poetry, translated from Japanese, but also lyrical creations with Japanese themes or shy attempts of haiku of some well-known Romanian writers (1945-1990). The last period (1990-2010) - the aesthetic -, a period of poetic explosion and aesthetic rigour, this being the most constructive and rich period, in which poets with national and international success have become prominent.

The post-war Japanese Communism had generated favorable contexts for developing political, economic and cultural relations, manifested by cultural exchanges (exhibitions, conferences, congresses, sports, booklets) or educational (scholarships for students and for businesses). Thus, we learn from diplomats’ information (from the Archives of the Ministry of Foreign Affairs or from published volumes), from travelers’ notes (simple traveling notes, subjective, fragmentary in nature or well documented) the variety of contacts and the profundity of some of them with long-term effects.

The Occident represented Japan every time through its own epistemology. The intimate, genuine understanding of this extremely Oriental insular space depends on the abolition of the Occidental perspective or its reversal. Having as a starting point a theory of alterity, that world may be associated to the other face of Janus, as the reversal of our world; arts, poetry, thought are activated by another type of mechanism, which we intend to grasp here.

Japan’s New Theatre Comes to Bucharest: Akira Wakabayashi’s 1972 Tour
Viviana Iacob, Centre for Advanced Study, Sofia

Japan’s political status during the Cold War makes for an interesting history of interaction with China, the Soviet Union, and socialist states such Romania (the Romanian People’s Republic; from 1965, Socialist Republic of Romania). The “whole peace” (zenmen kowa), desired by the Japanese left generated economic and cultural exchanges with the Second World that are today heavily understudied.

In the Romanian case theatre diplomacy supplied the means for a conversation that was otherwise fraught by arduous communication. The obvious tie was shingeki and the
strong connection its founding figures had with Stanislavsky’s theatre. Today however, these connections surface in archival documents as accidents pointing to the difficulty with which they were established.

Cultural interactions between the two cultures were put in place via progressive networks such as those created with the Friendship Societies and by cultivating important figures with known leftist affiliations and preferences such as Motoo Hatta or Akira Wakabayashi. Hatta visited Romania in 1956 and kept in touch with the local theatre community through the years. He knew well and corresponded with both Radu Beligan and Mihnea Georghiu. Director and actor Wakabayashi visited Romania in 1968 while affiliated with the Bungakuza theatre (one of the most important shingeki establishments in Japan) and in 1972 when he presented Romanian audiences with an unusual adaptation of Michel de Ghelderode’s play *Sire Halewyn*. Wakabayashi’s tour was a notable event not only for the production he proposed to Romanian audiences but also because even though cultural relations with progressive Japan were well under way by 1972, the Centre for Youth Theatre was the first Japanese company to visit Romania after 1945.

In my presentation I will focus on the circumstances that made possible events such as Wakabayashi’s tour. I will discuss the cultural exchange policies put in place between the two countries as well as the theatre context which made possible Wakabayashi’s visits to Romania.

**Japan’s Image in Communist Romania: Between East and West, Modern and Traditional**

*Angela Drăgan, UCDC*  
*Irina Holca, Kyoto University*

The authors of this paper have discussed, in their previous work, aspects of the mutual representation/imagination processes that molded the relationship between Japan and Romania from the time of their first contact, i.e., immediately after the two emerged as “modern states” in the second half of the 19th century, and up to the interwar period.

In this presentation, they will focus on the complex interactions between Romania and Japan during the so-called “cultural thaw” i.e., from the beginning of the 1960s and up to the middle of the 1970s. To this end, they will look at the way Japan’s social, political, and economic life, but more importantly, its cultural products (literary translations, films, theatre, etc) were presented/represented in magazines such as *Secolul 20* (cosmopolitan monthly published by the Writers’ Union of Romania from 1961), *România Literară* (new series from October 10, 1968, a successor of *Gazeta Literară*, which had been issued since 1954 as the main publication of the Writers’ Union), and *Contemporanul* (scientific and literary magazine that had appeared, in various forms and with various political orientations since 1881; new series after 1946). In identifying common themes and motifs that appear in the above-mentioned magazines, as well as by pointing out some (likely intentional) omissions, we intend to shed light on the image of Japan as it was being constructed in Romania, under the influence of the worldwide socio-political dynamics constantly redefining the concepts of East and West, friend and foe, in the late 60s and early 70s.
The documents produced in Japan by the Society of Jesus can be considered an important source for the history of the encounter between Europe and the East in the sixteenth and seventeenth centuries.

