

# MULTIPLICITY AND DIVERSITY OF CULTURE AND LANGUAGE: JAPAN IN A GLOBAL CONTEXT

越境する日本語・日本文化  
— 言語文化の多様性をもとめて—

## Eu-Japan Workshop / 2020 International New Generation Workshop

Friday 6th, Saturday 7th & Sunday 8th November 2020

### Organizing Committee:

- CEEJA - Centre Européen d'Études Japonaises d'Alsace
- CGJS - Consortium for Global Japanese Studies - Nichibunken
- HIJAS - Hosei University Research Center for International Japanese Studies

### Outline:

This year, the EU-Japan workshop would like to reexamine the diversity and multiplicity of culture and language in Japanese studies context. As the term “social distancing” signifies, we are all forced to isolate one another under the current Corona pandemic, communicating predominantly online. While the online technology enabled us to link easily with people from a distance with at a low cost, yet such diffusion also seems to accelerate homogenization of communication culture that dilutes our rich cultural diversity; we are all forced to adapt to the same communication style and format that is determined by the technology regardless of one’s cultural background. Such a particular context naturally urges us to reflect on the meaning of maintaining and promoting the complexity and richness of different cultures and languages. What is the significance of studying and researching the Japanese language and culture - particularly its uniqueness and differences from other civilizations – in today’s political and social context? At the same time, until today, were the Japanese studies sufficiently acknowledge and understand the diversity of culture and language within Japan? We would welcome varieties of presentations that touch upon both the Japanese language and culture in the global context and the diversity of culture and language within Japan.

**Presentations: 45 minutes for each session**  
(approx. 30 minutes presentation + 15 minutes discussion)

**Time Zones: CET (France and Germany) / JST (Japan)**

If you would like to participate in the workshop as an observer, please send an e-mail in English to the secretariat of the Consortium for Global Japanese Studies: ([\\_cgjs@nichibun.ac.jp\\_](mailto:_cgjs@nichibun.ac.jp_)) with the following pieces of information:

(1) Surname and given name; (2) E-mail address; (3) Academic affiliation; (4) Mode of participation (full or partial; if partial, please let us know of your tentative plan)

*There is no simultaneous translation for the entire workshop*

# Friday, November 6<sup>th</sup>

Chair: Shin ABIKO (Hosei)

08:50 -09:00 (CET)  
16:50 -17:00 (JST)

Opening Remark:  
Shin ABIKO (Hosei), Kei TAKATA (Hosei)

09:00-09:45 (CET)  
17:00-17:45 (JST)

Keynote: Hideto TSUBOI  
(International Research Center for Japanese Studies  
- Nichibunken, Japan)  
*World Literature and Japanese-Language Literature  
(Nihongo Bungaku)*

09:45-10:00 (CET)  
17:45 -18:00 (JST)

Break 15 mn

10:00-10:45 (CET)  
18:00-18:45 (JST)

Hidemasa ISHIGURO  
(INALCO - Institut National des Langues et  
Civilisations Orientales, France)  
*An Anonymous Narration: Genbun Itchi Movement  
from a Linguistic Point of View*

10:45-11:30 (CET)  
18:45-19:30 (JST)

Gad Hai GERSHONI  
(Nagoya University, Japan)  
*A Globalizing Words: English-derived Vocabulary and  
Social Change in Japan*

11:30-12:00 (CET)  
19:30 -20:00 (JST)

Break 30 mn

12:00-12:45 (CET)  
20:00-20:45 (JST)

Louise ROUSE  
(Geidai, Tokyo National University of the Arts,  
Japan)  
*Syncretics Types: Polyphony in the Typography of Tokyo*

12:45-13:30 (CET)  
20:45-21:30 (JST)

Kuriko SHINOZAKI  
(University of Strasbourg, France)  
*The Relationship between the Post Graduate Japanese  
Learners in the University in France and Japanese Pop  
Culture - What kind of Japanese Culture French Post  
Graduate Students are interested in through the Post  
Graduate Japanese Oral Class?*

# Saturday, November 7<sup>th</sup>

Chair: Josef KYBURZ (CNRS)

09:00-09:45 (CET)  
17:00-17:45 (JST)

