

The background of the poster features a collage of traditional Japanese textile patterns. On the left, there is a large section of a pattern with large orange and white flowers on a light background, with a red band at the bottom. On the right, there is a vertical strip showing a pattern of purple and red flowers. At the bottom, there is a pattern of white and yellow flowers on a red background. The text is overlaid on these patterns.

TWENTY-FIRST JAPAN STUDIES ASSOCIATION CONFERENCE

**08–10 JANUARY 2015
EMBASSY SUITES
SAN DIEGO BAY–DOWNTOWN
SAN DIEGO, CALIFORNIA**

PROGRAM

21th Annual Japan Studies Association Conference
08-10 January 2015

Embassy Suites San Diego Bay—Downtown
San Diego, California

Thursday, 08 January	
8:30am-1:30pm	<i>Executive Board Meeting:</i> Atchison Board Room Working lunch at the Fish Market (Seaport Village), starting at 12noon
4:00-5:30pm	<i>Preconference event</i> Wine and chocolate tasting – for the first 14 to register for the JSA Conference (excluding JSA Board Members) Meet Joe Overton in the atrium of the Embassy Suites
5:00-6:00pm	<i>Conference registration</i> Location of table: outside Santa Fe Room
5:30 – 7:30pm	<i>Meet and greet: Manager's happy hour</i> Gather in the restaurant area (drinks & <i>hors d'oeuvres</i> included)
<i>Dinner on your own (for suggestions, see pp. 12-13)</i>	

Friday, 09 January	
7:30 – 8:30am	Breakfast (included) – restaurant area
8:00 – 8:45am	<i>Conference registration</i> Location of table: outside Santa Fe Room
8:45 – 9:00am	<i>Opening Remarks</i> Dr Joseph Overton President, Japan Studies Association <i>Location: Santa Fe Room</i>
9:00 – 10:00am	<i>Keynote Address</i> William Tsutsui Professor of History President, Hendrix College “Dreading and Dreaming Disaster: Japan’s Apocalyptic Imagination from Hiroshima to Fukushima” <i>Location: Santa Fe Room</i>
10:00 – 10:15am	Coffee/Tea Break: outside Santa Fe and Topeka Rooms
10:15-11:30am	<i>Session 1 – Japanese Film: Decentering Narrative, Screening Radicalism and Engaging Immature Audiences</i> <i>Location: Santa Fe Room</i> <i>Chair: Barbara Mason, Oregon State University</i> Michael F. Lynch, Kent State University ‘The Grandmother Effect:’ Individual Loss and Societal Enrichment in Three Recent Japanese Films Marc Yamada, Brigham Young University The Post-Aum Films of Kurosawa Kiyoshi Susan Mason, California State University, Los Angeles Mindful Spectatorship: Ozu Yasujiro

10:15-11:30am Friday, 9 January	<p><i>Session 2 – Pedagogy Roundtable: Infusing Japanese Studies in the Undergraduate Curriculum, Part I</i> <i>Location: Topeka Room</i> <i>Chair: Chair: Andrea Stover, Belmont University</i></p> <p>Ping Situ, University of Arizona Libraries Qian Liu, Arizona State University Libraries Surviving and Thriving in Tough Economic Times: An Innovative and Collaborative Approach to Support Japanese Studies Programs in US Academic Libraries</p> <p>Ann Pelelo, Clarke University Michael Knock, Clarke University Creating a Team-taught Scholars Program Seminar on Japan</p>
11:35am-12:50pm	<p><i>Session 3 – Clutch Hitters and Line Drives: Change and Continuity in 21st-century Japan</i> <i>Location: Santa Fe Room</i> <i>Chair: Genaro Castro-Vázquez, Nanyang Technological University</i></p> <p>Arthur A. “Trey” Fleisher III, Metropolitan State University of Denver Is Abe’s Quiver Just Holding Broken Arrows?</p> <p>Paul Dunscomb, University of Alaska Anchorage The Crisis in Japanese Professional Baseball and the Transformation of Early Heisei Japan</p> <p>Hitoshi Ogawa, National Institute of Technology, Tokuyama College Exactly What Is Japanese Philosophy? : The Potentiality of Harmonious Dialectic</p>
	<p><i>Session 4 – Reforms and Science in Japan during the Edo Period</i> <i>Location: Topeka Room</i> <i>Chair: Michael Wood, Chapman University</i></p> <p>Sergey Tolstoguzov, Hiroshima University Takashima Shūhan and the Military Reform in Japan in the Tenpō Period</p> <p>Evgenii Philippov, St. Petersburg State University Japanese Mathematics in the Edo Period</p> <p>Alexandr Philippov, St. Petersburg State University ‘The Three Great Reforms’ in the Latter Part of the Edo Period (the reforms as a formative period in the process of “molding” of the Japanese national character)</p>
1:00-2:00pm	Lunch (included): Monterey II Room

2:00-3:15pm Friday, 9 January	<p>Session 5 – East-West Intersections: Ritual, Theatre, Translation <i>Location: Santa Fe Room</i> <i>Chair: Maggie Ivanova, Flinders University</i></p> <p>Elaine Gerbert, University of Kansas The Case of Laughter in Japan</p> <p>Susan Castro, Wichita State University Zeami's Reply to Plato: On the Art of <i>Sarugaku</i></p> <p>Allan Persinger, Madison Area Technical College Negotiating Cultural Differences in Translation: Translating the Poetry of Yosa Buson</p>
	<p>Session 6 – Pedagogy: Infusing Japanese Studies in the Undergraduate Curriculum, Part II <i>Location: Topeka Room</i> <i>Chair: Susan Clare Scott, McDaniel College</i></p> <p>Ching-Hsuan Wu, Ohio Wesleyan University A Learner's View on Japanese Pedagogy</p> <p>James K. Makubuya, Wabash College Teaching Japanese Music: Its Impact on Expanding the Understanding of the Japanese Culture</p> <p>Eric Kendrick, Georgia Perimeter College Strategic Co-Curricular Initiatives for Japan Studies</p>
3:15-3:30pm	Coffee/Tea Break: outside Santa Fe and Topeka Rooms
3:30-4:45pm	<p>Session 7 – Responding to War Trauma and Disaster Recovery through Historical Narrative, Film and Craft <i>Location: Santa Fe Room</i> <i>Chair: Linda Gruber, Moraine Valley Community College</i></p> <p>Richard J. Cappellino, Kaua'i Community College, University of Hawai'i System Hawaiian Heroes: The First Battle of the Pacific War</p> <p>Akiko Mori, Community College of Philadelphia/ La Salle University Censorship and American Democracy during the U.S. Occupation of Japan: Censored Democracy, Policing Cinema, Business Opportunities</p> <p>Jennifer McDowell, Tohoku Gakuin University Looking Upward: Expressions of Hope and Well Wishes as a Process of Recovery</p>

<p>3:30-4:45pm Friday, 9 January</p>	<p>Session 8 – New Voices in Japanese Studies <i>Location: Topeka Room</i> <i>Chair: James Peoples, Ohio Wesleyan University</i></p> <p>Rena Heinrich, University of California, Santa Barbara <i>Kokoro (True Heart): The Presence-Absence of Culture in the Ghost Plays of Velina Hasu Houston</i></p> <p>TJ Laws-Nicola, Texas State University The Prevalence of Symmetry in Noh: An (Introductory) Semiotic Interpretation</p> <p>Joshua Truett, The Ohio State University Noh Drama: Ancient Dance with Poststructuralist Theory (JSA Graduate Student Grant recipient)</p>
<p>4:50-6:05pm</p>	<p>Session 9 – Japanese Modernity <i>Location: Topeka Room</i> <i>Chair: Stacia Bensyl, Missouri Western University</i></p> <p>Wakako Suzuki, University of California, Los Angeles Retracing the Roots of <i>Shōjo Bunka</i> through Yoshiya Nobuko's Flowery Writing</p> <p>William Lowe, Howard Community College Epistles, Transference, and Dream Associations in the <i>Palm-of-the-Hand Stories</i> of Kawabata Yasunari</p>
	<p>Session 10 – Pedagogy: Infusing Japanese Studies in the Undergraduate Curriculum, Part III <i>Location: Santa Fe Room</i> <i>Chair: Michael Stern, Community College of Philadelphia</i></p> <p>Ashli Ree, Middlesex Community College From Hollywood Fashion to Kimono: Meaning Making with Historical Context</p> <p>Fay Beauchamp, Community College of Philadelphia The Proud and the Splendid as Dust in the Wind: Reading <i>The Tale of the Heike</i> with Faculty Groups</p> <p>Marjorie E. Rhine, University of Wisconsin, Whitewater Exploring Ecocritical Perspectives by Juxtaposing <i>The Tale of Genji's</i> "Suma" Chapter with Folktales in a Japanese Literature Survey Class</p>
<p><i>Dinner on your own (for suggestions, see pp. 12-13)</i></p>	

Saturday, 10 January	
7:30 – 8:30am	Breakfast (included) – restaurant area
8:45-10:15am	<p><i>Session 11 – Commemorating Hiroshima and Nagasaki, 1945-2015</i> <i>Location: Santa Fe Room</i> <i>Chair: Susan Mason, California State University, Los Angeles</i></p> <p>Gloria R Montebruno Saller, University of La Verne Atomic Bomb Survivors' Personal Narratives as Oral Literature. Growing Up in Hiroshima: Miyoshi Yoshie's Life</p> <p>Anu Warriar, University of Oxford The Spectacle of the Atomic Bomb: Deconstructing the Images in <i>Black Rain</i>, the Novel and Film</p> <p>Keiko Miller, Mercyhurst University <i>Bonshō-kuyō</i> 梵鐘供養, or 'Funerals of Buddhist Temple Bells'</p> <p>Maggie Ivanova, Flinders University On Memory, (Self-)Forgiveness and the 'A-Bomb Maiden:' Inoue's <i>The Face of Jizō</i> on Stage and Screen</p>
	<p><i>Session 12 – Contemporary Social Issues: Immigration, Social Inclusion and Reproductive Technologies</i> <i>Location: Topeka Room</i> <i>Chair: Trey Fleisher, Metropolitan State University of Denver</i></p> <p>W. Lawrence Neuman, University of Wisconsin, Whitewater The Dynamics of Social Inclusion in Japan</p> <p>Barbara Seater, Raritan Valley Community College The Japanese Diaspora: The Confluence of Emigration and Immigration Policies</p> <p>Genaro Castro-Vázquez, Nanyang Technological University 'My husband's sperm is triple A': Male Infertility & Assisted Reproductive Technologies in Contemporary Japan</p>
10:15-10:30am	Coffee/Tea Break: outside Santa Fe and Topeka Rooms
10:30-11:45am	<p><i>Session 13 – Inter-Asian Intellectual, Aesthetic & Literary Exchanges</i> <i>Location: Santa Fe Room</i> <i>Chair: Fay Beauchamp, Community College of Philadelphia</i></p> <p>Susan Clare Scott, McDaniel College The Chinese Literary Gathering: Artists' Views and the Migration of the Theme to Japan and Korea</p>

	<p>Michael Stern, Community College of Philadelphia 'A Stately Pleasure Dome Decreed:' the Gardens of China, Japan and the Western Imagination</p> <p>Michael S. Wood, Chapman University Literary Subjects Adrift: The Japanese Castaway Narrative as Literary Text</p>
10:30-11:45am Saturday, 10 Jan	<p><i>Session 14 – Pedagogy Roundtable: Infusing Japanese Studies in the Undergraduate Curriculum, Part IV</i> <i>Location: Topeka Room</i> <i>Chair: Eric Kendrick, Georgia Perimeter College</i></p> <p>Jeannine Kitzhaber, University of Wisconsin, River Falls Linda Noel, Morgan State University Deborah Williams, Johnson County Community College Successful Strategies for Incorporating Japan Studies into College Course Work</p>
11:50am-12:50pm	<p><i>Plenary session: Kenkō's Tsurezuregusa</i> <i>Location: Santa Fe Room</i> <i>Chair and Discussant: John Paine</i></p>
12:50am-2:20pm	Lunch on your own: for suggestions, see pp. 12-13
2:30-4:00pm	<p><i>Plenary session: The Face Of Jizō</i> <i>Location: Santa Fe Room</i></p> <p>Barbara Mason, Oregon State University Susan Mason, California State University, Los Angeles Maggie Ivanova, Flinders University</p>
4:00-4:15pm	Coffee/Tea Break: outside Santa Fe and Topeka Rooms
4:15-5:15pm	<p><i>General Members Meeting and Closing Remarks</i> <i>Location: Santa Fe Room</i></p> <p>All JSA members and conference participants are encouraged to attend.</p>
Dinner on your own (for suggestions, see pp. 12-13)	

Professor William Tsutsui Keynote Speaker Bio

William M. Tsutsui is President and Professor of History at Hendrix College in Conway, Arkansas. A specialist in the business, environmental and cultural history of modern Japan, he is the author or editor of eight books, including *Manufacturing Ideology: Scientific Management in Twentieth-Century Japan* (1998), *Godzilla on My Mind: Fifty Years of the King of Monsters* (2004), and *Japanese Popular Culture and Globalization* (2010). He has received Fulbright, ACLS, and Marshall fellowships, and was awarded the John Whitney Hall Prize of the Association for Asian Studies in 2000.