The Jesuits, by sending of letters, reports (type of litterae annuae) and accounts, communicated some socio-cultural and historico-political information of this country, contributing to the knowledge of a different and distant people, not only from a geographical point of view.

This communication intends to report the life of Takayama Ukon, daimyō of Takatsuki in Ōsaka and later of Akashi, before being disempowered by Tokugawa Hidetada, through the reading and study of the manuscript littera annua of Japan of 1615, kept at the Archivum Romanum Societatis Iesu (ARSJ). These sheets contain the first information written on this Japanese samurai, that arrived in the West in the first half of the seventeenth century. Furthermore, two other reports composed in Manila by the Spanish Valerio de Ledesma (1556-1639), now kept in the same Archive and other Jesuit epistles, will also be examined.

“We Are Now Learning the Language Like Little Children”: Learning within the Context of the Early Jesuit Mission to Japan

This paper explores processes of European learning in, about and from Japan within the socio-cultural and political context of the late 16th and early 17th centuries. I focus on three main sources for the Jesuit mission to Japan: Saint Francis Xavier’s (1504-1552) letters about the customs of the Japanese people (Monumenta Xaveriana), Fr. Luis Fróis’ (1532-1597) work (Tratado) about the striking contrasts between the customs of Europe and Japan as well as Fr. Alessandro Valignano’s (1539-1606) manual on Japanese ceremonies and manners (Il cerimoniale per i missionari del Giappone). Although these texts were written at different moments during the early Jesuit mission to Japan, they all share the concern to explain Japanese culture to future missionaries. In my presentation I will explain how the changing political-economic and socio-cultural context of the late Sengoku and early Tokugawa periods shaped the communications of these different Jesuits concerning learning in, about and from Japan.
Compared Urban Planning Documents: Tokyo vs. Bucharest

Dana Milea, “Ion Mincu” University of Architecture and Urban Planning

The evolution of the Tokyo and Bucharest cities, within considerably different geo-biological and cultural spaces, impacts the urban planning practice through the presence of fundamental structural and institutional differences. Nonetheless, in a global world, these two cities ended up orienting themselves towards a development guided by similar objectives: worldwide connectivity, competitive economy, environmental responsibility and enhanced identity. How are these two planning systems working towards similar goals using different sets of instruments?

This study offers a succinct comparative perspective on the urban planning systems from Japan and Romania, zooming on aspects specific to the planning documents of their capital cities. The first part of the study analyses the structure of the urban planning system from the two countries, focusing on two elements: the principles that lay at the foundation of each system and the hierarchical relations between different urban planning documents. The second part of the study explores a comparative case study of the main planning documents that shape the urban planning practice from Tokyo and Bucharest, and influence the development of the two cities.

Heritage as Lived, Embodied and Imagined: The Pre-inscription Life of a World Heritage Property in Nagasaki

Raluca Mateoc, University of Fribourg

This paper addresses the efforts, wishes and controversies related to the transformation of specific cultural and natural resources from the Nagasaki region into a World Heritage property. We examine the nomination process of the property “Hidden Christian Sites in the Nagasaki Region” since its initiation in the early 2000s until its advanced stage in late 2017. The municipality, the nation, the local people and the church are the heritage regimes (de Cesari, 2013) considered within our examination. The dimensions informing our study are: heritage as lived (in the everyday lives of its “holders”), as embodied (in material or immaterial forms), as imagined (by institutional actors and local people).

Based on ethnographic fieldwork (structured and semi-structured interviews, participant observation, content analysis) conducted in Nagasaki, Tokyo as well as the coastal and offshore components (“villages”) proposed for inscription, we establish two analysis levels. Firstly, on a macro level, we aim to reveal the representations of the cultural property in the discourse of specific state and non-state institutional actors. The commodification of resources (Harvey, 2009) and the imagination of tourism forms, the division of the region per areas of pilgrimage, or the constraints of the institutions at a regional, national or supranational level are some of the depicted themes. Secondly, on a micro level, we examine the contrastive representations of the nomination at the level of local inhabitants from coastal
and insular villages. Last but not least, our study will point at the clashes between the World Heritage imperatives and the national imagination in this particular setting.