Xiaoyao YE  
(Sokendai, the Graduate University for Advanced  
Japanese Studies, Japan)  
*Words which are Given: An Examination of the  
'National Language' Education in Manchukuo  
through Yasunari Kawabata's Beautiful Journey*

09:45-10:00 (CET)  
17:45 -18:00 (JST)

Break 15 mn

10:00-10:45 (CET)  
18:00-18:45 (JST)

Zi WANG  
(University of Duisburg-Essen, Germany)  
*At the Nexus of Language and Migration: An  
Examination of Cross-Generational Language Attitude  
and Behavior among Japanese (heritage) Residents in  
Germany*

10:45-11:30 (CET)  
18:45-19:30 (JST)

Zhixi YIN  
(Osaka University, Japan)  
*Dynamic Positionality of Japanese Literature -  
Translation and Interpretation of Mishima Yukio in  
China*

11:30-12:00 (CET)  
19:30 -20:00 (JST)

Break 30 mn

12:00-12:45 (CET)  
20:00-20:45 (JST)

Silke R.G. HASPER  
(Heidelberg University, Germany)  
*Religion, Covid-19, and the Digital World. How a  
Global Pandemic Transforms Religious Practices*

12:45-13:30 (CET)  
20:45-21:30 (JST)

Mina BANG  
(Osaka University, Japan)  
*The Korea Images Represented by Kato Shorinjin who  
settled in Korea during the Colonial Era*

# Sunday, November 8<sup>th</sup>

Chair: Hideto TSUBOI (Nichibunken)

09:00-09:45 (CET)  
17:00-17:45 (JST)

Keynote: Yusuke SUZUMURA  
(Meijo University, Japan)

*What Crosses Borders is Beyond the Frontiers and Remains within the Boundaries: A Structure of Diversity in "Kimetsu no Yaiba"*

09:45-10:00 (CET)  
17:45 -18:00 (JST)

Break 15 mn

10:00-10:45 (CET)  
18:00-18:45 (JST)

Felipe Augusto SOARES MOTTA  
(Osaka University, Japan)

*Historicizing Oppression: Japanese Immigrant Intellectuals and the Memory of Nationalism in 1930-1945 Brazil*

10:45-11:30 (CET)  
18:45-19:30 (JST)

Alexandra ROLAND

(University of Duisburg-Essen, Germany)

*Don't Touch my Dignity! The Rise of Hate Speech in Japan and the Development of a Japanese Anti-Hate Speech Law*

11:30-12:00 (CET)  
19:30 -20:00 (JST)

Break 30 mn

12:00-13:30 (CET)  
20:00-21:30 (JST)

Round-table discussion

*Multiplicity and Diversity of Culture and Language:  
Japan in a Global Context*

Discussants: Shin ABIKO (Hosei University),  
Akinobu KURODA (Strasbourg University), Josef  
KYBURZ (CNRS-CRCAO), Regine MATHIAS  
(CEEJA), Masashi OGUCHI (Hosei University),  
Erich PAUER (CEEJA), Sandra SCHAAL  
(Strasbourg University), Nozomi TAKAHASHI  
(Strasbourg University), Kei TAKATA (Hosei  
University)

Closing Remark: Erich PAUER (CEEJA)

13:30-14:00 (CET)  
21:30-22:00 (JST)