Acknowledgements

Conference Program Committee

Maggie Ivanova
Andrea Stover

Local Arrangements

Joseph Overton

Review Committee:

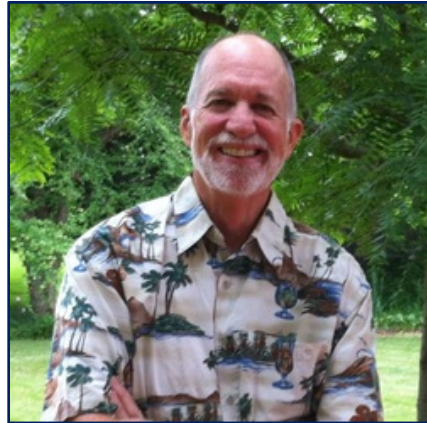
JSA Graduate Student Travel Grants and Paul Varley Award

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In Memoriam: Thomas P. Campbell



It was with deep sadness that I learned that Tom Campbell, Vice President of JSA, passed away on July 16th after a valiant battle with cancer. He will be sorely missed by the entire JSA family. All of us at JSA are better educators and scholars for having known and worked with the person called Thomas Campbell. His intelligence, humor, and generosity of spirit will never be forgotten.

I first met Tom in the summer of 2004 when he contacted me about participating in the Freeman Summer Institute in Hawaii. Tom was preparing to spend a year at the prestigious Waseda University in Tokyo as the on-site Director of Waseda's program for American students attending liberal arts colleges that are members of the Great Lakes College Association and the Associated Colleges of the Midwest. Tom felt he wanted to learn as much about Japan as possible before directing the program.

He was late applying for the Freeman Institute and even offered to pay his own way if we accepted him. I accepted him into the program, and it was one of the best decisions I have ever made.

When Tom returned from Japan he immediately became an active member of JSA and soon began having a very positive impact on JSA. His enthusiasm was uplifting for all of us, and the scholarship he provided at each conference was freshly creative, intellectually sophisticated, and highly engaging. Those of us who came to know Tom valued his opinions and suggestions. It wasn't long before everyone in JSA realized the tremendous asset he was to us. On top of everything else he did, he took on the challenge of updating our website, donating generous amounts of his time and expertise to the cause. Our much-improved website is due to Tom's diligence and care. His personality was such that we came to rely on his judgment and insight regarding the future directions of JSA.

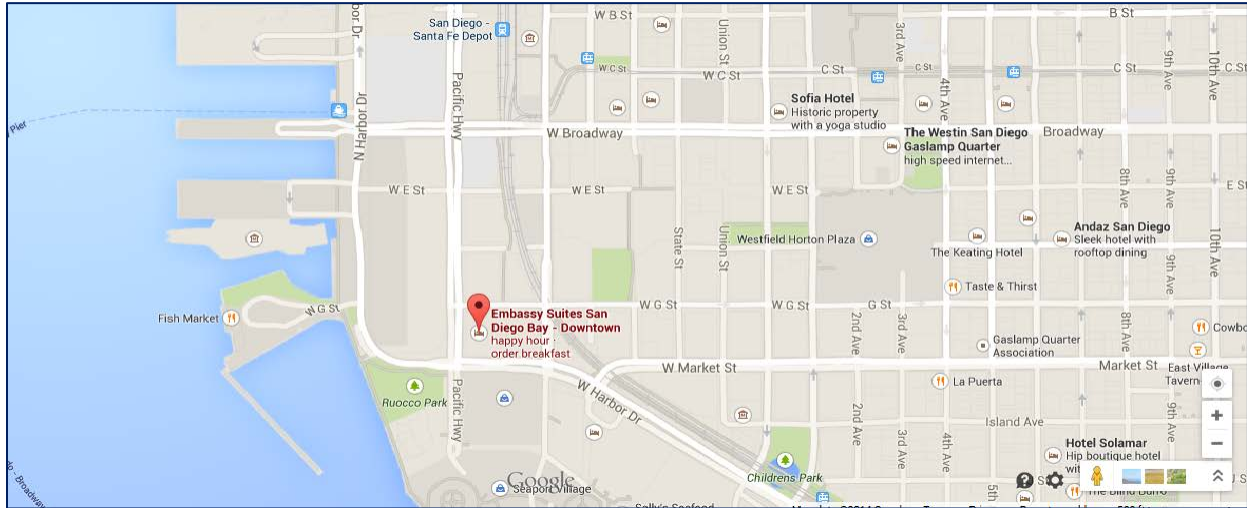
All of us on the Board feel a deep sense of loss both personally and professionally. I feel a personal loss because I not only lost a valued colleague but also a very close friend. Our condolences go out to his wife, Rose, his daughter, Liz, and his sons, Joseph and Scott. It is a comfort to know he was blessed by the presence of his family.

Joseph L. Overton
President, Japan Studies Association

MAPS

The Embassy Suites San Diego Bay – Downtown is located at 601 Pacific Highway, San Diego, California, 92101, USA (TEL: +1-619-239-2400 FAX: 1-619-239-1520). It's only three miles away from San Diego Airport. It takes about 10 minutes to reach the hotel from the airport by taxi and between 20-25 minutes by shuttle or public transportation. See also:

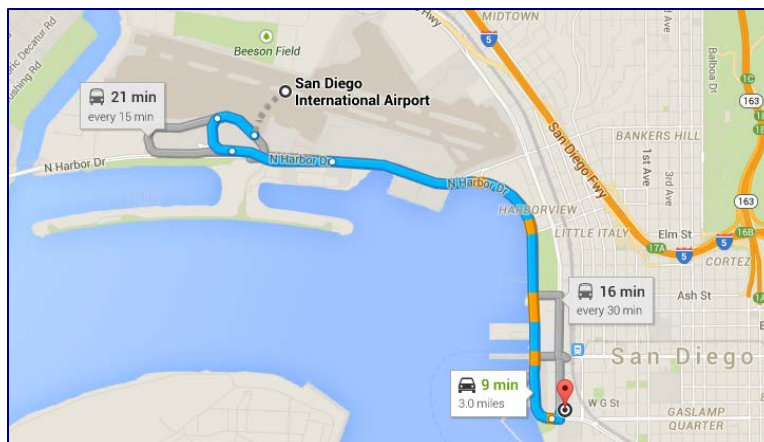
<http://embassysuites3.hilton.com/en/hotels/california/embassy-suites-san-diego-bay-downtown-SANDNES/index.html>



Taxi: If you'd like to take a taxi from the airport to the conference hotel, simply follow the signs leading to the Transportation Plazas. A Transportation Coordinator will place you with the first available taxi, unless you specify a particular taxicab company.

Airport Yellow Cab of San Diego: 619-444-4444 (all major credit cards accepted)
American Cab: 619-234-1111 (all major credit cards upon request)
Orange Cab: 619-291-3333 (all major credit cards upon request)
San Diego Cab: 619-226-8294 or 800-368-2947 (major credit cards upon request)
USA Cab: 619-231-1144 (all major cards upon request)

See also: <http://www.san.org/Parking-Transportation/Taxis#sthash.MGvjXd3F.dpuf>



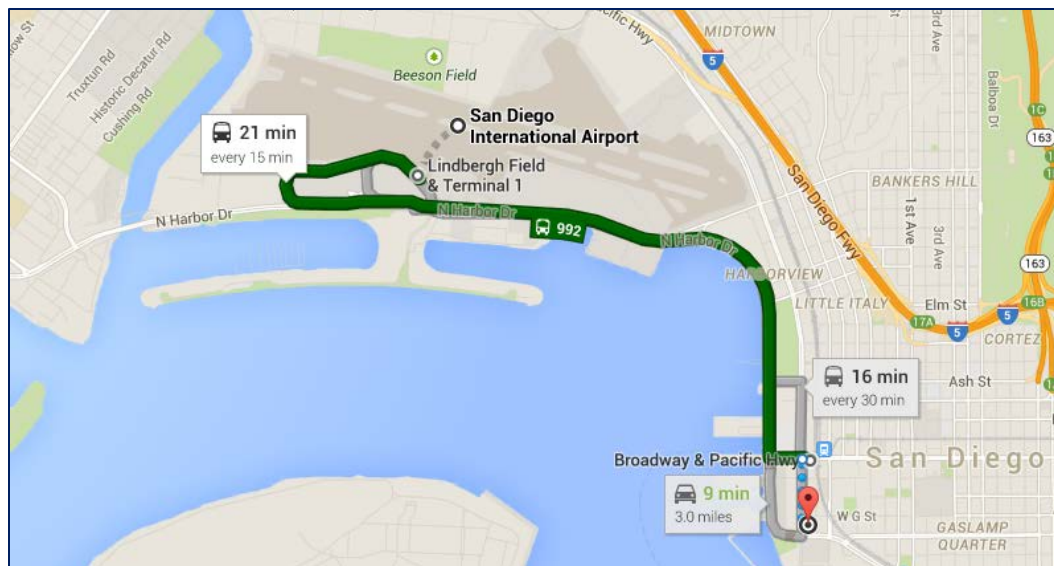
Airport shuttle: From Terminal 1 you must cross the skybridge and take either the escalators or the elevators to street level. From Terminal 2 use the pedestrian crosswalk located outside the Terminal 2 Baggage Claim Area to access the Transportation Plaza. A Transportation Coordinator will place you with the first available shuttle, unless you specify a particular shuttle company (call directly or use the web links to find the shuttle that best suits your needs):

Advanced Shuttle – 800-719-3499
Airport Shuttle – 619-234-4403 or 888-254-0333
Cloud 9 Shuttle/Super Shuttle – 800-9-SHUTTLE (974.8885)
Coronado Livery – 619-435-6310
EZ Ride – 800-777-0585
Prime Time Shuttle – 800-REDVANS (733.8267)
Sea Breeze Shuttle – 619-297-7463