September 5, Day 3

SESSION 7, ROOM A - Movement of People and Ideas
Meiji Nishiki-e in Japan and the West: Lost between the State-made Category of Art and Japonisme Aficionados

Freya Terryn, KU Leuven

Art policymaking in early Meiji Japan actively protected ancient art – such as paintings and sculptures – and promoted handicrafts – primarily ceramics, cloisonné, and lacquer ware – as industrial goods for export. Executed through serial events such as international and domestic art exhibitions, the Meiji government created a concept of art based on Western values. Within this state-made category of art, the popular art form of ukiyo-e, the Japanese traditional genre of woodblock printing, was excluded. While the Meiji government did not recognize the artistic and commercial value of ukiyo-e, woodblock prints, specifically of the Edo period, were being exported in great quantities to Europe due to international demand. In contrast, prints by Meiji period artists were not in vogue due to the common (mis)conception that all Meiji prints revealed strident coloration and non-traditional topics. Recent studies on Meiji prints remain cursory, as they fail to address this contrasting socio-political aspect of the production of Meiji prints. Similarly, research that attempts to reinstate Meiji artists into the history of ukiyo-e, devotes little to no attention to this aspect. Therefore, this paper aims to improve the understanding of Meiji prints through conducting a literary study on official documents related to the international exhibits, clarifying why government officials ignored their current domestic production. Moreover, it intends to clarify the seemingly paradoxical production of woodblock prints for more than 30 years. In this case, the paradox refers to the contrasting viewpoints in the literature, in which the Meiji government did not recognize woodblock prints as art, whereas the international standards to which they aspired, revered Edo prints as art.

On The Flow of Objects and Ideas – The Case of Japan

Leszek Sosnowski, Jagiellonian University, Krakow

Contacts between nations have always contributed to mutual understanding between peoples and their cultures. This is true of contacts between Japan and the Western world. In the nineteenth century, the West was faced with the migration of objects expressing the specific philosophy according to which they had been created, and the resulting ideas and values.

Academism had lost its explanatory freshness and had become petrified, placing a burden on new artistic ideas great enough to block their development. Critical self-knowledge
in this situation and change from within were difficult. Help came from without, in the form of the ‘Japanese madness’ that seized Europe. The flow of new products of Japanese culture into Europe was at the same time a flow of new ideas. They upset the existing equilibrium, freeing the energy of Europeans, moving the imagination and emotions and influencing their thinking and behaviour.

Japanese foreignness proved fascinating for Western observers and was transformed into a new and penetrating way of looking at things. The world had changed, along with the way in which it was perceived. Fascinated observers, having succumbed to the influence of Japanese culture, transformed their vision and ways of thinking about it. Some of them carried out a re-evaluation of European art. These differences revealed Europeans to themselves, showing them new dimensions of art and culture. Customs, tastes, beliefs, or fashions were localisms, manifestations of practical ideals, unified by the common desires of people to discover the world, to express themselves, and to perfect themselves in practical, intellectual, and spiritual senses. Standards of foreignness were transformed into positively valued ideals. The Japanese criteria for perfection did not deviate from European imaginations, and thus received a positive response in the sensitive minds of the West.

Regarding Chinese Migration to Japan and Russia in the Late XIX – First Half of the XX Century: the Influence of Irregular Migration Factors

Nikita E. Kovrigin, St. Petersburg State University

In the XIX – first half of the XX century, Chinese migrants had played a visible role in the economy and social life of many countries of the world, including Japan and Russia. On different historical stages, the role of Chinese migrants was also very important to the Japan’s and Russia’s economies. In these two nations, conventional migration factors had mostly been favorable for the inflow of Chinese migrants. The existed migration situation suggested that well-rooted and developed Chinese communities should have formed in both Japan and Russia. Moreover, in the discussed period, the process of Chinese migration to Russia and Japan, as well as the process of formation of ethnic communities there had been influenced by a similar set of factors. The nature of migration to these countries also drastically differed from that of the other parts of the world. This paper aims to demonstrate that despite favorable economic and legislative conditions, political events played the pivotal role in fate of Chinese migration to Japan and Russia. Political factors gave impetus to migration waves, and ironically, those waves were put to end by the other political events. The paper also shows how Soviet policy toward the Chinese migrants was affected by Japan’s policy in East Asia. The paper argues that the role and influence of irregular migration factors at the main historical stages had proved to be much stronger than that of conventional ones. As a result, unlike the U.S., Canada, European and Southeast Asian nations, no Chinese community existed in the USSR until 1980s. In Japan, such community was extremely small, divided and isolated from the Mainland China.
Japanese Eurasianism at the Turn of 21st Century
Mariia Malashevskaia Mariia, St. Petersburg State University