Chat & Drink

# ABSTRACTS

## Keynote speaker Day 1

### *World Literature and Japanese-Language Literature (Nihongo Bungaku)*

Hideto TSUBOI

Nichibunken, International Research Center for Japanese Studies

How can we think of the differences between “international” and “global” two words that we often see in recent years, as an issue in the field of humanities? For example, in history, the Global History approach reformed the conventional system of historical studies by methodologically adopting a global perspective. Global History can be viewed as an attempt to overcome the limitations of World History that is a collective body of National Histories by transcending national boundaries and the nation-state framework. For a large part, Global History began with focuses on military and economic activities such as aggression and trade. Later, the issue of colonialism had emerged. It is also deeply involved in the dark history of the world, as today’s globalization is strongly associated with the negative aspect of our society. Globalization generates new kinds of inequality simultaneously across the world, and thus, it is far from being the perfect one to celebrate the prosperity of Global Village. Then, how can we think about the issue of global in the field of literature? In literature, it is National Literature that corresponds to the National History in the field of history. Asian literature has not been included in the category of foreign literature for a long time in Japan. In other words, “foreign literature” in Japan refers to Western literature as non-Asian, non-Islamic, and non-African. The category of Japanese literature is a child born out of Western literature as the “other.” Yet, we can find a horizon in which we regard it as a category that has naturalized submission to Western Europe as the “world” itself without acknowledging it as a parent while erasing the secret of its birth. It is the idea of World Literature that has the potential to fluidize the boundary between Japanese literature/foreign literature. At the same

time, it is the area of Japanese Language Literature (Nihongo Bungaku) that should overlap and be differentiated. In this presentation, I consider the concept of World Literature in the field of literature as one that should correspond to the development of Global History in history and examine what kind of possibilities and problems the World Literature concept contains.

### Keynote speaker Day 3

*What Crosses Borders Is Beyond the Frontiers and Remains within the Boundaries: A Structure of Diversity in Kimetsu no Yaiba*

Yusuke SUZUMURA  
Meijo University

*Kimetsu no Yaiba* (literally Demon Slayer), written by Koyoharu Gotoge and run on *The Weekly Shonen Jump* (WJ) from February 2016 through May 2020, was a comic in which Tanjiro Kamado, the hero of the story, fights against demons, since his younger sister Nezuko is turned into a demon and he seeks a way to get back her into a human. The story has been highly popular with TV animation series broadcasted from April to September 2019 and the movie entitled with *Kimetsu no Yaiba the Movie: Mugen Train* released in October 2020. By the spread of the COVID-19, the scale of operations at movie theaters has been reduced and in many cases the release of new movies is postponed. This movie is expected to have an impact not only on the box office but also on the utilization rate of the movie theaters, sales of related products, and the performance of neighboring industries such as printing and wholesale business. It seems that *Kimetsu no Yaiba* has become a socially influential work. Backgrounds of the popularity of the work are consist of the well-developed structure, a clear plot such as the “battle between humans and demons” which is so adequate for core concepts of the WJ —“Friendship, Effort, and

Victory”—, and adopting a “Classical Japanese Action” style which has been popular among the past works of the WJ. Another remarkable point was the setting of the story, the Taisho Period. In the era from the late Tokugawa Period to the Meiji Period, people in Japan introduced and accepted Western culture and civilization and these elements were localized in Japan. The Taisho Period can project a kind of fantastic atmosphere, half-modern and half-traditional Japan, onto the story. On the other hand, it does not depict Westerners or the people of Taiwan and Korea, which had already been colonized by the Empire of Japan. Instead, what appears is a Western-style building, fashions, and even figures that look like Westerners. It prevents the story from being distracted by focusing on the “battle between humans and demons”. Added to this, the story takes place mainly in mountainous and desolate places in where the frequency of contact with people is reduced comparing to urban areas. However, it is possible to say that the distinction between “humans” and “demons” is exact but the difference within “humans” is ignored, or that racial diversity itself is not considered in the setting. In this paper, we apply the concept of “diversity” as a clue to examine what is beyond and what remains in *Kimetsu no Yaiba*, a manga that represents contemporary Japanese popular culture and is widely supported around the world.

越境するものが超えるものと超えないもの—  
漫画『鬼滅の刃』における多様性の構造

鈴木裕輔  
名城大学

2016年2月から2020年5月まで『週刊少年ジャンプ』で全205話が連載された吾峠呼世晴の漫画『鬼滅の刃』は、大正時代を舞台とし、主人公が鬼となった妹を人間に戻す方法を探すために戦う姿を描く物語である。本作は、2019年4月から9月までテレビアニメが放送され、2020年10月には映画『劇場版鬼滅の刃 無限列車編』が公開されるなど、高い人気を誇っている。特に、新型コロナウイルス感染症の