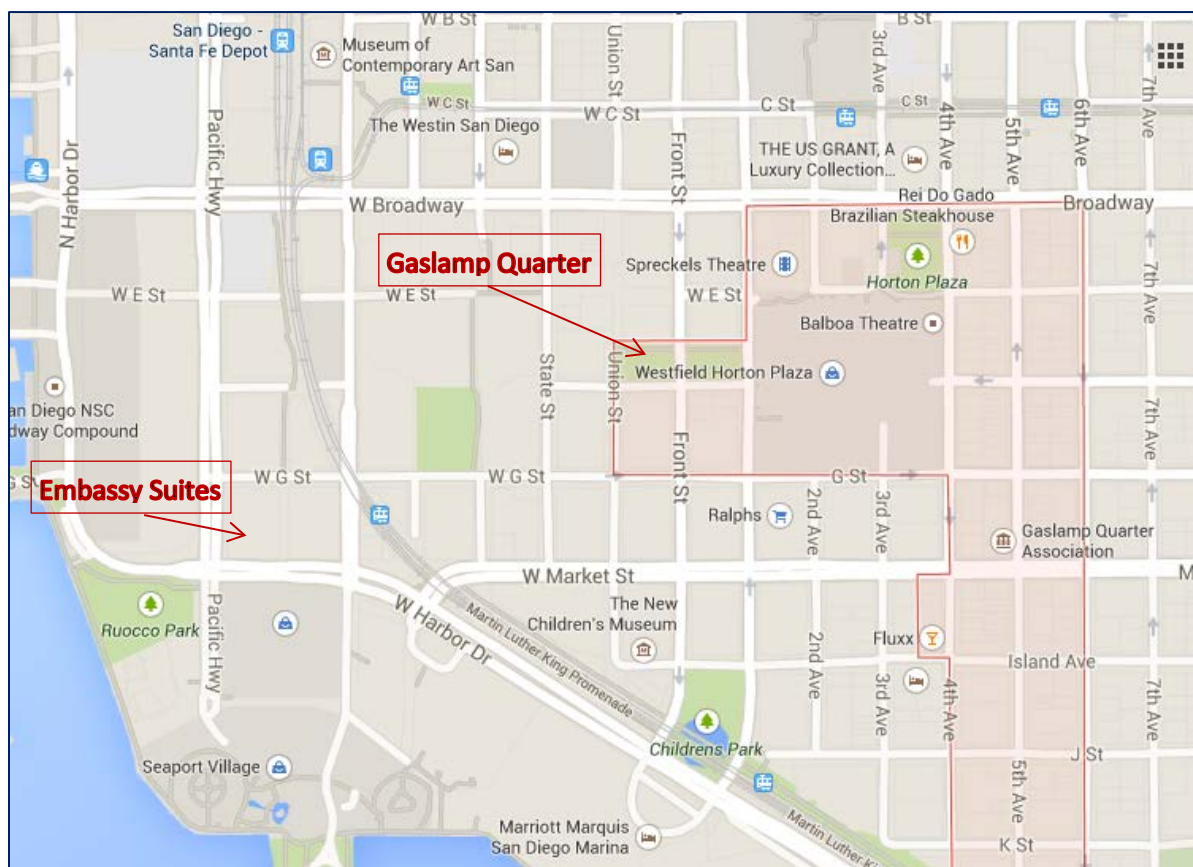
See also: <http://www.san.org/Parking-Transportation/Shuttles#sthash.IgGNMdxn.dpuf>

Public transport: Travelers headed to and from San Diego International Airport can connect with Amtrak's Pacific Surfliner and the COASTER at Amtrak's Santa Fe Depot train station downtown by using Metropolitan Transit System Route 992, which operates between 5:00 a.m. and 11:30 p.m., every 15 minutes on weekdays and every 30 minutes on weekends and holidays.

See also: <http://www.san.org/Parking-Transportation/Public-Transportation#sthash.QMz2U8Er.dpuf>



San Diego Gaslamp Quarter Restaurants and Cafés



Bice Ristorante (619) 239-2423 – housemade pasta, cheese bar & Italian wines, plus happy-hour deals, in sleek, black-and-white digs; 425 Island Ave, San Diego, CA 92101

Blue Point Coastal Cuisine (619) 233-6623 – refined seafood dishes, a raw bar & classic cocktails are the draw at this vibrant, clubby eatery; 565 5th Ave, San Diego, CA 92101

Urban Bar and Grill (619) 235-8700 – New American fare such as burgers, seafood & pasta in a bright, modern space, plus outdoor seating; 827 5th Ave, San Diego, CA 92101

Lou & Mickey's (619) 237-4900 – smart surf 'n' turf joint known for steakhouse staples & tropical cocktails, plus an outdoor patio; 224 5th Ave, San Diego, CA 92101

de'Medici (619) 702-7228 – from steak Diane prepared tableside to the posh decor, this Italian eatery offers old-world charm; 815 5th Ave, San Diego, CA 92101

Neighborhood (619) 446-0002 – hopping hipster joint for craft brews, creative burgers & pub grub, plus a hidden speakeasy in back; 777 G St, San Diego, CA 92101

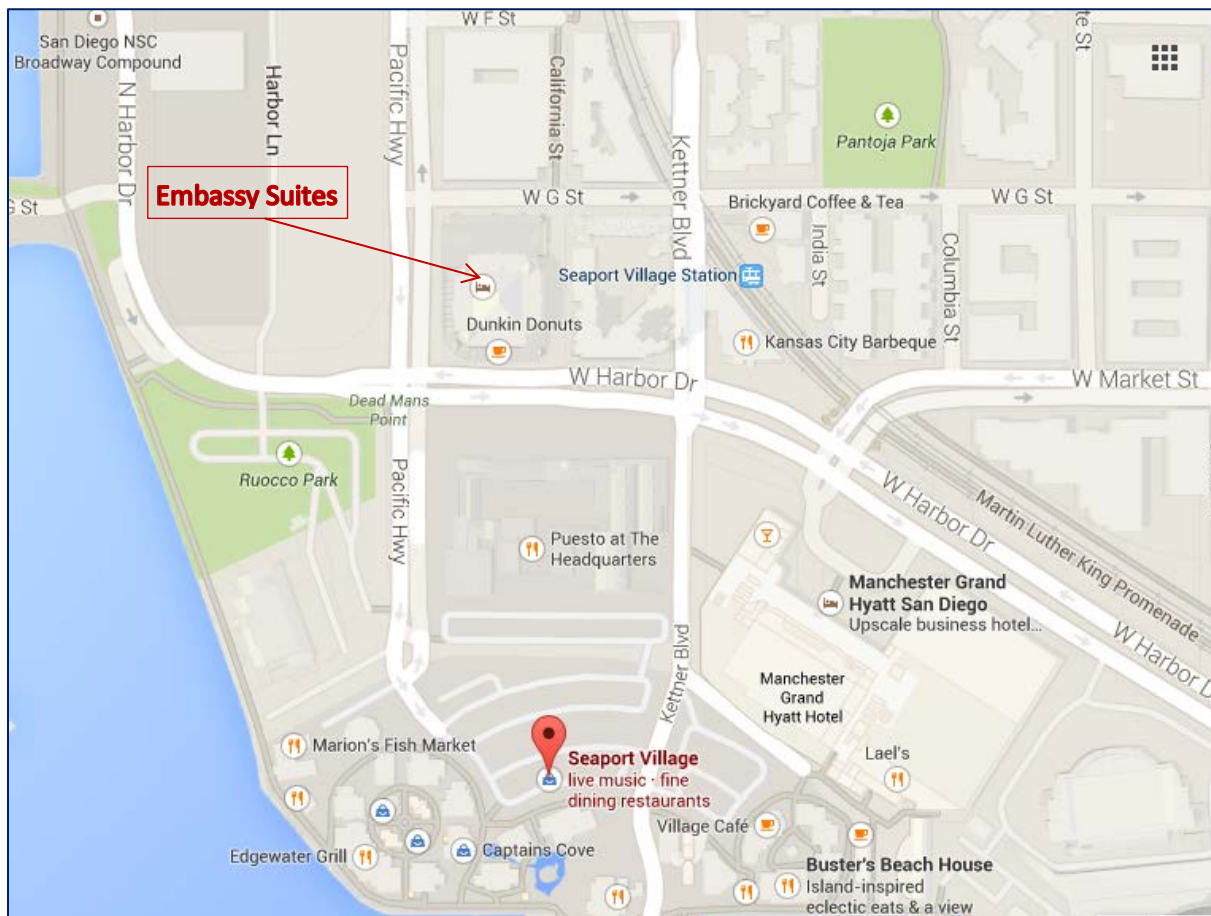
Operacaffe (619) 234-6538 – Tuscan & Florentine cooking by a husband-wife team at this warm eatery with sidewalk seating; 835 4th Ave, San Diego, CA 92101

RA Sushi Bar Restaurant (619) 321-0021 -- Snazzy Japanese fusion chain known for its inventive sushi, cocktails & happy-hour deals at the bar; 474 Broadway, San Diego, CA 92101

Spike Africa's Fresh Fish Grill & Bar (619) 795-3800 -- spacious fish house with an easygoing, contemporary style offering a raw bar & fresh list; 411 Broadway, San Diego, CA 92101

Cafe Chloe (619) 232-3242 -- Cozy spot dishes up French bistro classics with a local spin in cheerful, Parisian-inspired digs; 721 9th Ave, San Diego, CA 92101

San Diego Seaport Village: Bay View* and Casual Dining



*Buster's Beach House & Longboard Bar (619-233-4300): www.bustersbeachhouse.com

*Edgewater Grill (619-233-4300): www.edgewatergrill.com

*Harbor House (619-232-1141): www.harborhousesd.com

*San Diego Pier Café (619-239-3968): www.piercafe.com

Asaggio Pizza Pasta Plus (619-234-2407): www.asaggiopizza.com

Greek Islands Café (619-239-5216): www.greekislandscafe.com

Margarita's Kitchen & Cantina (619-239-3800): www.margaritaskitchen.com

Marion's Fish Market (619-233-1143): www.marionsfishmarket.com

San Diego Burger Company (619-239-7901): www.sandiegoburgercompany.com

Seaport Grill (619-230-1343)

Seaport Village Deli (619-232-7616)

Village Café (619-544-9444)

For a more detailed map, see: <http://www.seaportvillage.com/restaurants>

Presenters and Abstracts

Fay Beauchamp, Community College of Philadelphia (fay.beauchamp@gmail.com)

The Proud and the Splendid as Dust in the Wind: Reading the Tale of the Heike in Faculty Groups

Through the JSA *Creating Kyoto Workshop* last June 2014, our group of participants were introduced to *The Tale of the Heike* by Professor Michael Watson and our inimitable local Chair Monica Bethe. As a result, four of us who were in Kyoto last spring from Community College of Philadelphia, Paula Behrens, Mary Griffin, Michael Stern, and myself formed a Heike Reading Group last fall with the help of JSA member Akiko Mori (and others). Soon multiplying small groups discussed sections of Royall Tyler's 2012 translation, that once underway rollicks along in unrhymed verse. We used Michael Watson's suggestions for how to analyze *Heike*'s first two lines, and eventually 6 separate small groups of faculty compared translations, the significance of English word choice, the sound of the Japanese lines, etc. We moved from the specific to broader interpretations. This paper will describe how the differing responses of the groups voiced different points of view and led to analyses of later *Heike* passages. Now with Department of Education Title VI funding, we in Philadelphia are planning further activities including comparing *Heike* sections with how they are transformed in Noh and Kabuki and even in Kurosawa's 1945 censored film *The Men Who Tread on the Tiger's Tail*. Reading the *Tale of the Heike* as commentary on the state of Japan in 1945 ties our exploration of medieval warrior tales to 20th-century realities.

Richard Cappellino, Kaua'i Community College, University of Hawai'i System (rcappell@hawaii.edu)

Hawaiian Heroes: The First Battle of the Pacific War

Following the vicious attack on Pearl Harbor, the first American battle of the Pacific War did not involve a fleet of US Navy ships, nor did it include a brigade of US Marines. It took place on the small Hawaiian Island of Ni'ihau. It was here that Japanese fighter pilot, Shigenori Nishikaichi, crash landed, and with the help of Japanese residents, took captive the island and its inhabitants. In the end, only by the heroic actions of Hawaiian paniolos (cowboys) was the fighter pilot subdued and wellbeing restored to the people.

This paper will revisit the "Battle of Ni'ihau" and analyze the implications this incident had upon both the Hawaiian and Japanese residents of Hawai'i. It will also serve as remembrance to those involved, including the Hawaiian heroes who saved the island. The actions of both Nishikaichi and Japanese inhabitants of Ni'ihau were so forceful at a time of US vulnerability, that they impacted the FDR administration's decision to institute a policy of internment.

The presenter currently resides on Kaua'i, the neighboring island of Ni'ihau, which affords him access not only to the "Forbidden Isle" itself, but to government documents and descendants of those associated with this event.

Susan Castro, Wichita State University (susan.castro@wichita.edu)

Zeami's Reply to Plato: On the Art of Sarugaku

Mae Smethurst's work has largely aimed to articulate Noh (nō) theater in Western terms from their very roots, for example through Aristotle's *Poetics*¹. Her detailed examination of the shared structure of the *content* of these superficially quite divergent arts demonstrates how two initially foreign arts can be made mutually intelligible and effective through the underlying universals they share. In this spirit, I aim to articulate how Zeami answers Plato's challenge to artistic *performance*, as expressed in *Ion* and *The Republic*. In *Ion*, Plato argues that rhapsody is not an art because it requires no mastery. Rhapsodes are mere vehicles of the divine. In *The Republic*, Plato argues that tragedy ought to be banned as a public menace because the mimicry in which tragedians excel is far removed from truth. These two specific challenges to poetic performing arts, i.e. to their claim to be arts or to have any value, determine criteria by which we may judge any putative art, including *sarugaku*. Though Zeami clearly did not address his *Fushikaden* to Plato, he nevertheless answers Plato's challenge. I outline in this paper how he does so, by explaining mastery, mimicry (*monomane*), and the workings of the divine in *sarugaku*. The way in which Zeami's work satisfies these three criteria of art illustrates how universal norms of art articulated in the West take a distinctive yet recognizable shape in the East.