The paper examines Eurasianism or Eurasian Studies in Japan observing its development in 1990-2000’s. The determination of the Cold War and introduction to the Post-Cold-War world order had given an impetus for the rise of Eurasianism in Japan, and the main thinking tank for the promotion of this field became the Slavic-Eurasian Center of Hokkaido University, which took a position of Eurasian Studies leader in Japan. The case of Slavic-Eurasian Center activities for the reconsideration of Eurasia becomes a basic target and focus for this analysis being considered as an example of opening of a new, emerging intellectual field that resulted in adoption of projects “Comparative Research on Major Regional Powers in Eurasia” (Sh. Tabata) and academic journal “Eurasia Border Review” (A. Iwashita) in 2000 – 2010s. We are aiming to find main perspectives and terminological features of the Japanese Eurasian Studies on the base of research of the materials of mentioned above research projects, alongside with evaluation of works and activities of major representatives of the school of Eurasian Studies in Japan. We are to make comparative study of the Japanese and Russian Eurasianist (N. Trubetskoy, P. Savitsky, L. Gumilyov, A. Dugin) in purpose to find similarities and differences of national schools of Eurasianism. Hereinafter, it is planned to define the place of Eurasian studies in the Japanese social science and make an analysis of its conjunction with Russian thinkers (while most Japanese scholars in this field are specialists on Russia) to highlight Japanese national school specificities.

SESSION 8, ROOM B - Japanese Literature, Art, History
The Way to Paradise: Buddhism as Seen in the Nō Drama
Stephen Comee, Independent Researcher

Rich in Shintō, Taoist, and Buddhist philosophies, the venerable Nō drama is replete with quotations from Buddhist sutras and other scriptures, and portrays very clearly how Buddhism brings us salvation. Especially seen in the Nō are: 1) the power of the Lotus Sutra; 2) mountain ascetics known as yamabushi; 3) esoteric priests banishing demons; 4) children (and others) being saved through the power of prayer; 5) plants and trees gaining salvation; 6) examples of devotion of Amida (Amitābha) Buddha; and 7) what is important in religion.

Nō troupes being dependent upon the patronage of Shintō shrines (the Grand Shrine of Kasuga) and Buddhist temples (Tōdaiji), the plays naturally incorporated several of the concepts from those religions and quoted the scriptures in their texts. Zeami (1363–1453) is thought to have revamped Nō and injected several Buddhist elements into older works.

This paper explores Buddhism in several Nō, and examines concrete examples of the above in: 1) Ukai (The Cormorant Fisher) and Tatsunokuchi (a place name; 20th-cent.); 2) Ataka (The Ataka Barrier); 3) Aoi no Ue (The Lady Aoi) and Dōjōji (The Temple Dōjōji); 4) Hyakuman and Kagetsu (both eponymous); 5) Kakitsubata (The Iris) and Saigyō-zakura (Priest Saigyō and the Cherry Tree); 6) Atsumori (eponymous); and Sotōba Komachi (The Old Komachi and the Stupa).
There are also several Buddhist concepts included within the Nō repertoire, such as the fact that the angel in Hagoromo (The Feather Robe; 16th-cent.) is a Bodhisattva; the idea that our even brushing someone’s sleeve is due to a past-life connection; and the concept that everything is as ephemeral as dew. Examples of Buddhist concepts and quotations from several plays will be given, and reference will also be made to modern writers such as Yukio Mishima, who even wrote modern versions of several Nō plays.

