

**JAPAN STUDIES ASSOCIATION
TWENTY-SECOND ANNUAL CONFERENCE**

**7-9 JANUARY 2016
HONOLULU, HAWAII**



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Twenty-Second Annual Japan Studies Association Conference

Co-hosted by Kapi'olani Community College
University of Hawai'i System

Program

7-9 January 2016
The Hyatt Place Waikiki Beach Hotel
Honolulu, Hawai'i

Acknowledgements

Conference Program Committee

Maggie Ivanova, Flinders University
Andrea Stover, Belmont University

Local Arrangements

Joseph Overton, Kapi'olani Community College

Conference Co-Host

Kapi'olani Community College

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Andrea Stover, Belmont University
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Title: Robe, 'Retara Kapara Amip' LACMA M.71.87.1
Institution: Los Angeles County Museum of Art
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<p style="text-align: center;">Conference Presentations All meeting rooms are on the second floor</p>	
Thursday, 7 January 2016	
8:30-11:30am	<i>JSA Board Meeting</i> Room: Lokahi 2, 2 nd floor
3:00pm	<i>Preconference event: Doris Duke's Shangri La</i> For the first 15 conference participants to register Meet JSA President Joe Overton in hotel lobby 3:15pm sharp departure, for a 3:30pm tour of the collection
6:00-7:00pm	<i>Conference registration</i> Table outside Pua Melia Ballroom, 2 nd floor
6:30-7:30pm	<i>Conference meet and greet</i> Meet in conference hotel lobby for welcome drinks
	<i>Dinner on your own</i>
Friday, 8 January 2016	
8:15am-4:00pm	<i>Conference registration</i> Table outside Pua Melia Ballroom, 2 nd floor
8:45-9:00am	<i>Presidential address</i> Joseph Overton, JSA President Room: Pua Melia Ballroom, 2 nd floor
9:00-10:00am	<i>Keynote Address</i> Michael Broderick, Murdoch University (Australia) <i>Hibakusha Traces: Digital Remembrance amid the Traumas of Hiroshima and Nagasaki</i> Room: Pua Melia Ballroom, 2 nd floor Introduction: Maggie Ivanova, JSA Vice President
10:00-10:15am	<i>Coffee/tea break: Pua Melia Ballroom</i>

10:15-11:45am	<p>Panel 1. Critical Interventions and Resistance: On Modernity, Colonial Capitalism, and Proletarian Literature</p> <p>Room: Lokahi 1</p> <p>Chair: Paul Dunscomb, University of Alaska, Anchorage</p> <p>Ronald Loftus, Willamette University <i>Telling the Story of Taoka Reiun and the Turn Against the Modern</i></p> <p>Michael Hayata, University of Wisconsin-Madison – winner Paul Varley Award <i>Visions of Redemption: Time, History, and Resistance in Ainu Literature</i></p> <p>Quillon Arkenstone, University of Hawai'i, Manoa <i>Sowing the Seeds? The Journal Tane maku hito and the Emergence of Proletarian Literature</i></p>
10:15-11:45am	<p>Panel 2. Nuclear Legacies and Community Redevelopment: Japan in a Global Context</p> <p>Room: Lokahi 3</p> <p>Chair: Jennifer McDowell, University of Pittsburgh</p> <p>Yasuhito Abe, Doshisha University <i>Shaping Nuclear Power with Rhetoric: A Rhetorical Analysis of Yasuhiro Nakasone's Political Speech in 1955</i></p> <p>Anna Vainio, University of Sheffield, University of Tohoku <i>Socially Constructed Recovery: Community Development as a Route to Transformation and Sustainability</i></p> <p>Rachel DiNitto, University of Oregon <i>3.11 Fiction and the Global Nuclear Experience</i></p>
10:15-11:45am	<p>Panel 3. Film and Literature: Adaptations and Inter-Asian Comparative Approaches</p> <p>Room: Pua Melia Ballroom</p> <p>Chair and discussant: Maggie Ivanova, Flinders University</p> <p>Robert Feleppa and Vivien Minshull-Ford, Wichita State University <i>Hiroshima and the Heart/Mind of Sherlock Holmes</i></p> <p>Susan Meiki, Okayama University <i>A Comparison of Ibuse's Black Rain: Film, Novel, Facts, and Actual Places</i></p> <p>Lissa Schneider-Rebozo, University of Wisconsin, River Falls <i>Literary Adaptation and Cinematic Modernisms: Akutagawa, Kurosawa, Lu Xun, and Revolutionary-Era Chinese Cinema</i></p>
15-min lunch set-up; lunch in Pua Melia Ballroom	
12:00-1:15pm	<p>Lunch Plenary I</p> <p>Lonny Carlile, University of Hawai'i, Manoa <i>Mainstreaming Japan's Periphery: Hokkaido and Okinawa as Pedagogical Devices</i></p> <p>Room: Pua Melia Ballroom</p> <p>Introduction: Joseph Overton, JSA President</p>