Genaro Castro-Vázquez, Nanyang Technological University (genarocastro-vazquez@ntu.edu.au)
'My husband's sperm is triple A': Male Infertility and Assisted Reproductive Technologies in Contemporary Japan

Japan has become a fast ageing society grappling with low birth rates (*shōshikōreika*). Delayed marriages (*bankon*) and late-in-life-pregnancies (*kōrei shussan*) aggravate the demographic conundrum that has rendered the use of natural and biomedical assisted reproductive technologies (ARTs) a critical matter of public health. The Japanese Ministry of Health Labour and Welfare (MHLW) statistical evidence indicates that the origin of 24 and 41 per cent of infertility cases resides in the male and female partner, respectively. Whilst 24 per cent of the cases could be attributed to both partners, 11 per cent of them the cause is unknown (Yamagata et al. 2012). Against this background, this paper reports how male infertility related issues impinged the experiences and opinions of 45 Japanese married mothers who have used ARTs to become pregnant. Although six of them acknowledged that the cause of infertility was their spouse, they still, as the rest of the mothers in the group, took the main responsibility for becoming pregnant and their husbands did not receive any form of infertility treatment. Aged between 29 and 45, the mothers were from Tokyo and Kanagawa and offered their viewpoints through a set of two semi-structured interviews that lasted approximately 60 minutes each. From a symbolic interactionist perspective the analysis of interview suggests that the feminization of ARTs, the understanding of male infertility as emasculation, and homosocial competition are three axes along which an understanding of the ways male infertility related matters impact the use of ARTs among this group of mothers can be attained.

Paul Dunscomb, University of Alaska Anchorage (pedunscomb@uaa.alaska.edu)
The Crisis in Japanese Professional Baseball and the Transformation of Early Heisei Japan

Scholars in Japan have already begun to ask, if not satisfactorily to answer, the question of how to approach the history of the Early Heisei Period (January, 1989-September 2009). Is it just a catalogue of incidents and events, is it primarily concerned with political, social or economic issues, are there greater or lesser themes to be seen running through it? What qualifies something to be considered representative of the larger questions the study of Early Heisei Japan conjures for us? I will make the case for the Crisis in Japanese Professional Baseball of 2004 as just such an event and demonstrate what we can learn by examining it.

The June, 2004 announcement of the proposed merger of the Kintetsu Buffaloes with the Orix Blue Wave inaugurated a summer of crisis for Japanese pro ball. This was accompanied by a general declensionist narrative that augured an existential crisis for Japan itself.

Over the course of the next few months a cast of characters came forth in the form of team owners and potential team owners, fans and players, and other commentators, which tells us quite a lot about what had changed in Japan (and what had not) over the course of the Lost Decade. An analysis of the crisis gives us an indicator of the possibilities for reform and change opening up in Japan in the first decade of the 21st century. Moreover, taking a long look at Japan as the Lost Decade finally came to an end allows us to limn the edges of an as yet dimly perceived post-postwar Japan and examine the extent to which change or continuity would be its true hallmark.

Arthur A. "Trey" Fleisher III, Metropolitan State University of Denver (fleishet@msudenver.edu)
Is Abe's Quiver Just Holding Broken Arrows?

Prime Minister of Japan Shinzo Abe and his Liberal Democratic Party (LDP) came into office in December of 2012 promising to unleash "three arrows" to jump-start the economy from the long-run doldrums. The three arrows consist of ideas no stranger to economists on how to stimulate the economy for long-term economic growth and increased employment. The first arrow is on the monetary side of the equation through the use of vast quantitative easing. Quantitative easing (QE) is where the Bank of Japan buys enormous amount of government bonds and other asset backed securities. This injection of money into the banking system is expected to lead to greater investment and to put the brakes on deflation and hit a bull's eye of 2% targeted inflation. The second arrow is massive increases in government spending to stimulate moribund demand. The third arrow is the structural reform of the economy to enhance the long-run sustainable growth.

The paper first describes the rationale for why the three arrows approach would revive the economic dynamism of Japan. Next, I ruminate on the specific policies enacted presently and whether they have had the expected effects. Thirdly, given the status of the Japanese economic, political, and social environment, I predict the future effects of the three arrows policy prescription. Fourth, I will explain why the potential benefits of the three arrows were over-blown by economists, politicians, and pundits alike. Finally, I elucidate policy prescriptions that will more likely, though slowly, help Japan begin to move toward a higher, more stable economic growth pattern. And why these policies are *unlikely* to be enacted.

Elaine Gerbert, University of Kansas (gerbert@ku.edu)

The Case of Laughter in Japan

According to Aristotle, Greek Old Comedy developed out of satiric utterances that were hurled at individuals by leaders of the Phallic Songs. The function of these iambic utterances was magical, as F.M. Cornford has shown – thought – to drive away evil influences so that the positive fertility magic of the phallus might be operative. Invective and fertility were similarly connected in early Japan, where slander festivals were held before Shinto shrines to banish evil forces and ensure agricultural prosperity. The connection between laughter and the phallus is embedded etymologically in pre-modern uses of the verb, *warau*, to laugh, which once also meant to engage in sexual activity, and in its noun form, *warai*, laughter, which was used in words such as *waraihon*, a book depicting sexual activity, and *warai-e*, erotic pictures that samurai were said to have carried into battle. The connection between the phallus, laughter stimulated by the phallus, and resulting life energy continues to be celebrated today in observances conducted in some rural shrines, and to receive media attention in the Kanamara Festival held in April in Kawasaki City. This paper will investigate laughter in Japan and consider some of its transcendent meanings.

Rena Heinrich, University of California, Santa Barbara (renadear@gmail.com)

Kokoro (True Heart): The Presence-Absence of Culture in the Ghost Plays of Velina Hasu Houston

The characters of internationally acclaimed Japanese-American playwright Velina Hasu Houston struggle with the shifting boundaries of cultural identity and the realms between the living and the dead. In her contemporary plays, Houston draws upon traditional Noh drama and invokes spirits into the space-time of performance – ghosts who have a profound impact on the corporeal circumstances of the living.

My paper will focus on Houston's 1997 play, *Kokoro (True Heart)*, which dramatizes the true story of Yasako, a Japanese woman living in America who attempts *oyako-shinju* ("parent-child suicide") by drowning. Recalling the supernatural plays of Noh, Yasako hovers between life and death, urged by the ghost of her mother to abandon her American life for the netherworld while her daughter's spirit encourages her to live.

Drawing on her own Amerasian background, Houston explores the process of identity formation via interculturalism and theater and delivers us to an autobiographical space where contradictory cultural values co-exist and thrive. In discussing *Kokoro*, I will draw parallels with Houston's other ghost plays: *Tea* (1987), *Calling Aphrodite* (2002), *The Eyes of Bones* (2004), and finally, *Calligraphy*, which received its world premiere at the Los Angeles Theatre Center in November 2010. The apparitions in these dramas are embodied by actors onstage and are revealed to the audience through lights, sound, and dialogue. In each of these narratives, the protagonists grapple with the encroaching presence of post-World War II American culture while they despair over the evanescence of their own customs – traditions that linger like ghosts.

Maggie Ivanova, Flinders University (maggie.ivanova@flinders.edu.au)

On Memory, (Self-)Forgiveness and the 'A-Bomb Maiden': Inoue Hisashi's The Face of Jizō (Chichi to kuraseba) on Stage and Screen

The Face of Jizō (English trans. by Roger Pulvers, 2004) premiered in 1994 in Tokyo at the Komatsu Theatre, a company Inoue Hisashi established ten years earlier to stage his own dramatic works. It was directed by Uyama Hitoshi. Popular with Japanese audiences ever since, in 2004 the play was adapted to film, directed by Kuroki Kazuo as part of his "War Requiem Trilogy," which included also *Tomorrow* (1988) and *Beautiful Summer Kirishima* (2002). Both Inoue and Kuroki belonged to the generation of Japanese who experienced the war, so the survivor guilt that entwines their anti-war outlooks was something they shared, impacting both their personal lives and artistic careers.

This presentation offers a comparative reading of Inoue's *The Face of Jizō* and Kuroki's screen adaptation, situating them in the contexts of Hiroshima-literature, a body of works that use the 'A-bomb Maiden' as a central trope, and *hibakusha* and A-bomb art, among which Maruki Iri and Maruki Toshi's famous "Hiroshima Panels." As the film uses the title of the play's English translation, *The Face of Jizō*, instead of the original *Chichi to kuraseba* (lit. If I could live with father), I examine also ensuing Buddhist subtext in Kuroki's work. In addition to exploring issues of survivor guilt and victim narratives, war/public memory and forgiveness, I examine also the implications of Inoue and Kuroki's commitment to giving fictional voices to *hibakusha* testimonies seventy years after Hiroshima and Nagasaki, at a time when survivors' numbers decrease rapidly due to illness and old age.

Plenary Session. The Face of Jizo by Inoue Hisashi. Co-presented with Barbara Mason & Susan Mason.

Eric Kendrick, Georgia Perimeter College (Eric.Kendrick@gpc.edu)
Strategic Co-Curricular Initiatives for Japan Studies

Georgia Perimeter College is a two-year institution in Atlanta and part of the University System of Georgia. In addition to Japanese language, Japan Studies and study abroad, it has a wide array of co-curricular initiatives supporting the curricular programs, but which have also taken on a life of their own. These could serve as models for institutions that want to develop more strategic co-curricular initiatives, such as:

Student Clubs

As one of the most engaged at the college, Japan Club receives significant funding from Student Life based on the number and quality of programs. Recent recognitions include Club of the Year, Outstanding Student Leader, and Outstanding Faculty Advisor.

Cultural Programs

Japan Club and Foreign Languages sponsor a significant number of cultural, artistic and academic programs on campus throughout the year related to Japan, such as films, speakers, demonstrations, displays, and more.

Campus Festivals

Japan Week is the college's largest festival. The week-long event covers a wide range of student interests that also connect to academic disciplines, and culminates in a festival that fills the entire student center. A focus in recent years has been raising funds and awareness for Post-3-11.

Community Engagement

The college partners with the Japan Consulate of Atlanta, the Japan-America Society of Georgia, the Konnichiwa Club, *JapanFest* (Southeast's largest cultural festival), and other groups. They participate in the college's programs, and vice versa. Select students have also done internships with the Consulate and JASG.

Jeannine Kitzhaber, University of Wisconsin, River Falls (jeannine.kitzhaber@uwrf.edu)
Successful Strategies for Incorporating Japan Studies into College Course Work

Infusing Japanese lesson plans into general education coursework that are thematically and ideologically Western based can be a challenge. How can Japan studies be infused into these classes and how can one stay within the common course guidelines of the applicable courses?

This presentation will focus on successful strategies to incorporate Japan studies into undergraduate college courses. Three college-level teachers from different disciplines will individually and collectively discuss their strategies, results and future ideas for infusing Japan studies into their classes while staying focused on common course outcomes. These strategies are the results of each college level instructors' respective experiences teaching, as well as their research in Japan Studies as part of the Freeman Foundation Summer Institute in Honolulu, Hawai'i, where they met.

Jeannine Kitzhaber, MFA, has taught studio and art appreciation classes for over 17 years and currently is a lecturer at the University of WI-River Falls. She will address ways she has infused Japan culture and aesthetics into her introduction courses in visual art, design, painting and drawing. Her experience will address both tactile, studio approaches for art majors and lecture classes for non-art majors. Kitzhaber's approaches utilize Japanese Buddhist art, *ukiyo-e*, *manga*, *anime* and contemporary fine art. Co-presented with Linda Noel and Deborah Williams.