“Sengo” under Scrutiny: Takeuchi Yoshimi and the Debate about War Responsibility
Noemi Lanna, University of Naples “L’Orientale”

In his work Sensō sekinin the scholar Ienaga Saburō argued that debating war responsibility implied answering three basic questions, namely “responsibility towards whom?”, “responsibility for what kind of acts?”, “responsibility by whom?”. Most Japanese intellectuals and historians followed this pattern of investigation when examining the behavior of Imperial Japan in the Asia-Pacific War (1931-1945). The sinologist and cultural critic Takeuchi Yoshimi (1910-1977) added one more significant question to Ienaga’s advices. Stressing the persistent bias in Japanese attitude toward China, he wondered to what extent post-war Japan differed from pre-war Japan. In his view, it was not only the issue of wartime crimes committed in China that deserved a larger attention in the collective self-reflection on war, but also a scrutiny of the idea of “post-war” itself.

The proposed presentation intends to shed light on the role that Takeuchi played in postwar Japan’s debate on war responsibility. It is a scarcely investigated and yet very interesting aspect of his work as it provides insights on crucial issues regarding modern and contemporary Japan. Focusing on the essays that the sinologist published from the late 1950s to the early 1960s, the presentation will identify and discuss the distinctive features of Takeuchi’s sensō sekinin-ron, comparing it with the reflections on war responsibility published by other Japanese intellectuals in the same period.

Fluxus, Japan
Luciana Galliano, Independent Researcher

This paper investigates the Japanese avant-garde scene in the 1960s, specifically in relation to the ‘non-art’ movement named ‘Fluxus’. The interest in Fluxus lies in its being the first truly global avant-garde movement involving artists from every artistic field and many countries in the world, from Asia, Europe and America. It was also the first artistic trend addressing gender and discrimination issues when these subjects were just surfacing in Western societies. Fluxus was the first, and so far the last, avant-garde movement in which music played a prominent role, with many of its members involved in composition and performance and its events often associated with musical labels or titles. The major role the Japanese musicians – Toshi Ichiyanagi, Yōko Ono, Takehisa Kosugi, and Mieko (Chieko) Shiomi – played in it has been recognized (Galliano 2006, Yoshimoto 2005). These and other Japanese artists, including Takako Saito, Yasunao Tone, and Shigeko Kubota, played a
fundamental role in shaping the movement in New York, and some of them came back to Japan bringing along their artistic experience.

What did not happen in other countries, the “main stream avant-garde” of the previous generation of Japanese composers, like Tōru Takemitsu, Jōji Yuasa, Matsudaira Yoriaki, or intellectuals like Kuniharu Akiyama also took part in Fluxus, presenting pieces at the 1962 Fluxus event held in Wiesbaden and in other European cities, and then collaborating to Fluxus events in Tokyo during the 1960s.

Expressing a need for a new intellectual culture, the contribution of Japanese in an international artistic trend like Fluxus – with its issues of ambiguity between the cultivated and the everyday, freedom from dogma, the regaining of a corporal presence in art, the idea of the spontaneity of sound as a radical simplification versus European linguistic complication – had conversely a strong influx on the avant-garde scene within Japan.

**Japanese, American and Japanese-American in Karen Tei Yamashita’s Through the Arc of the Rain Forest**

Andreea-Larisa Avram, University of Bucharest

Karen Tei Yamashita is a second generation Japanese American (nissei), born and educated in the United States. However, she has spent parts of her life in Japan and in Brazil. Her exposure to various cultures and languages lead to a unique understanding of identity and a specific way of representing these identities in her literature. We will explore how different identities and the way they relate to each other are depicted in Yamashita’s first novel, *Through the Arc of the Rain Forest*. The novel shows us a plausible, yet scary scenario where humankind almost leads itself to destruction, while absorbed by the commercial potential of a newly discovered raw material, called Matacão plastic. The two main characters, Kazumasa Ishimaru (Japanese) and Jonathan B. Tweep (American) are instrumental to the plot development, arguably being the only “doers” of the novel, while all the other characters involved are their “followers.” The only other characters who do not fall into the category of “followers” are the Brazilian couple Batista and Tania Aparecida Djapan. However, we will explain how the couple actually depicts the longing of those who are uprooted from the native land, being the embodiment of what Takeo Doi called *amae*. We will attempt an analysis using as theoretical frame Jean Baudrillard’s *Simulacra and Simulation*, Paul Ricoeur’s *Oneself as Another*, and Takeo Doi’s *The Anatomy of Dependence* and *The Anatomy of Self*.