拡大による映画館の営業規模の縮小や新作映画の公開延期などが続く中で『劇場版鬼滅の刃 無限列車編』が公開されたことは興行面のみならず映画館の稼働率の向上や関連商品の販売、さらに印刷業や卸売業など隣接する諸業種の業績にも影響を与えるなど、作品そのものが社会的な影響力を持つに至っている。このように『鬼滅の刃』が高い人気を得た背景としては、作品の構成が綿密に設定されながら「人間対鬼の対決」という平明さを備えていることや物語の展開が「友情・努力・勝利」という『週刊少年ジャンプ』が持つ基本的な理念に沿っていること、過去の『週刊少年ジャンプ』の作品でも人気を博した「和風アクション」の様式を採用していること、さらに幕末維新期から明治時代にかけての西洋文化の導入と受容を終えて自国化が進んだ大正時代を物語の舞台とすることで、時代の雰囲気を持つある種の幻想的な雰囲気を作品に投影できたことなどが挙げられる。一方で、作中には西洋人そのものや、すでに日本の植民地となっていた台湾や朝鮮の人々が描かれてはいない。その代わりに登場するのは、洋館や西洋風の調度品、さらには西洋人のような風貌の人物である。このようなあり方は、一面において「人間と鬼の戦い」という側面に焦点を当てることで、物語が散漫になることを防いでいる。また、主として物語の舞台となる場所が山間部や人里離れた土地などであるため、市街地に比べて人との接触の頻度は少なくなる。しかし、他面では「人間」と「鬼」という区別はあっても「人間」の内での区別が問われない、あるいは人種の多様性そのものが設定上考慮されていない可能性も考えられる。今回の報告では、多様性の概念を手掛かりに、現在の日本の若者文化を代表し、世界的にも広く愛好されている漫画『鬼滅の刃』が何を超え、何に留まっているかを検討する。

Presenter Day 1, No.1*An Anonymous Narration: Genbun Itchi Movement  
from a Linguistic Point of View*

Hidemasa ISHIGURO

Institut National des Langues et Civilisations Orientales - INALCO

言文一致体再考 語りかけるでもなく語る話法として

石黒秀昌

フランス国立東洋言語文化学院

現代において用いられている書き言葉、いわゆる言文一致体は、20世紀に創出された新しい話法である、と柄谷行人は1990年に述べている。柄谷によれば、そのような話法を可能にしたのは「た。」という文末表現の誕生である。同様の主張は野口武彦や柳父章によってもなされている。しかし、それが具体的にどのような話法であり、どのような意味において「た。」による文の終止が重要であったのかという点に関して、言語学的な観点から説明されてきたことはこれまでなかった。本発表はこのような新しい話法としての言文一致体の理解に言語学的な説明を与えることを目的とする。ところがそのためには、言語学の世界で根強く共有されている言語コミュニケーションのモデルを迂回しなければならない。言語コミュニケーションとは話し手が聞き手になんらかの情報を伝えるものである、というモデルだ。本発表ではこれに代わり、ニクラス・ルーマンの理論によりながら、操作的に閉じたシステムとしての言語コミュニケーションモデルを用いる。それをもとにした言語学的な考察をとおして主張されるのは、言文一致体とは語りかけるでもなく語る話法である、というものである。この主張を支持するために、黒田成幸を援用しつつ「語り」と「語りかけ」という二つの文法的に異なる話法の区別を導きだし、言文一致体を前者の「語り」として定義したい。言文一致運

動をこのような観点から考察することで明らかになるのは、語り手としての「私」や文学作品の宛先として考えられてきたような「読者」というものもまた「語り」という新しい話法の成立によってはじめて20世紀の初頭に登場したということだ。日本におけるこのような歴史的事実を鑑みることは、文学という言葉コミュニケーションの形、ひいては想像の共同体としての国民国家というものを再考する上での重要な手がかりの一つになるだろう。

### Presenter Day 1, No.2

#### *Globalizing Words: English-derived Vocabulary and Social Change in Japan*

Gad Hai GERSHONI  
Nagoya University

国際化言葉、日本における外来語と社会的な変化

ゲルショニ ガッド ハイ  
名古屋大学

Today, it is impossible to speak Japanese without using English-derived vocabulary (EDV). EDV is inclusive of *gairaigo* or loanwords (e.g., *terebi*) and *wasei-eigo*, Japlish, or made-in-Japan English (e.g., *ikemen* or *arubaito*). Today, EDV constitutes about 10% of the Japanese vocabulary with over 50,000 vocabulary listings. EDV is believed to be the passive by-product of linguistic and cultural contact. However, many studies point out that many such lexical items are created on purpose “in-house” by specific groups such as academics, politicians, advertisers, and social activists, who use the media to disseminate their newly coined EDV. Yet, some questions regarding the agencies that create EDV remain open: Why do these groups frequently rely on newly coined EDV? How and why do they use it? And how do globalized trends influence this creation process? This study argues that EDV is employed strategically to challenge Japanese social practices.