Michael Knock, Clarke University (michael.knock@clarke.edu)
Creating a Team-taught Scholars Program Seminar on Japan

Clarke University espouses the merits of team-taught endeavors, but faculty members often have difficulty implementing them. Despite this fact, a co-director of the Scholars Program, who participated in the Freeman Foundation 2013 Summer Institute on Japan, brought together six faculty and staff members – 2 of them are also graduates of the Freeman Foundation Summer Institute on Japan – to plan the curriculum for the first 300-level Scholars Seminar, which, this year, will focus on Japan. The faculty members come from the disciplines of Philosophy, Religious Studies, History, Sociology, Literature and Art History. The other instructor is a staff member who lived in Japan for an extended period of time.

During the round-table discussion, a co-director of the Scholars Program and one of the faculty members who will teach in the seminar will share 1) how this course fits into the new Scholars Program curriculum, 2) how all seven of the "teachers" planned the curriculum for each week, 3) assignments and assessments that will be used in the course and 4) required books/materials for students. In addition, they will share their thoughts about the benefits and the challenges of embarking on this endeavor. Lastly, the presenters desire to

gather input from others to enhance the experience for teachers and students during the inaugural implementation of this seminar at Clarke University in the spring of 2015. *Co-presented with Ann Pelelo.*

TJ Laws-Nicola, Texas State University (tjln500@gmail.com)

The Prevalence of Symmetry in Noh: An (Introductory) Semiotic Interpretation

It is important to note, early on, the cultural, musical, and philosophical differences in thought between Japan and the United States. The present state of occidental research regarding *Noh* implies a gap in comprehensive understanding from a musical perspective. Preliminary research in this vein has supported a hypothesis of prevailing balance within all aspects of *Noh*. The goal of this research will be to apply historical, cultural, philosophical, and musical trends of Japan during the development of *Noh* theatre to plays in order to provide additional confirmation of holistic symmetry. A five-cycle play, or *Gobandante*, will be the largest structure examined; micro-structures analyzed will include modes and the intervals wherein. Analysis of the score in conjunction with semiotics present in plotlines, costumes, and prosody will complete a holistic view, giving all the evidence needed to demonstrate the prevalence of balance in this art form. Special care will be given to pointing out the recurrence of symmetry. Although plural in methodology, it is important that each of the aforementioned aspects be examined- as *Noh* itself is a complete art comprised of plural components and histories. Thus, like the art form, this research will attempt to prove one detail by looking through a methodological kaleidoscope of the different elements that form *Noh*. The approach used will be largely semiotic, but additional philosophical, analytical, formal, and modal analyses will be employed. This list is not exhaustive, as there may be other tools called upon when the occasion calls for it. Because *Noh* has ancient historical roots, but is still performed in modernity, it will be necessary to limit the scope of this research to before the Mieji period (1868). Various plays will be used as examples so as to better showcase the universality of the symmetry found in *Noh*.

Qian Liu, Arizona State University Libraries (Qian.Liu.2@asu.edu)

Surviving and Thriving in Tough Economic Times: An Innovative and Collaborative Approach to Support Japanese Studies Programs in US Academic Libraries

This presentation will discuss how academic libraries are seeking an innovative and collaborative approach to support Japanese Studies programs during tough economic times. In recent years, many US academic libraries have been facing major budget cuts, which have impacted everything, from material acquisition, library operations to staffing. A great number of libraries have been experiencing different levels of staffing reduction, including layoffs, hiring freezes, or position cuts. It has become common that many libraries can no longer afford to keep a full-time Japanese Studies Librarian or hire a replacement when the position becomes vacant. However, the work does not go away; it just gets added to the workload of another fellow librarian, who possibly does not have adequate language or subject expertise. In order to overcome budget constraints of individual libraries, many institutions collaborate among themselves to share resources and services such as interlibrary loan, consortia purchasing or outsourcing cataloguing. The presenters strongly believe that similar collaborative approaches are also applicable for sharing language and subject expertise among peer libraries. If interested institutions can work collaboratively and innovatively, it will become feasible to develop and maintain a strong cohort of librarians with needed language and subject expertise to help the Japanese Studies programs survive and thrive in difficult financial times. The speakers will also present a brief historical overview of the Japanese Studies librarianship in the United States as well as how Japanese Studies programs are currently supported by US academic libraries. Suggested next steps will also be discussed at the presentation. Co-presented with Ping Situ.

William Lowe, Howard Community College (wlowe@howardcc.edu)

Epistles, Transference, and Dream Associations in the Palm-of-the-Hand Stories of Kawabata Yasunari

This article will explore several narrative patterns in the *Palm-of-the-Hand Stories* of Kawabata Yasunari. Remarkable for their brevity and indirectness, the seventy stories collected in the 1988 edition of *Palm-of-the-Hand Stories* translated by Lane Dunlop and J. Martin Holman are too diverse for an overriding generalization to hold regarding their narrative strategies. However, a careful reading of the collection reveals several patterns, among them epistolary stories, stories of psychological transference, and stories of dream association.

The article will focus on two epistolary stories, "Canaries" and "Love Suicides," that demonstrate Kawabata's varied uses of fiction in letter form. "Canaries" consist wholly of a single letter that infers the history of both a marriage and a love affair in a spare story of less than two pages, with a strong undercurrent of anger and

regret. "Love Suicides" intersperses third-person narration and an estranged husband's surreal letters containing words that have the power to kill.

Stories of psychological transference to be explored include "The Wife's Search" and "The Younger Sister's Clothes." These stories share the narrative pattern of an emotional transference between siblings, with results that reveal the anxieties of the central characters without the use of direct psychological commentary by the author. In such *Palm-of-the-Hand Stories*, much is suggested and little explicitly stated. Finally, "Eggs" and "Snakes" are stories that this article will examine for their use of dream associations. In both stories, the imagery from a dream forms such a powerful impression that it exerts an influence on the world outside the dream.

Michael Lynch, Kent State University (mflynch@kent.edu)

"The Grandmother Effect": Individual Loss and Societal Enrichment in Three Recent Japanese Films

In discussing the state of recent films in Japan, Shinobu Terajima, an actress who has achieved acclaim both in Japan and abroad (in films such as *Vibrator* and *Caterpillar*), says that "most Japanese movies at the moment are like manga, where the audience isn't challenged to think or encouraged to ponder the themes and storylines ... so the audience never matures" (japantoday.com 8/5/10).

Over the past three years, in addition to teaching a course on Japanese literature (in English), I have taught two courses on Japanese films (with English subtitles)--one a survey of films since the 1940s, the other focusing on contemporary films. Based on my watching and research on more than 300 Japanese films, although many recent ones seem to fit Terajima's description, there are also many that challenge their audience, depicting human experience in complex, subtle works of art that can be compared favorably to the classic films of the 1940s through 1960s.

In this presentation I would like to focus on three recent films that are centrally concerned with the relationship between the individual and society. Using Kurosawa's well known 1953 film *Ikiru* (*To Live*) as a frame of reference, this paper will discuss *Bright Future* by Kiyoshi Kurosawa (2002), *Air Doll* by Hirokazu Kore-eda (2009), and *Asylum: Park and Love Hotel* by Izuru Kumasaka (2007). I will show how each film depicts an individual who is isolated from society, experiences profound loss, and ironically finds a way to transcend personal suffering by forging a new, unlikely connection to society—which is enriched as a result.

In *Bright Future*, Yuji Nimura is a troubled, aimless young man whose friend Arita performs a senseless murder that Yuji has thought about committing. After Arita's suicide in prison, Yuji struggles toward some meaning in his life by tending his friend's jellyfish and learning about meaningful work and responsibility from Arita's father.

In *Air Doll*, the protagonist Nozomi is an actual doll whose owner uses her not only for pleasure but also companionship and affection. When Nozomi comes alive and develops her identity out in the world, the death of a young man she loves leads her to embrace her own mortality. The film subtly links her death to the enrichment of society by suggesting her continued presence in the lives of several people in her community.

In *Asylum: Park and Love Hotel*, Tsuyako, an antisocial middle-aged woman, owns a run-down love hotel which has a strange but wonderful rooftop park for children and people of all ages to enjoy. Over the course of the film she and her park provide comfort to three troubled young women. But she faces her own crisis in the sudden news of her husband's death, for whom she has been waiting since he abandoned her twenty years ago. The healing space of her park helps not only the people in the community but also finally Tsuyako herself, whose new bonds with the young women suggest both a happier life for her and a regenerated society.

James Makubuya, Wabash College (makubuya@wabash.edu)

Teaching Japanese Music: Its Impact on Expanding the Understanding of the Japanese Culture

The goals and objectives of my paper presentation is to share with colleagues at the conference my recent and ongoing research discoveries that one of the ways for expanding the understanding of the Japanese culture is through the teaching of Japanese music. Since its foundation in the mid-1950's, documented ethnographic fieldwork studies have continuously revealed that 'ethnomusicology' is a highly 'interdisciplinary' sub-discipline of music. Therefore, using that ethnomusicology discipline-specific approach as the base for teaching the music of Japan would have a great impact in expanding the understanding of the Japanese culture in multiple directions. That ethnomusicology approach would provide highlights of the Japanese ways of life looking at their languages, ethics, aesthetics, religions, occupations, migratory adoptions and adaptations, etc., etc.

This presentation starts by identifying, defining, and describing, the three types of Japanese music found in the Japanese archipelago. The three include the pre-modern, modern, and contemporary music. Using both audio and video samples, as illustrations of the three types, the presentation will analyze and discuss the long history Japanese music has had in the course of time, and how Japanese music is not only highly varied but

also renowned for its music-theatrical traditions. In conclusion, the presentation will summarily examine the musical profile of Japanese Music. This will be done through examining musical theory, aesthetics, archeology of musical instruments, source of music materials, various samples of Japanese fascinating theatrical music genres, together with several other aspects of Japanese music-cultural society including gender roles and transmissions of traditional music.

Barbara Mason, Oregon State University (barbara.mason@oregonstate.edu)

Plenary Session. The Face of Jizo by Inoue Hisashi.

The atomic bomb raged its way toward Hiroshima and Nagasaki on August 6 and 9, 1945, 70 years ago. It laid waste to everything, leaving only bones of buildings. Those humans who were close to "ground zero" were vaporized. Those unfortunate to survive succumbed to cancerous illnesses or radiation sickness and perished within a few years. The remaining survivors, the *hibakusha*, would face considerable discrimination and would remain silent for decades. This is much of the topic of Inoue Hisashi's 1994 play *The Face of Jizo* (*Chichi to kuraseba*, lit. "Living with my father"). It is set in Hiroshima in 1948, three years after the bombing, and involves a young librarian Mitsue and her father Takezo. Mitsue feels guilt and loneliness because she survived while so many did not, including her father. While it's not quite clear if she's suffering from radiation sickness, she refuses to consider future happiness. She cannot abide a relationship with a young man that the spirit of her father wants her to marry.

In his preface, Inoue situates his work within the larger bodies of A-bomb and anti-war literature. He writes that the bomb was dropped not just on the Japanese but also on all humankind. Whether the Japanese were victims or perpetrators, thousands of lives were annihilated and, since August 1945, we all have lived under the shroud of nuclear destruction. First performed in 1994 in Tokyo at the Komatsuza Theatre, a company Inoue himself established, the play examines a daughter's marriage as a central metaphor for dealing with the aftermath of the A-bomb. Its explorations of memory and forgiveness appear central not only to the *hibakusha*'s emotional and psychological survival but humankind's in general: while survival depends on being able to tell and hear the *hibakusha*'s personal stories before their generation disappears, it also depends on being able to move on. Inoue died at the age of 75 in 2010. *Co-presented with Maggie Ivanova and Susan Mason.*

Susan Mason, California State University, Los Angeles (ellida@gmail.com)

Mindful Spectatorship: Yasujiro Ozu

In Charlie Kaufman's 2002 film, *Adaptation*, the central character is a screenwriter named Charlie Kaufman who is attempting to write a script that is not, he says, "artificially plot-driven." His subject is an orchid but he claims he doesn't want to create the flower's arc. "Why," he asks, "can't there be a movie simply about flowers?" Kaufman's question challenges the linear narrative structure that dominates world cinema: a causal structure modeled by Aristotelian theatre, fine-tuned by the reductive rationalism of the Enlightenment, and made formulaic by Hollywood.