1:15-1:30pm	<i>Coffee/tea break (incl. lunch take-down): Pua Melia Ballroom</i>
1:30-3:00pm	<p><i>Panel 4. (Trans)Cultural Diffusion: The Politics of Popular Culture and Cool Japan</i> Room: Lokahi 1 Chair: James Peoples, Ohio Wesleyan University</p> <p>Lisander Martinez, University of Tsukuba <i>Coolhunting Knowledge: An Understanding of the System of Diffusion of Cool Japan</i></p> <p>Xiaofei Tu, Appalachian State University <i>Pop Culture Fandom, Yasukuni, and the Sino-Japanese Relationship</i></p> <p>Tets Kimura, Flinders University – winner Paul Varley Award <i>Japan’s Renowned Corporate Creative Industries and Their Presence in Asia: A Case Study of Uniqlo and AKB48 as a Vehicle of Soft Power</i></p>
1:30-3:00pm	<p><i>Panel 5. Linking by Displacing: Zurashi in Nō, Rakugo and Contemporary Performance</i> Room: Lokahi 3 Chair: Barbara Mason, Oregon State University</p> <p>Nahoko Fukushima, Tokyo University of Agriculture <i>Dialogue beyond Time and Space: The Presence of Lady Rokujō and the Absence of Lady Aoi in the Nō play Lady Aoi (Aoi no ue)</i></p> <p>Maggie Ivanova, Flinders University <i>Nō Dramaturgy in Okada Toshiki’s Ground and Floor (2013)</i></p> <p>Patricia Welch, Hofstra University <i>Funny Business: Humor in the Rakugo Tale Funatoku</i></p>
1:30-3:00pm	<p><i>Panel 6. Pedagogy (I): Interdisciplinary Approaches to Japan Studies through Literature, Psychology, and Dance</i> Room: Pua Melia Ballroom Chair: Robert Feleppa, Wichita State University</p> <p>Mirari Elcoro, Armstrong State University <i>Murakami in the Neuroscience Classroom</i></p> <p>Seonagh Odhiombo Horne, California State University, Los Angeles <i>Choreography of Memory: Postwar Avant-Garde Japanese Dance in Intercultural Education</i></p> <p>Teresa Winterhalter, Armstrong State University <i>Beyond the Alibi of Chronology</i></p>
3:00-3:15pm	<i>Coffee/tea break: Pua Melia Ballroom</i>