These challenges are directly related to, influenced by, and reactions to global trends. This can be seen in many Japanese slogans such as *kutoo#*, *ikumen*, *sekubara*, *wāku raifu baransu*, *womenomics*, *mai*, *bariafurī*, and lately, due to the Coronavirus, “Stay at home” and “Go To *kyanpēn*” or “Go To *toraberu*”. As a case study, I will discuss the term *ikumen*. This term is promoted by the government and NPOs to create a new category of fatherhood and masculinity, to encourage fathers’ participation in child-rearing. Such campaigns are in part due to Japan’s sensitivity to its low ranking in gendered equality indexes and its attempts to keep up with global trends. Thus, *ikumen* is an attempt to challenge the stark Japanese gendered division of labor. The “men” in *ikumen*, I argue, is to differentiate *ikumen* from traditional masculinity in Japan, which is associated with parallel Japanese words for men (*otoko*, *danshi*) or father (*otousan*).

### Presenter Day 1, No.3

#### *Syncretic Types: Polyphony in the Typography of Tokyo*

Louise ROUSE

Geidai, Tokyo National University of the Arts

This paper springs from Rouse’s practice-based research into the city of Tokyo as a heteroglossic site of visual voices, via a study of urban vernacular lettering and acts of new typographic configuration and creation. The Russian literary theorist Mikhail Bakhtin discusses the diversity of languages within a language, and the later Wittgenstein argues for the impossibility of a private language, however, applying these linguistic ideas to the visual semiotics of Tokyo’s patchwork urban typography reveals the deeply plural and socially mediated meanings to be found between different typographic and calligraphic voices in kanji, kana, hiragana, romaji, and other script systems in Tokyo. Rouse explores these through a practical

framework developed by Graphic Designer Jens Gehlhaar, in conjunction with literary theory in Bakhtin and Vološinov.

Presenter Day 1, No. 4

*The Relationship between the Post Graduate Japanese Language Learners in the University in France and Japanese Pop Culture - What Kind of Japanese Culture French Post Graduate Students are interested in through the Post Graduate Japanese Oral Class?*

Kuriko SHINOZAKI  
University of Strasbourg, France

フランス大学院生日本語学習者による日本語学習と  
日本ポップカルチャーの関連性  
— フランスの大学院生、日本語学習者は  
日本のどのような文化に興味があるのか —

篠崎久里子  
ストラスブール大学

フランスは日本に次ぐ漫画消費国であり、マンガやアニメという日本のポップカルチャー、JPOP がきっかけで日本語や日本文化に興味を持ち始めたフランス人日本語学習者も少なくない。また、最近ではインターネット経由で手に入れることができ、更には日本のテレビでしか観られなかった日本のドラマやテレビ番組まで観られるようになった。筆者の博士論文において8名のストラスブール大学フランス人日本語学習者にインタビューを行い JPOP カルチャーへの関心、インターネット使用と JPOP への興味とインフォーマル日本語学習の関連性について調査をした。この調査内でのインフォーマル日本語学習の定義は、大学、その他機関での授業や宿題等のフォーマル学習以外を指し、彼らが日常生活の中でどれだけ日本語に接しているかの定性調査を実施した。結果、日本語学