In this paper I examine selected work of Japanese filmmaker Yasujiro Ozu, who, like Kaufman, rejected traditional narrativizing. I'm focusing on his post-World War II films, especially the six films some critics refer to as his "season cycle." By avoiding "obvious plots," that Ozu said bored him, and breaking with many other Hollywood conventions, he creates an elusive spectator experience that has intrigued critics. I theorize about that experience and the techniques with which he achieves it, some of which may be found in the "meandering formlessness" (Nobuko Albery) of pre-modern Japanese literature.

Although Ozu explores the post-war Japanese family in a time of significant social upheaval, he decenters that narrative and lingers instead over mundane aspects of daily life. Thus, unlike linear storytelling that compels spectators to anticipate the future (what will happen?), Ozu's narratives unfold through mindful contemplation of the present wherein what Milan Kundera calls "the poetry of existence" reveals itself as it does in nature, quietly opening like a flower.

Plenary Session. The Face of Jizō by Inoue Hisashi. Co-presented with Maggie Ivanova & Barbara Mason

Jennifer McDowell, Tohoku Gakuin University (herm1975@yahoo.com)

Looking Upward: Expressions of Hope and Well Wishes as a Process of Recovery

This presentation will consider the hopeful expressions perceived by Japanese in *mi ageru kokeshi* (looking up/or eyes raised *kokeshi*), and their new-found connection with disaster recovery. The upturned expression of this particular *kokeshi* has come to be associated with "hope" or a wish (*kibō*) for a better future after the great

Japan earthquake and tsunami. Originally, this *kokeshi* may have been created for a practical purpose by artisans because its upturned face is easily seen from a shelf, but after the disasters it was interpreted as a symbol of hope by many seeking solace, in part due to the famous 1961 song, “*ue o muite arukō*” (I look up as I walk). The song’s interpretive message is that despite great disappointments and tragedies in life, one must persevere and hope for something better. Artisans personally affected by the disasters too, began to make this doll for a new purpose. It was explained by one artisan of such a *kokeshi* that, “[A]fter an entire area is destroyed, the heart has bad feelings. Your hope or wish is that everything will return to the way that it was.” A second artisan related that he made his “looking up” *kokeshi* as a message of hope for disaster victims so that they would find peace through its expression. Visitors to the Tōhoku region and those in the process of recovering find comfort in *kokeshi* with upturned faces, and reinterpreted these expressions as hope or a wish for a swift recovery after the disasters.

Keiko Miller, Mercyhurst University (kmiller@mercyhurst.edu)

Bonshō-kuyō 梵鐘供養, or “Funerals of Buddhist Temple Bells”

During her homage to Japan, the author’s childhood friend casually handed over a copy of an old photo exclaiming, “Look! I recognize your grandfather in the crowd.” It wasn’t any ordinary photo, she would soon realize, but one which seemed to mark an extraordinary human event – a funeral rites of Buddhist temple bells during WWII. Oddly on that day in 1943 these bells were there not to toll anyone’s death except their own – silently.

Published in 1943, Ibuse Masuji’s short story titled 「鐘供養の日」 (*Kane-kuyō no Hi*, or *The Memorial Day of the Bell*) is little known, naturally because it is still left un-translated. The world is far more familiar with his novel *Black Rain*, which the director Imamura Shohei later adopted to create his film bearing the same title. In fact more has been written about Hiroshima-Nagasaki *hibakusha* than what might have been concealed inside the *kokoro* (“mind-heart”) of common Japanese folks who attended funeral rites of Buddhist temple bells; the government ordered them to be melted down into ammunition as Japan escalated itself militarily towards the point of no return by 1943.

This paper will elucidate complex human sentiments, or “*kokoro*”, held by villagers in Ibuse’s story as they undergo their own experience of funeral rites of temple bells, whose essence they had intimately embodied since childhood. It will make references to his poignant use of language with which he weaves the shared essence present in both the characters and bells.

Akiko Mori, Community College of Philadelphia/La Salle University (moriakiko.mori@gmail.com)

Censorship and American Democracy during the U.S. Occupation of Japan: Censored Democracy, Policing Cinema, Business Opportunities

During the U.S. Occupation period, Japan was controlled with a variety of restrictions. These restrictions impacted tremendously the film industry as a means of censorship. Not only that film making and distribution were censored, but also the general public was directed to what to watch. The primary focus of my research is to investigate the U.S. Occupation censorship on Japanese films as well as to examine the changes and the continuity in cultural and social values embodied in Japanese films produced during the post-war period.

The role of censorship was part of the democratization of occupied Japan as implemented by the U.S. government. Upon the appointment of General Douglas MacArthur as the Supreme Commander of the Allied Powers (SCAP), he established the General Headquarters (GHQ) in Japan. With his position, MacArthur was completely responsible for preparing for civil censorship in Japan. In fact, MacArthur-led U.S. occupiers exercised control over the entire media in Japan by American propaganda and censorship.

As part of MacArthur’s start, the Civil Information and Education Section (CIE), created originally as the Information Dissemination Section of the United States of Army, summoned Japanese film companies and instructed them that the occupation government would enforce the film industry to abide by the principles of the Potsdam Declaration in order to help democratize Japan. Since censorship was administered by officers of the U.S. government, it provided them with the opportunity to convey criticism as the occupiers and their strong intent of democratic reform. Consequently, the U.S. censorship allowed a number of extremely sudden stylistic and thematic changes in Japanese films that were implemented with American democracy and ideology.

My presentation will focus on exploring the structure of the Allied Powers, the aims of the occupation, the imported basic principles of American democracy, and examining the censorship overview and figures. Furthermore, I will discourse the censored and banned films directed by globally well-known Japanese filmmakers and the Hollywood penetration of Japan’s film industry.

W. Lawrence Neuman, University of Wisconsin, Whitewater (neumanl@uww.edu)

The Dynamics of Social Inclusion in Japan

Two decades of globalization has accelerated international migration, and large numbers of foreigners are flowing into most advanced nations as immigrants, guest workers, refugees or undocumented entrants. Their acceptance and incorporation into the new country is often a source of contention. Japan has very low immigration rates and highly restrictive policies toward foreigners, a legacy of the Tokugawa era *sakoku* policies. Nonetheless, the number of foreigners in Japan doubled between 1990 and 2010. When we add the issue of Japan's dramatic demographic decline due to low fertility rates and rapidly expanding elderly population, the entry and social situation of Japan's permanent foreign residents becomes both a practical and a theoretical concern.

Several recent studies noted a disjuncture in Japan between policies or programs of social inclusion by local NPOs and city governments in areas with high concentrations of foreigner residents and the national policy toward foreigners. A second disjuncture exists between formal policies or programs and the daily, informal, "on the ground" practices of individuals, families and neighborhoods. Such informal, micro-level inclusion occurs within the local "civil society." Japan's informal local-level civil society is extensive and vibrant, but civil society at the national level is weak and undeveloped. Studies suggest that meaningful, authentic incorporation of foreigners into Japanese society may be occurring within local, informal civil society, despite a continued restrictive national policy and limited formal-legal acceptance.

This presentation synthesizes the literatures on Japan's immigration, multicultural policies, and civil society to argue that in many areas foreigners are being accepted at the grass-roots level contrary the pronouncements by most government officials. Just as Japan historically engaged in a deliberate and selective borrowing of foreign ideas followed by adaptation since the Meiji-era *wakon-yōsai* policy, ordinary Japanese people are adapting to a new social reality. Unlike the incorporation of technologies, loan words and foreign ideas, the gradual acceptance of foreigner residents as neighbors and rising rates of international marriages might challenge traditional Nihonjinron and racial definitions of what it means to be Japanese. Beyond the academic interest of the topic, teachers of Japanese Studies may find the binaries of Japan's insularity versus incorporating things foreign, local versus national policy priorities, and formal versus informal modes of social inclusion to be staging points for lively class discussion.

Linda Noel, Morgan State University (Linda.Noel@morgan.edu)

Successful Strategies for Incorporating Japan Studies into College Course Work

Infusing Japanese lesson plans into general education coursework that are thematically and ideologically Western based can be a challenge. How can Japan studies be infused into these classes and how can one stay within the common course guidelines of the applicable courses?

This presentation will focus on successful strategies to incorporate Japan studies into undergraduate college courses. Three college-level teachers from different disciplines will individually and collectively discuss their strategies, results and future ideas for infusing Japan studies into their classes while staying focused on common course outcomes. These strategies are the results of each college level instructors' respective experiences teaching, as well as their research in Japan Studies as part of the Freeman Foundation Summer Institute in Honolulu, Hawai'i, where they met.

Linda Noel, PhD, teaches history at Morgan State University, a historically black college in Baltimore, Maryland, since 2006. She primarily teaches general survey courses in U.S. History. Dr. Noel will present the methods she used to include the Japanese perspective on Commodore Perry's visit to Japan in her U.S. History I course. She will discuss specific lesson plans to infuse Japan Studies into her survey course on the second half of U.S. History, as well as ideas for future plans to infuse Japan Studies into her proposed general education course on American Empire and Immigration, a new type of course due to her department and college's recent changes to the general curriculum. Specific topics she will address include: Yasukuni Shrine and the memory of war, the presentation of history in Japanese textbooks, Japanese modernization and study tours to the United States during the Meiji Restoration, the Russo-Japanese War, and the history and experience of immigrants to Japan, as well as that of Japanese immigrants to and within the United States. Co-presented with Jeannine Kitzhaber and Deborah Williams.

Hitoshi Ogawa, National Institute of Technology, Tokuyama College (ogawa@tokuyama.ac.jp)

Exactly What Is Japanese Philosophy? : The Potentiality of Harmonious Dialectic

Since Japan decided to participate in the TPP, which is called the third opening up of the archipelago, this country seems to finally face true globalization. Now we have to seriously think about the identity of Japan. This

presentation offers the ideas needed to reshape Japan in order to define Japan's identity correctly in a global society. In order to reshape Japan's identity, the country must first understand its own philosophy. We rarely use the expression "Japanese philosophy," even though we have philosophized since ancient times. As H. Gene Blocker and Christopher L. Starling point out in *Japanese Philosophy*, this is strange.

Thus, I decided to approach all of Japanese thought as Japanese philosophy and re-examine its meaning. I greatly admire Amane Nishi for his creation of the word "*tetsugaku*" made by translating the word philosophy. However, I have to criticize his mistake, for he didn't realize philosophy had been in Japan for a long time before the creation of a new vocabulary word. Furthermore, this presentation examines the unique attributes of Japanese philosophy as opposed to foreign philosophies, including a Western one. A political scholar, Masao Maruyama described Japanese philosophy as a continually existing base of thought, which absorbs foreign philosophies. While I agree with him, I want to propose a more active concept of harmonious dialectic, which takes foreign thought and fuses it into existing Japanese philosophy. The result is a more highly developed school of thought. This flexibility is the strongest point of Japanese philosophy, and Japan itself.

In this presentation, I argue for the potentiality of Japanese philosophy as harmonious dialectic, so that Japan can survive globalism.

John Paine, Belmont University (painestover@gmail.com)

Plenary session: Kenko's Tsurezuregusa

I would be happy to lead the plenary discussion this year on Kenkō's *Tsurezuregusa* (1329-1333). The wide range of opinions and musings in this *zuihitsu*, illustrating Kenkō's lively interest in the world of medieval Japan around him, should provoke discussion among our members. I will also be able to report on student reception of and reaction to this work.

Ann Pelelo, Clarke University (ann.pelelo@clarke.edu)

Creating a Team-taught Scholars Program Seminar on Japan

Clarke University espouses the merits of team-taught endeavors, but faculty members often have difficulty implementing them. Despite this fact, a co-director of the Scholars Program, who participated in the Freeman Foundation 2013 Summer Institute on Japan, brought together six faculty and staff members – 2 of them are also graduates of the Freeman Foundation Summer Institute on Japan – to plan the curriculum for the first 300-level Scholars Seminar, which, this year, will focus on Japan. The faculty members come from the disciplines of Philosophy, Religious Studies, History, Sociology, Literature and Art History. The other instructor is a staff member who lived in Japan for an extended period of time.