**SESSION 9, ROOM A - Business, Technology, Society**

**Historiography of Filament Technology - Japan, 1890-1921**

Alexandra Bânică, Independent Researcher

The paper is set to present the historiography of filament design changes, from straight wire filament to coiled-coil filament, at the intersection between the Western culture and Japan. It is structured in three parts, the first two sections represent the British and
American perspective on the topic, as the two countries have a long history in academic research dedicated to filament technology considering the pioneering work of Joseph Swan and Thomas Edison. The third section about the Japanese historiography is built around Yuza Takahashi's study of the institutional history of electrical engineering in Japan 'Institutional formation of electrical engineering in Japan', 1986, that was used to analyse Japan's institutional possibilities of creating personal for the electrical industry, and Toshiba's pioneering work on the Japanese domestic market of incandescent light bulbs. The research is meant to show Japan’s fast development regarding technology and its technological capabilities at the beginning of the 20th century, and its power to compete with the Western countries from a technological point of view.


*Irina Grigorovici, Kyushu University*

The paper endeavors to sketch the trends of the economic environment during the 1988-1992 years in Japan, based on the *Nihon Keizai Shimbun* daily newspaper issues that came out during the same period of time. As the publication can be considered to be Japan’s most well-regarded one in the business field, the paper sets it as representative in its attempt to focus on some of the years that have marked the asset bubble, its burst and the crisis that came afterwards.

As the purpose of this paper is to capture the patterns of the economic environment while it has evolved from economic exuberance, to a historical peak (the Nikkei index reached an all-time high on Dec. 29, 1989) and then finally to a bubble burst in 1991 that led to the so-called “lost decade(s)”, the selected five years are considered relevant to the analysis.

Content-wise, the paper first offers a short background of the given period of time in terms of economic evolution, policy and the general national and international political situation. Afterwards, building on that, the paper highlights the main trends observed over the chosen five years - paying attention to the newspaper’s points of interest and emphasis, changes of tone or focus, what takes the front pages or the big titles etc. -, and interprets them in relation to the background initially offered, as well as in terms of their potential effect on the population segment within the business environment.

The paper mainly uses an inductive approach by attempting to draw patterns and interpret given features of the analyzed materials.

**Study on the Tradition of Producing Kamairicha Rare Tea in Local Areas of Japan**

*Ayano Hirobe, Ryukoku University*

This study is a brief introduction about one aspect of my doctoral research that examines the making method and drinking style of pan-fried tea (*kamairicha*). I intend to study this rare tea culture in detail in different local areas of Japan. Usually, modern green tea
production and processing methods in Japan includes steaming the fresh tea leaves after the harvest to stop them from oxidation, rolling the tea leaves to be formed into like a needle and drying them. However, for kamairicha, the pan-frying method was developed to stop tea leaves from oxidation. It had been originally introduced to Japan from China from 16th century to 17th century. The pan-frying method, among other older tea processing methods was replaced by a steam treatment due to the emerging trend of mass tea production. Therefore, the amount of kamairicha is less than 1% of the total Japanese tea production today.

Kamairicha is widely produced in Kyushu, but it is also a specialty in western Japan (Shikoku and Kansai), especially in mountain areas. Even though it is not mass tea production, old people try to keep this rare tradition of tea processing alive. They try to pass down their knowledge and skills to the next generation about how to make kamairicha. This study also focuses on people who are living in mountain areas and have a tendency to drink tea with some pickled vegetables.

My research is based on folklore research: collecting data of local tea-making methods and tea-drinking styles in mountain areas, where people are still producing kamairicha for house consumption. Gathering, measuring and examining information on the process of making kamairicha will show the difference and similarities of each area which hopefully will reveal another unknown aspect of Japanese tea culture.