習者は JPOP カルチャーに興味があるが、それだけではなく:日本(伝統)文化、日本生活様式、日本人との交流、日本での生活、日本で就職 にも興味を持つ傾向があることが分かった。更にインターネットのお陰で日本語学習者は JPOP カルチャーのメディア視聴は日本語学習の為ではなく、娯楽のケースが多いが、潜在的に日本語学習にも影響していることが分かった。それでは実際に大学で日本語を勉強し、その後応用外国語学部(英語、日本語)の修士課程に進学した日本語学習者は JPOP だけに興味を持っているのだろうか、若しくは他の日本文化などにも興味を持ち、将来的に日本語を使用することを目標としているのだろうか。実際の授業でのプレゼンテーションの内容を通して彼らの日本語学習と日本文化に対する興味について発表したい。

### Presenter Day 2, No.1

*Words which are Given: An Examination of the 'National Language' Education in Manchukuo through Yasunari Kawabata's Beautiful Journey*

Xiaoyao YE

Sokendai, the Graduate University for Advanced Studies

与えられる言葉

一川端康成「美しい旅」における満洲の「国語」教育—

葉 暁瑤

総合研究大学院大学

国境を越えた日本語は、別の土地で「国語」としての優位性が確保されようとした時代がある。「美しい旅」(正編 1939.7~1941.4;続編 1941.9~1942.10)という川端康成の少女小説を通して、その時代を振り返ってみよう。盲聾啞の少女花子と女学校の明子との出会いから展開していく本作では、明子の先輩にあたる月岡が満洲へ旅に出て、盲学校と聾啞学校を見学し、帰路船中で満洲在住の子供の綴方集を読んでいる感想が焦点化されて

いる。花子に対する教育責任を背負い、満洲に渡っていく月岡は満洲で展開された日本語教育に思いを馳せながら、障害のある子供の教育を考えていた。従来の研究では、川端が戦時下に貫いた写生主義的な綴方観を通して、盲聾啞の少女への教育が植民地の児童に「日本国民」としての主体化を促すことのアナロジーを浮き彫りにした久道理、そして掲載誌の『少女の友』との連動を検討し、川端の満洲を障害者と接続させようとする誹りを浮かび上がらせた三浦卓の論考が示唆的である。ただし、花子を動物に喩える営為と写生を重視する言説に潜められている意味は看過されがちである。さらに、作中に取り上げられた綴方集『綴方日本』の作為性に対する分析が充分とは言えない。それらを踏まえ、本稿では花子の錯綜している表象を吟味し、花子と満洲の児童と繋がる回路を究明する。そして、当時実際に出版された綴方集との比較分析を行い『綴方日本』で表現された日本各地の風景に着目し『綴方日本』の作為性を明らかにする。こうした本稿の目的は、越境した日本語が満洲の児童によって如何に綴られたかを障害のある子供を介して明らかにすることにある。「言葉を持たない子供達に言葉を与えよう」としている月岡は聾学校の教師であると同時に、満洲で日本語の優位性を主張する代弁者でもある。「美しい旅」においては、植民支配者としての日本側の強固な権力的な意志が読み取れると考えられる。

## Presenter Day 2, No.2

*At the Nexus of Language and Migration: An Examination of  
Cross-Generational language Attitude and Behaviour  
among Japanese (heritage) Residents in Germany*

Zi WANG

University of Duisburg-Essen

Germany hosts one of the most established Japanese communities in continental Europe. However, systematic research and literature in English

on this community, mainly centred in and around Dusseldorf, have been far and few between. Besides the largely business-led settlement up until the 1990s (Glebe 1986; Glebe et al 1999) and the segregated nature of the “ethnoscape” (Glebe 2003), extant scholarship does not reveal much in detail about various aspects of language behaviour and change of these overseas Japanese. In this talk, I focus on the nexus between language and migration by examining the current situation of language behaviour of Japanese (heritage) residents in Germany. I show that, depending on the generation, members of the Japanese diaspora have contrasting perceptions of how “majority” members of German society view their language. While first-generation settlers have a rather confident image of how Japanese language is perceived by Germans, German-born Japanese children face challenges and discrimination (especially in schools) for using Japanese. Data reveal that this has a significant impact on how children of Japanese heritage growing up in Germany adjust their strategies to avoid speaking the language, which in turn leads to longer-term language loss. In addition, I show how further potential could be tapped from the existing framework of host (Germany) and sending (Japan) country support infrastructure in language maintenance. Finally, implications of the study’s results on the promotion of multilingualism in European host societies and overseas Japanese communities will be discussed. Findings presented in this talk are based on my recent survey on migration patterns, language attitudes and behaviour with more than 200 Japanese settlers in Germany – the first of its kind conducted in a Japanese community in continental Europe.