3:15-4:45pm	<p><i>Panel 7. Japan's Creative Industries: On Film, Anime and Fandom</i> Room: Lokahi 1 Chair: Tets Kimura, Flinders University</p> <p>Renato Rivera Rusca, Meiji University <i>At the Heart of the 1977-85 'Anime Boom' Revolution</i> Tamah Nakamura, Chikushi Jogakuen University <i>Exploring Japanese Fandom</i> Marc Yamada, Brigham Young University <i>The Representation of the Family in the Films of the 'Lost Decades' of the 1990s and 2000s</i></p>
3:15-4:45pm	<p><i>Panel 8. Negotiating War Memories and Postwar Relationships</i> Room: Lokahi 3 Chair: Ronald Loftus, Willamette University</p> <p>Hanae Kramer, University of Hawai'i, Manoa <i>Dying for the Nation: Japan's Suicide Soldiers (1932)</i> Kenneth Rea, Louisiana Tech University <i>Remembering Oeyama: The Memories of LaMoyne Bleich, M.D.</i> Zhihai Xie, Kyoai Gakuen University <i>Barrier to Historical Reconciliation: The Gap between and Japan's and China's War Memories</i></p>
3:15-4:45pm	<p><i>Panel 9. Pedagogy (II): Japan Studies in the Intercultural Classroom: On Campus and Study Abroad</i> Room: Pua Melia Ballroom Chair: Dawn Gale, Johnson County Community College</p> <p>Andrea Stover, Belmont University <i>Teaching Japanese Essays in an English Writing Classroom</i> Michael Charlton, Missouri Western State University <i>Teaching Japan Through Visual Texts</i> Matthew Buzzell, Augusta University <i>Anime to Ozu: A Hidden Gateway to the Golden Age of Japanese Cinema</i></p>
5:45pm	<p>Meet in hotel lobby at 5:30pm for a 5:45pm sharp departure. <i>Conference dinner with entertainment at Kapi'olani Community College.</i></p> <p>See maps on p. 17 if not travelling with the group. Dinner starts at 6pm.</p>

Saturday, 9 January 2016	
8:30-10:00am	<p><i>Panel 10: Interrogating Gender in Modern and Contemporary Japan</i> Room: Lokahi 1 Chair: <i>Lissa Schneider-Rebozo, University of Wisconsin, River Falls</i></p> <p>Sayako Ono, Independent Scholar <i>Dance with Agency: Social Expectations, Social Constraints and Women Dancing for Themselves</i></p> <p>Wakako Suzuki, University of California, Los Angeles <i>Silenced Voice of the Modern Girl in Mizoguchi Kenji's The Water Magician</i></p> <p>Genaro Castro-Vázquez, Nanyang Technological University <i>Soft Masculinities and the "Herbivorous Man" (soshoku kei danshi) in Contemporary Japan</i></p>
8:30-10:00am	<p><i>Panel 11. Heritage and Migration in the Limelight</i> Room: Lokahi 3 Chair: <i>Stacia Bensyl, Missouri Western State University</i></p> <p>Teresa Rinaldi, National University, San Diego <i>Dirty Hearts: Japanese Resistance in Brazil</i></p> <p>Roxana Shintani, Waseda University <i>Heritage Language Maintenance among Peruvian Migrants in Japan</i></p> <p>Mariko Nihei, Dokkyo University <i>Japanese Immigrant Society in early 20th century Mexico: The Memoirs of Yoshihei Nakatani</i></p>
8:30-10:00am	<p><i>Panel 12. Pedagogy (III): Power to Change: Japan Studies in International Education, Media Ethics and Religious Studies</i> Room: Pua Melia Ballroom Chair: <i>Michael Charlton, Missouri Western State University</i></p> <p>Charles Sasaki, Windward Community College and Institute of International Education <i>Global Learning & Campus Internationalization: A Fulbright Scholar's Experience</i></p> <p>Rick Kenney, Augusta University <i>Applying Tetsuro Watsuji's Ideas in the Media Ethics Class</i></p> <p>Jeremy Rapport, The College of Wooster <i>Seicho-no-Ie: Teaching Japanese New Thought in a New Religions Class</i></p>
10:00-10:15am	<i>Coffee/tea break: Pua Melia Ballroom</i>