SESSION 10, ROOM B - Media and Pop Culture
When the Doll Is Not What It Seems: Depictions of Transhumanism in Mamoru Oshii’s Ghost in the Shell 2: Innocence
Luiza-Maria Filimon, Independent Researcher

The original Ghost in the Shell (1995) is considered to be one of the most representative and acclaimed examples of Japanese animation, up there with Isao Takahata’s Grave of the Fireflies (Hotaru no Haka) (1988), Katsuhiro Otomo’s Akira (1988) or Hayao Miyazaki’s My Neighbor Totoro (Tonari no Totoro) (1988). Not only did Ghost in the Shell transcend the language barrier and became an international phenomenon, but it also proved to be a source of inspiration for an entire generation of movies from the Wachowskis’ Matrix trilogy (1999-2003) to Steven Spielberg’s A.I. – Artificial Intelligence (2001), and even James Cameron’s Avatar (2009). If the first movie plays as a commentary on transhumanism disguised as an espionage thriller, the sequel is a much more intimate meditation on the human condition anchored in a detective movie. The main characters, Batou and Togusa – members of the Public Security Section 9 – are tasked to investigate the violent murders committed by defective gynoids (robots designed to have a feminine appearance) in an apparent disregard of the first Law of Robotics that prohibits robots from hurting human beings. In Ghost in the Shell 2: Innocence, the viewer is provided with a cornucopia of (in)animated dolls designed to serve as a veritable yellow brick road into a world of uncannyness. Steven T. Brown (2010, 13) considers that “the anime’s intermedial play with various ningyō (“human-shaped figures”) [...] evokes the complexity of the uncanny at the limits of the human”. Where Ghost in the Shell revolved around the protagonist’s inner
conflict and ultimate evolution, Innocence takes us into the dirty and gritty bowels of the transhumanist experience. The cyborg, the android, the augmented human, the doll, or the automata – all represent instantiations made by man in man’s image in order to circumvent the limitations and constraints of the finite body. This article analyzes the various expressions of transhumanism and the symbolisms involved in their construction and representation.

On Affective Heterotopias: Studio Ghibli and Its Fandom(s)
Alice Teodorescu, Independent Researcher

Imagination is a powerful affective resource in today's world of popular culture and fan practices. Thus, connecting fandom and social media, while looking at the Internet as both culture and cultural object, we can analyze Japanese popular culture fan communities as affective heterotopias.

Beyond what was termed imagined communities (Anderson, 2006), the digital has enabled what is now addressed as communities of imagination (Hills, 2002) and the quest for a transcultural fandom (Chin and Morimoto, 2013). Therefore, taking Facebook as a starting point, I would like to propose an analysis of this social network as an affective heterotopia, with all the layers defined by Michel Foucault in his study "On other spaces" (1984), while taking into account how anime fandom continues to create "communities of imagination" and blur boundaries of nations, cultures or even reality.

With a focus on the works of Studio Ghibli and the Facebook communities and fan practices developed around them (fan pages, digital fanart etc.), this paper will develop the concept of affective heterotopia, while analyzing the practices that pertain to “transcultural fandoms” based on “affinities of industry and/or semiotic practice between two or more popular cultural contexts” (2013, p.104), as defined by Bertha Chin and Lori Hitchcock Morimoto, following the concept of “transcultural homologies” (Hills, 2002).

References
Alternative Realities, Alternative Masculinities: An Empiric Enquiry into Japan’s Video Game Culture and Its Global Impact

Maria Grajdian, Hiroshima University

From Final Fantasy with its numerous versions until Pokemon Go and its addiction-inductive hunt for digital characters in customized landscapes, Japanese video games have slowly, steadily, quietly conquered the world – particularly large segments of the male population, including, among others, kindergarten kids, neurotic teenagers, cool hipsters, ambitious CEOs of utopian startups, progressive intellectuals, secluded NEETs and middle-aged employees of large corporations or governmental agencies. Based on a 4-year empiric-phenomenological research focused on men (19-49) belonging to various cultural (national), ethnic, socio-professional backgrounds, this presentation aims at clarifying some of the major – and to a certain extent, central – themes recurrent in the, at times obsessive, consumption of video games: Who is playing video games? How is the fascination video games exert on male perception and processing of reality to be explained? What can we learn from the huge numbers related to the money spent of the purchase/upgrade of video games and the hours spent in playing those video games, in a world and era in which the value of time is even higher perceived than the value of money? What impact does “video games socializing” have on “real-life socializing”? Is there a connection between the consumption of video games and social media/networks and/or pornography? What about female video gamers – and their interaction with their male counterparts? Is there any benefit for the society or the world at large derived from the video game culture?