Presenter Day 2, No.3

*Dynamic Positionality of Japanese Literature:  
Translation and Interpretation of Mishima Yukio in China*

Zhixi YIN  
Osaka University

流動する日本文学のポジショナリティ  
—中国における三島由紀夫の翻訳と解釈を通して—

尹 芷汐  
大阪大学

I have been thinking about the position of Japanese literature, by researching the translation and interpretation of Japanese literary in the People's Republic China during the Cold War. Specifically, what kind of social and political significance was given to Japanese literary texts when they crossed borders through translation, and what kind of effects did they have on the Chinese society, especially on the target readers and audiences who accepted them. This presentation will take the example of the translation of Mishima Yukio's texts in China from 1970s to 1990s. After the "Mishima Incident", that Mishima Yukio committed suicide after calling for the restoration of the emperor through a coup d'état, on 25 November, 1970, Mishima's texts, for example *Patriotism* (憂國, *Yūkoku*) and *The Sea of Fertility* (豊饒の海, *Hōjō no Umi*) were translated immediately and publicly introduced as "reference books for criticism" for the "revival of Japanese militarism". However, contrary to the criticism at the national level, Mishima's texts have in fact has been repeatedly translated and published in a variety of different editions from 1980s, and undergone a more complex re-positioning process. I will try to explore how Chinese reading public imagined "Japanese literature" through Mishima Yukio's texts, and compare what kind of inspiration is generated in the

process. Comparing Yukio Mishima's texts with those of writers who have read his novels, particularly Yu Hua, Mo Yan and Yan Lianke, I will analyze the similarities and differences in the representation of "politics and death" in their texts, and consider the relevance of the experience of reading Mishima to their literary representations. Through this approach, we can not only discover the aspects of Mishima's literature that Mishima Yukio studies in Japan have failed to focus on, but also clarify the possibilities that Japanese literature has when it crosses borders and becomes open to diverse interpretations.

Presenter Day 2, No.4

*Religion, Covid-19, and the Digital World:  
How a Global Pandemic Transforms Religious Practices*

Silke R.G. HASPER  
Heidelberg University, Germany

This paper focuses on the interplay between Covid-19, the internet, and the religious field of Japan – three seemingly independent aspects, yet deeply intertwined. As Reader and Tanabe show in “Practically Religious”: religion in Japan is a highly practical endeavor. Given the current situation, the following questions arise: What happens when a public health threat limits the possibility or even prohibits visiting a religious authority or a religious site to perform religious practices? What are the consequences when a public health threat might endanger those visiting a religious site anyway? The paper sheds light on latest transformations of the religious field in Japan with a special focus on offers by and practices at mindfulness centers. Contrary to the common misconception, mindfulness in its contemporary form (マインドフルネス) in Japan is a recent phenomenon. Therefore, the paper also introduces the still understudied field of

mindfulness in contemporary Japan. It investigates aspects of transculturality in the complex relationships between scientific/therapeutic and religious/spiritual semantics in practices of mindfulness. The findings are based on fieldwork conducted both in the Greater Tokyo Area as well as online.

Presenter Day 2, No.5

*The Korea Images Represented by Kato Shorinjin who Settled in Korea during Colonial Era*

Mina BANG  
Osaka University

在朝鮮日本人画家・加藤松林人が描いた「朝鮮」

房 旻娥  
大阪大学

After Korea became a Japanese colony in the early 20th century, many Japanese people moved to Korea. Among them were artists, and Japanese artists who settled in Korea worked mainly as school art teachers and reinforced their qualifications by exhibiting their works at the Joseon Art Exhibition. Katō Shōrinjin (1898–1983) was one of the central figures of the colonial Korean art scene and reached the highest position that Japanese artists could obtain in the Joseon Art Exhibition under colonial policy. The Korean images painted by the Japanese during the colonial era are often interpreted from the perspective of “Orientalism”. In the case of Katō, he started to learn painting since he immigrated to Korea and even after repatriation, he continued to paint Korean landscapes and folk scenes. Comparing the images of Korea before and after the war by Katō, I suggest

the possibility that the Korea image painted by Japanese artist could be interpreted outside the perspective of “Orientalism”.