During the round-table discussion, a co-director of the Scholars Program and one of the faculty members who will teach in the seminar will share 1) how this course fits into the new Scholars Program curriculum, 2) how all seven of the "teachers" planned the curriculum for each week, 3) assignments and assessments that will be used in the course and 4) required books/materials for students. In addition, they will share their thoughts about the benefits and the challenges of embarking on this endeavor. Lastly, the presenters desire to gather input from others to enhance the experience for teachers and students during the inaugural implementation of this seminar at Clarke University in the spring of 2015. *Co-presented with Michael Knock.*

Allan Persinger, Madison Area Technical College (persinga@matc.edu)

Negotiating Cultural Differences in Translation: Translating the Poetry of Yosa Buson

One of the difficulties in translating the poetry of Yosa Buson, an 18th century Japanese poet and painter, is the negotiation between the cultural differences between time and place, and still writing a translation that moves the audience within the limits of a haiku without doing any violence to the original text. My presentation would be on the difficulties in translating a literary master from the Edo Era, especially when the poems contain embedded cultural references that the average American reader would not be familiar with.

Alexander Philippov, St. Petersburg State University (PhilAlex2005@mail.ru)

Reforms and Science in Japan in Edo Period

The goal of the presentation is a review of the essence features and results of the THREE REFORMS in its powerful transforming influence on Japanese social organization and national character.

"The Three Great Reforms" 江戸時代三大改革 in the latter part of Edo period include reformations undertaken three times respectively at the eras of Kyoho, Kansei and Tempō 享保・寛政・天保 改革. The

initial motivation for each one was asserted by the reason of “the returning to the ways of Ieyasu 家康” (the founder of the last shoguns’ dynasty), as a kind of “Golden Age Dream” in a declining society. Altogether they can be treated as a reflection of deeply conservative trends in bakufu politics. The Reforms’ time covers most of the latter part of the Edo period 江戸時代後半, starting from the Genroku 元禄 era (1688-1703) — the time commonly treated as the high point in the evolution process of Japanese feudalism. “Golden Age Dreaming” was the mutual motto for all the three reforms. In actuality, it arose from the urgency of adaptation, in which newly acquired changes in society had to be incorporated in the body of the state system (politics, economics, social structures etc.) essential for its survival. This involved undertaking the enormous efforts to convince the common people that the system had become stable.

The material presented here is divided in the following parts (or paragraphs):

- summary of “the three reforms” studies
- contents of “the three reforms”
- reasons for reformations and motives, and how the results which were actually achieved (The change of shape of a rigid society is a danger to the fixed social system like shi-no-ko-sho.)
- reforms themselves as the sign of changes (towards modernisation)
- the pre-formed character of the Japanese was ripe and ready for a natural and easy acquisition of the so-called forthcoming “transformation”, which really was just a new phase mounted on the background of the former tradition.

Co-presented with Evgenii Philippov and Sergey Tolstoguzov.

Evgenii Philippov, St. Petersburg State University (evgenii.philippov@gmail.com)

Reforms and Science in Japan in Edo Period

The goal of this presentation is an admonishment or “precaution” against the one-sided Eurocentric view of the processes of borrowing, seen as an inevitable necessity for “treading water” in the science of the Edo period in Japan. An investigation of the field of Dutch studies and the state of the Japanese science in this period, makes it possible for the development of mathematics to stand out. Medicine, physics, chemistry etc. were those fields of knowledge, which by the end of the Edo period, were stagnating and in some cases, progress halted. The sciences were strongly influenced by the natural philosophy, even in the case of slow development. Thus, researchers often pay great attention to those fields, which clearly were not able to rival the West alternative offered by Dutch studies, thus for the further development, borrowing from the achievements of Western science were indispensable, forgetting to mention other fields such as mathematics in which Japanese scientists sometimes even got ahead of them.

During the entire Edo period, mathematics in Japan demonstrated a forward movement, and Japanese mathematicians continued to make discoveries, based on the Japanese (Chinese) classical school of mathematics. However, despite this, it can be also mentioned that in the 19th century mathematics also faced a variety of problems. For sure, some science tasks, for example a lack of the logic means, could be solved time by time without the European borrowings. Nevertheless, problems like crossing over with other fields of science and practical experiences, affected by the sociopolitical environment in the country (the caste system, the country’s semi-isolation, Neo-Confucian philosophy of Zhu Xi) and the level of whole science development, could not be solved in only one narrow domain. Borrowing in 19th century the whole complex of European tools, methods and languages as well as its integrity in related practical and theoretical disciplines, let the Japanese mathematics solve all the problems very fast and become a real science. *Co-presented with Alexander Philippov and Sergey Tolstoguzov.*

Ashli Ree, Middlesex Community College (reea@middlesex.mass.edu)

From Hollywood Fashion to Kimono: Meaning Making with Historical Context

After returning from the 2014 JSA Workshop in Belmont, I had originally created an assignment including the geisha culture and the kimonos worn by the geishas. I am a fashion merchandising faculty. One of the areas I wanted to work on was to challenge the assumption the students have based on what they have learned from the media. There are two campuses with one being more diverse than the other. At the same time, the students in my courses know very little about Japan. We went on a field trip to the Peabody Essex Museum in Massachusetts to attend the “Future Beauty: Avant-Garde Japanese Fashion” exhibition and the students wanted to learn more about Japan and its culture. I was unsure of how to introduce the contents which are essentially new for them and for me as well since I am not a specialist in Japanese culture.

The idea for a new assignment was developed while working on another assignment. The students and I went to the Museum of Fine Arts in Boston to see the Hollywood gowns and jewelry from 1930s and 1940s. In

addition to seeing the pieces, the students had to complete a research paper of the two decades. When the students made the connection between the multi-functional jewelry which changes from a bracelet to a necklace to a dress clasp with the economic situation of the 1930s, I realized the same learning experience can occur while learning about Japan and its fashion.

As much as I wanted to have the assignment completed before the proposal deadline, the perfect exhibition for it opened just two weeks ago. The students and I will be going to the Metropolitan Museum of Art to see the "Kimono: A Modern History" exhibition. The fifty kimonos in the museum are from late 18th century to present day. The students will have to select one of the kimonos, complete a research paper on the decades of when the kimono was created, and report meaning making findings between what was taking place at the time and the kimono of that time period. By the time of the conference, the assignments would have been completed along with collecting all the artifacts I would like to share with those attending the JSA Conference.

Marjorie E. Rhine, University of Wisconsin-Whitewater (rhinem@uww.edu)

Exploring Ecocritical Perspectives by Juxtaposing The Tale of Genji's "Suma" Chapter with Folktales in a Japanese Literature Survey Class

Students typically see clear signs in the text of the elaborately refined sensibilities of Genji's world, in which one of the highest marks of culture is mixing the most exquisite perfumes or selecting the perfect, most poignant branch or flower to accompany the poem sent in admiration or to commemorate an assignation. In exile in Suma, too, Genji's anguished laments and poetry highlight his emotional attunement with the natural world of waves and storm. However, with the help of Haruo Shirane's ideas and a *setsuwa* or two depicting how humans interact with nature in a more rural environment, students can begin to see that *Genji's* view of nature is, as Shirane argues, a "secondary" apprehension of nature—in other words, a highly constructed one. True, such heightened appreciation of the natural world might lead to environmental advocacy. Yet this juxtaposition of *Genji* and *setsuwa* reveals a key insight of current ecocritical theories: the best approach is one that acknowledges an inevitable intersection of the human and the full range of the "natural," when nature is understood as system or web and not merely as a view that is beautiful or an experience that is sublime. A brief look at the current *satoyama* movement in Japan illustrates the biodiversity that thrives in such interconnectedness, one overlooked when "romantic" apprehensions of a pristine or represented nature are over-valued.

Gloria R. Montebruno Saller, University of La Verne (gmontebruno@laverne.edu)

Atomic Bomb Survivors' Personal Narratives as Oral Literature. Growing Up in Hiroshima: Miyoshi Yoshie's Life.

On the eve of the seventieth anniversary of the dropping of the first atomic bombs on Hiroshima and Nagasaki, many Hiroshima and Nagasaki's atomic bomb survivors who, over the years, have remained silent about their traumatic experiences, have decided to come forward with their stories about those fateful days, and share with the world and younger generations their message of peace and their desire to rid the world of nuclear weapons. In August 2014, I had the opportunity to meet with one of these survivors, Mrs. Miyoshi Yoshie. She was seven years old on August 6, 1945; yet, her memories of that day, and the days that followed, are etched in her mind and her heart. Her story is one of struggle and survival during the immediate aftermath of the bombing; hers is a story of courage and resilience while growing up fatherless in post war Japan. Her personal memories clash at times with the collective memory of those August 1945 days; what remains undeniable, though, is her personal narrative of hope and faith in humankind, and her strong desire to see a world without the threat of nuclear weapons. In her own words, "Only world peace will console the souls of the departed," and "We shouldn't be angry; hatred generates more hatred". My presentations will focus on Mrs. Miyoshi's narrative as it was gathered in personal interviews, email exchanges, and on video. Her story belongs to the collective memory of Hiroshima and its survivors; it is an integral part of atomic bomb survivors' experiences with the nuclear age; "Stripped of a sense of stable chronology" (Kyo Maclear, 1999), it remains as the personal narrative of a woman tainted and/or marked for life by the traumatic legacy of the atomic bombing.

Susan Clare Scott, McDaniel College (sscott@mcdaniel.edu)

The Chinese Literary Gathering: Artists Views and the Migration of the Theme to Japan and Korea

Scholars of the Chinese *literati* tell us that it was not until the Northern Song Dynasty (10th Century) that the establishment of the *literati* as an elite group of highly educated men who identified with the title through their

literary and artistic talents, became a forceful element of Chinese culture, which reached its pinnacle during the Ming Dynasty (1368–1644).

But we can trace the ideology and scholarly activities of the *literati* back to the fourth century: the earliest reference to a literary gathering is in the preface to a collection of thirty-seven poems written by forty-one scholars who attended “The Spring Purification Ceremony at the Orchid Pavilion” (*Lanting*) near the city of Shaoxing on the third day of the third month in 353 AD. The description (*Lanting Jixu*) is written by the famous calligrapher and poet Wang Xizhi, who was present at the Orchid Pavilion, and the event itself became the paradigm for later literary gatherings, and the inspiration for numerous interpretations of the theme by artists in China, Japan, and Korea.

This paper focuses on the origins and rise of the literati environment in China and its ideals, the philosophical and spiritual inspirations embodied in the gathering and in the outdoor setting for the event, and artistic interpretations of that bucolic setting, which play a specific role in the evolution of several levels of iconographical meaning in landscape painting as a whole. Special focus will be placed on the migration of the theme from China to Japan and Korea. The works of artists such as Ma Yuan, Qian Ku, Chang Hung, Maruyama Okyo, Ike Taiga, Suzuki Fuyo, and Yi Kiyong will be examined and discussed.

Barbara Seater, Raritan Valley Community College (Barbara.Seater@raritanval.edu)

The Japanese Diaspora: The Confluence of Emigration and Immigration Policies

While the diaspora of many nations is well documented, the Japanese diaspora is less well known but is populous in many nations. According to Foreign Ministry figures for 2011, more than 1.18 million Japanese live outside of Japan. The creation of the diaspora has been influenced by the confluence of Japanese emigration policies since the end of the Tokugawa shogunate and the immigration policies of receiving nations. This paper will also examine the demographic shifts occurring in Japanese emigration.

Ping Situ, University of Arizona Libraries (psitu@email.arizona.edu)

Surviving and Thriving in Tough Economic Times: An Innovative and Collaborative Approach to Support Japanese Studies Programs in US Academic Libraries

This presentation will discuss how academic libraries are seeking an innovative and collaborative approach to support Japanese Studies programs during tough economic times. In recent years, many US academic libraries have been facing major budget cuts, which have impacted everything, from material acquisition, library operations to staffing. A great number of libraries have been experiencing different levels of staffing reduction, including layoffs, hiring freezes, or position cuts. It has become common that many libraries can no longer afford to keep a full-time Japanese Studies Librarian or hire a replacement when the position becomes vacant. However, the work does not go away; it just gets added to the workload of another fellow librarian, who possibly does not have adequate language or subject expertise. In order to overcome budget constraints of individual libraries, many institutions collaborate among themselves to share resources and services such as interlibrary loan, consortia purchasing or outsourcing cataloguing. The presenters strongly believe that similar collaborative approaches are also applicable for sharing language and subject expertise among peer libraries. If interested institutions can work collaboratively and innovatively, it will become feasible to develop and maintain a strong cohort of librarians with needed language and subject expertise to help the Japanese Studies programs survive and thrive in difficult financial times. The speakers will also present a brief historical overview of the Japanese Studies librarianship in the United States as well as how Japanese Studies programs are currently supported by US academic libraries. Suggested next steps will also be discussed at the presentation. *Co-presented with Qian Liu.*

Michael Stern, Community College of Philadelphia (msternaia@gmail.com)

“A Stately Pleasure Dome Decreed:” the Gardens of China, Japan and the Western Imagination.