Presenter Day 3, No. 1

*Historicizing Oppression:  
Japanese Immigrant Intellectuals and  
the Memory of Nationalism in 1930-1945 Brazil*

Felipe Augusto SOARES MOTTA  
Osaka University

弾圧を歴史化すること：  
日系移民知識人と 1930～1945 年国家主義ブラジルの記憶

ソラレス モッタ フェリッペ アウグスト  
大阪大学

Between 1908 and 1941 over 188,000 Japanese immigrants entered Brazil. Under the Vargas administration (1930-1945) the Japanese were gradually deemed as an “insoluble element” in the Nation State, and as intrinsically different from their European counterpart groups in culture, religion, and especially language. Aiming for the complete nationalization of the alien population, the regime enacted laws that limited the number of new Japanese immigrants, curbed the teaching of foreign languages to minors, froze the assets of “subjects of the axis”, and even restricted the immigrants’ right of movement within the national territory. Concomitantly, prohibition of a once-burgeoning Japanese-language press, and the severance of diplomatic relations between Japan and Brazil left the yet predominantly monolingual immigrant mass in an information vacuum, especially regarding news of the war. The memory of 1930-1945 features largely in the historical discourse of Japanese immigrant intellectuals. In

the postwar, these thinkers constantly looked back to this period to explain events as the kachigumi-makegumi disturbances, or the decision to settle permanently in Brazil. This paper examines the writings of three intellectuals that addressed this period: journalist Rokurō Kōyama (1886-1976), educator Kōichi Kishimoto (1898-1977), and amateur historian Tomoo Handa (1906-1996). I argue that when immigrant intellectuals were faced with the daunting task of evaluating the war experience, they repeatedly went back to this period, assigning different meanings and values to historical developments within it. Doing so, they historicized the oppression suffered under a nationalist regime and reshaped the discourse on the meaning of the migration movement itself. I conclude by showing that, though sometimes contradictory, this discourse has been incorporated into the mainstream historical framework of Japanese migration to Brazil.

Presenter Day 3, No. 2

*Don't Touch my Dignity!*  
*The Rise of Hate Speech in Japan and the Development*  
*of a Japanese Anti-Hate Speech Law*

Alexandra ROLAND  
University of Duisburg-Essen

This thesis ascertains how the Japanese anti-hate speech law in 2016 was developed by focussing on the following question: did international pressure of human rights Committees and inner pressures in Japan constructed by social movements against foreigners and anti-hate speech social movements, push the Japanese government to establish an anti-hate speech law? To analyse which aspects contributed to the development of the law, the theory of “Impact of Local Activism and Global Factors on Policy Changes” (Tsutsui and Shin 2008: 392) has been used. The United

Nations' International Convention on the Elimination of All Forms of Racial Discrimination (ICERD) appears to have played a decisive role in the development of the anti-hate speech law. The ICERD enabled social movement organisations, lawyers and politicians to reframe their claims and pressure the Japanese government. The international community as well as the Committee on the Elimination of All Forms of Racial Discrimination (CERD) also urged the Japanese government to enact a law banning hate speech by pointing out the ICERD. However, other significant events in Japan also contributed to the development of the law in 2016. The analysis is based on mainly qualitative primary sources as well as secondary sources provided in social media, newspapers, institutions, scientific journal articles and books.

Scientific Officials :

Hideto TSUBOI (Nichibunken)  
Yusuke SUZUMURA (Meijo University)

Auditors:

Shin ABIKO (Hosei University),  
Akinobu KURODA (Strasbourg University),  
Josef KYBURZ (CNRS-CRCAO),  
Regine MATHIAS (CEEJA),  
Masashi OGUCHI (Hosei University),  
Erich PAUER (CEEJA),  
Sandra SCHAAL (Strasbourg University),  
Nozomi TAKAHASHI (Strasbourg University),  
Kei TAKATA (Hosei University)

Organized by CEEJA, CGJS & HIJAS

Supported by the Department Haut-Rhin (France)