The gardens of East Asia have fascinated the West as far back as Marco Polo's legendary accounts. This presentation will focus on the mutual fascination between the creators of gardens east and west at the beginning of the modern era. How much did one influence the other? Did knowledge of the gardens of East Asia lead to the Western rejection of the symmetry and geometrical order that had been applied to gardens through the renaissance to the picturesque landscapes of the 18th century? Are the foundations of western Romanticism based on the philosophy and aesthetics of the Japan and China, or are they merely “kindred spirits?” Using the visual evidence in the comparative study of landscape creates a highly teachable subject for architecture, design and the humanities in understanding aesthetics and philosophy.

Wakako Suzuki, University of California, Los Angeles (wsuzuki@ucla.edu)
Retracing the Roots of Shōjo Bunka through Yoshiya Nobuko's Flowery Writing

As agents and consumers of mass media, Japanese adolescent girls have played an active role in shaping the youth culture of contemporary Japan. Before Honda Masuko initiated girls' studies in the 1980s, however, girl-centered research was either largely neglected in Japan or lacked a focus on socio-political and economic arguments; indeed, studies of Japanese girls, girlhood, and *shōjo bunka* were marginalized, even among scholars of childhood studies and feminism. Recent scholarship, however, illustrates the rapid growth of Japanese girls' studies, including a survey of magazines aimed at, the education of, literature about, performances by, and visual images related to girls.

In this paper, I trace the roots of *shōjo bunka* or "girl culture," during the Taishō period (1912–1926), by studying the circulation patterns of the magazines and literature targeted at girls during this period, and the content of these publications. In particular, I examine reader's contribution sections, and the theme of female-female romance that flourished in *shōjo bunka*, with a special focus on the work of Yoshiya Nobuko, a pioneer of girls' fiction. Much of Yoshiya's work centers on narratives of schoolgirls involved in female-female platonic love relationships, which, because of the popularity of Yoshiya's work, became the symbolic representation of *shōjo bunka*. One of her earlier works, *Flower Tales* (1916–1924), which drew the attention of a wide range of other female readers, depicted schoolgirls who fell in love with other female subjects. I investigate the socio-cultural meaning of *shōjo bunka* at the turn of the 20th century using the relationships characterized in both readers' contribution sections and *Hanamonogatari*. This point in time marks the intersection of the print culture, consumerism, and gender division/socio-economic changes.

Sergey Tolstoguzov, Hiroshima University (sergeytol@wb.dion.ne.jp)
Reforms and Science in Japan in Edo Period

This presentation will examine the ideas of Takashima Shūhan, one of the early Japanese reformers who argued for the modernization of Japan, and examine the reasons of his failure. The Nagasaki Bakufu official, Takashima Shūhan, started to import flintlock guns from the Netherlands, known as Gewehr rifles, starting from the 1830's. In addition, he managed to obtain through the Dutch at Dejima some canons, such as mortars. He used Dutch textbooks and Dutch commands to renew army tactics, and proposed to create **Line infantry** regiments, modeled on the main type of infantry which composed the basis of European land armies from the middle of the 17th century to the middle of the 19th century. (In 1796 it also was adopted as Russian army military strategy). As a result, he was permitted to give the first modern Western military demonstration for the Tokugawa Shogunate, in Tokumaru-gahara, North of Edo, 27 June 1841. The Bakufu did not have sufficient financial resources to buy new arms and to reform the army. Thus Takashima Shūhan was heavily criticized by many, for example, Torii Tadateru, and he was put under house arrest on charges of subversion and treason. Nevertheless, throughout the rest of his life, Takashima argued for the modernization of Japan in order to better resist the West. *Co-presented with Evgenii Philippov and Alexander Philippov.*

Joshua Truett, The Ohio State University (truett.4@buckeyemail.osu.edu)
Noh Drama: Ancient Dance with Poststructuralist Theory

Noh came into existence at a pivotal point in Japanese history, during which major shifts occurred in social and political structures. With the defeat of the Emperor by the shoguns and their samurai warriors, power was transferred from the imperial court to the new shogunate system. Noh emerged as the most popular form of entertainment for this new aristocratic warrior class. As to be expected, there are numerous plays about warriors and lords in the canon of Noh play-texts. However, Noh play-texts also marked an important shift in the themes of Japanese dramatic literature, as the play-texts of Noh also tell the stories of marginalized groups in Japanese society: such as servants, the poor, the insane, and women in all social classes, challenging the previous literary fixation on royal subjects and narratives. Likewise, the theories of post-structuralism and postmodernism champion the deconstruction of master narratives in the academy, in politics, and in the arts. In my essay, I will analyze Noh's unique dramatic structure, literary conventions, and performance theory through the theoretical concepts of Roland Barthes and Maurice Merleau-Ponty. Through this comparison, I intend to shed light on both the art and craft of the performer, and the transcendental nature of the transaction that may occur between performer and spectator.

Anu Warriar, University of Oxford (anu.warrier@pmb.ox.ac.uk)

The Spectacle of the Atomic Bomb: Deconstructing the Images in Black Rain, the Novel and Film

The unprecedented destruction that the atomic bomb wrecked in Hiroshima and Nagasaki on August 6 and 9, 1945 is seared deeply in the mindset of every Japanese individual today. The iconic black and white image of the mushroom cloud looming over the cities, both in the form of photographs and literary representations, is now arguably an inseparable aspect of the Japanese identity which unites them and consolidates their identity as the only nation victimised by nuclear weaponry. While Guy Debord's concept of 'spectacle' in society criticised the prevalence of commodity fetishism and consumerism, his idea that a 'spectacle' is a 'mere representation' of everything 'that once was directly lived' and 'appears at once as society itself, as part of society as a means of unification' (2006:12) could be extended and applied to the idea of memory and trauma. One could argue therefore, that the 'spectacle' of the atomic bomb and its destruction is not only engraved in the psyche of an individual, but also preserved as a way of solidifying Japan's national identity. As historian Naoko Shimazu suggests, the Japanese created a 'clear demarcation between the pre-1945 and post-1945 Japan' in order to detach the 'polluted' militarised past from the present and construct a new victimised narrative or *higaisha ishiki* of postwar Japan' (2003:101). In my research, I attempt to deconstruct the 'spectacle' of the atomic bomb in *Black Rain*, both the award winning novel by Ibuse Masuji and its film adaptation of the same name by Imamura Shōhei, and how these recreated and re-imagined images of war contribute to Japan's collective memory. When dealing with such a painful and controversial historic event, is the spectacle of the atomic bomb simply an objective narration of the past, or a 'mere representation' of what 'ought' to be remembered?

Deborah Williams, Johnson County Community College (dwilli63@jccc.edu)

Successful Strategies for Incorporating Japan Studies into College Course Work

Infusing Japanese lesson plans into general education coursework that are thematically and ideologically Western based can be a challenge. How can Japan studies be infused into these classes and how can one stay within the common course guidelines of the applicable courses?

This presentation will focus on successful strategies to incorporate Japan studies into undergraduate college courses. Three college-level teachers from different disciplines will individually and collectively discuss their strategies, results and future ideas for infusing Japan studies into their classes while staying focused on common course outcomes. These strategies are the results of each college level instructors' respective experiences teaching, as well as their research in Japan Studies as part of the Freeman Foundation Summer Institute in Honolulu, Hawaii, where they met.

Deborah Williams, J.D., is an Associate Professor of Biology and Environmental Science at Johnson County Community College, where she teaches a variety of courses including environmental science, principles of sustainability, natural history of Kansas, bioethics and environmental policy and law. Professor Williams employs multidisciplinary approaches to help students understand and explore ways to address global environmental challenges. After participating in the JSA Summer Institute, Professor Williams introduced Japan specific content into her environmental science course including a discussion of whaling as both a Japanese cultural practice and conservation issue, climate change mitigation efforts in Japan and a unit on Japan environmental disasters including the Fukushima Daiichi disaster and Tōhoku earthquake and tsunami. *Co-presented with Jeannine Kitzhaber and Linda Noel.*

Michael S. Wood, Chapman University (mwood@chapman.edu)

Literary Subjects Adrift: The Japanese Castaway Narrative as Literary Text

Post-war Japanese historiography has tended to portray early-modern Japan as hermetically sealed off from the rest of the world with very little intellectual and cultural exchange. While some historians such as Ronald Toby and Arano Yasunori have challenged the tenets of *sakokuron* or "Closed Country Theory" since the 1970s, general histories still tend to read any incidents of transoceanic exchange as an anomaly of Tokugawa diplomatic protocol. Likewise literary and cultural scholars of early-modern Japan tend to focus on mass produced culture catering to the burgeoning urban populations or conversely, singular acts of monumental cultural production commissioned by elite nobility, *bakufu*, or domain lords. This presentation uncovers a suppressed history of an early modern textual form known as *hyōryūki* or "castaway narrative." In doing so, I will consider how these documents came to be seen as particularly literary and cultural texts by the late Edo period.

Ching-Hsuan Wu, Ohio Wesleyan University (cwu@owu.edu)

A Learner's View on Japanese Pedagogy

Studies in Japanese pedagogy are often conducted by Japanese language educators to offer analyses of teaching approaches and implications for classroom practice from instructors' perspective. Generally, information on learners obtained from surveys, interviews, or test scores is also included in research in this field to study the relationship between demographic factors, to support arguments, or to provide a broader view of how teaching and learning interact in Japanese language classrooms. While research centered on instructors' standpoints is essential, it can be insightful to include analytical information directly derived from learners on how they perceive and evaluate their classroom experiences. Unfortunately, few studies offer learners' perspectives on instructors' teaching skills, curriculum design, classroom activity implementation, and pedagogical theories that are put into practice.

In light of a paucity of discussions of Japanese pedagogy from learners' points of view, the presenter, a learner of Japanese and a specialist in foreign language education, will introduce, analyze, and compare the traits of four Japanese language programs at different institutions across three countries based on her learning experiences in these programs, research in second language acquisition, and field work of teacher education. The goal of the presentation is to support the current practice in Japanese language classrooms as a learner by reviewing an array of pedagogical options and considering how each of them accommodates learning experiences known to teachers of Japanese as a foreign language.

Marc Yamada, Brigham Young University (mountainfield@gmail.com)

The Post-Aum Films of Kurosawa Kiyoshi

The films of Japanese director Kurosawa Kiyoshi in the late 1990s and early 2000s capture the malaise of the "lost decade" (*ushinawareta jû-nen*) of the 1990s, a period characterized by the end of an economic boom that propelled Japan through two decades of unprecedented prosperity. Facing the decline of high-growth, the country for the first time in two decades could no longer ignore the things that it had suppressed to realize progress: the failure of Japan's radical movements of the 1960s and early 1970s and their de-evolution into extremism. As the haze of prosperity dissipated in the early 1990s, Japan was again stunned by a violent uprising more than two decades after the collapse of the student movements—the Tokyo subway gassings in 1995, an event that many associated with the radicalism of the 1960s and 1970s. The attacks served as a reminder of the deep-seated social dissatisfactions that existed among the activist generation and the violence that results from extremism.

Utilizing trauma theory, this paper will examine the way Japan's radical past is re-experienced in Kurosawa's films in the years following the gassings. It will argue that *Charisma* (Karisuma, 1999), *Pulse* (Kairô, 2001), and other cinematic works, highlight the unresolved effects of radicalism and the way these effects complicate attempts to process the gas attacks and to understand the post-Aum period in relation to the radical era. In this way, Kurosawa films, this paper will suggest, reveal a crisis history in the post-Aum culture of the lost decade.

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