10:15-11:45am	<p>Panel 13. Japanese Aesthetics: Explorations in Art, Design and Literature Room: Lokahi 1 Chair: Nahoko Fukushima, Tokyo University of Agriculture</p> <p>Barbara Mason, Oregon State University <i>The Visual of Japanese Aesthetics from Wabi Sabi to Cute</i> Marjorie Rhine, University of Wisconsin, Whitewater <i>Holy Landscapes, Haunted Landscapes: The Kumano Mountains in Pilgrimage Traditions and the Fiction of Kenji Nakagami</i> Anri Yasuda, George Washington University <i>The Fashion Statements of Dazai Osamu</i></p>
10:15-11:45am	<p>Panel 14. Contemporary Concerns: On Crisis, Transformation and Security Room: Lokahi 3 Chair: James Peoples, Ohio Wesleyan University</p> <p>Emil Jafarzade, Waseda University <i>Japan's Unfulfilled Desire: Views by Japanese Officials Longing for a Permanent UN Security Council Seat</i> Yoichiro Sato, Ritsumeikan Asia Pacific University <i>A Crisis Hits the Home Water: Japan and Protecting the Pacific Bluefin Tuna</i> Paul Dunscomb, University of Alaska, Anchorage <i>The Internet and Japanese Baseball; Same Game, Different Medium</i></p>
10:15-11:45am	<p>Panel 15. Hiroshima, Nagasaki and Okinawa. Reflections on Three Iconic Sites with Implications for Future Developments Room: Pua Melia Ballroom Chair: Michael Stern, Community College of Philadelphia</p> <p>Gloria R. Montebruno Saller, University of La Verne <i>The Challenges to the Teaching of the Atomic Bombing of Hiroshima and Nagasaki in a College Setting. Creating Opportunities by Overcoming Cultural Roadblocks, Questioning Obsolete Historical Data, and Embracing New Voices from the International World Movement to Abolish Nuclear Weapons</i> Dawn Gale, Johnson County Community College <i>Continuing the Legacy of the Hiroshima Peace Culture Foundation: Using Comparative Philosophy to Teach and Promote Peace</i> Akiko Mori, Community College of Philadelphia <i>Okinawa: From Military Bases to Tourism</i></p>
15-min lunch set-up; lunch in Pua Melia Ballroom	

12:00-1:15pm	<p><i>Lunch Plenary II</i></p> <p>Chad Diehl, Loyola University, Maryland <i>Resurrecting Nagasaki: Reconstruction, History and Atomic Memory</i></p> <p>Room: Pua Melia Ballroom Introduction: Fay Beauchamp, JSA Vice President for Special Projects</p>
1:15-1:30	<i>Coffee/tea break (incl. lunch take-down): Pua Melia Ballroom</i>
1:30-2:30pm Note: 60-min panel	<p><i>Panel 16. Orthographic Departures: Spiritual and Secular Implications</i></p> <p>Room: Lokahi 1 Chair: John Paine, Belmont University</p> <p>Kyoungwon Oh, University of Hawai'i, Manoa <i>Ko-otsu Distinctions in the Bussokuseki ka</i> William Matsuda, Kyushu University <i>Sanskrit Calligraphy and Kūkai's Theories of Language and Statecraft</i></p>
1:30-2:30pm Note: 60-min Panel	<p><i>Panel 17. The Family in Focus: Social and Legal Practices</i></p> <p>Room: Lokahi 3 Chair: Genaro Castro-Vázquez, Nanyang Technological University</p> <p>Giancarla Unser-Schutz, Rissho University <i>Japanese Society in Transition: Observations from Recent Naming Practices</i> William Cleary, Hiroshima Shudo University <i>The Hague Convention and Parental Kidnapping: A Focus on Japan</i></p>
1:30-2:30pm Note: 60-min Panel	<p><i>Panel 18. New Publications in Japanese Studies: Authors Read and Discuss their Work</i></p> <p>Room: Pua Melia Ballroom Chair: Fay Beauchamp, Community College of Philadelphia</p> <p>Yoshiko Dykstra, University of Hawai'i, Manoa <i>A Skillful Means in the Ghost Story Collection, Otogiboko</i> Pamela Rotner Sakamoto, Punahou School, Honolulu <i>Midnight in Broad Daylight: A Japanese American Family Caught Between Two Worlds</i></p>
2:30-2:45pm	<i>Coffee/tea break: Pua Melia Ballroom</i>

2:45-4:15pm	<p><i>Panel 19. Cultural Verisimilitudes: Exploring Themes of Illusion in Japanese Culture</i> Room: Lokahi 1 Chair: Andrea Stover, Belmont University</p> <p>Jennifer McDowell, University of Pittsburgh <i>"Kokeshi": Illusions in a Name</i> Yuka Hasegawa, University of Hawai'i, Manoa <i>Puissance Behind Japan's Civil Society</i> Elaine Gerbert, University of Kansas <i>The Lure of the Seemingly Real and the Keyhole Effect</i></p>
2:45-4:15pm	<p><i>Panel 20. Engaging Japan: On History, Aesthetics and Poetry in the Intercultural Classroom</i> Room: Lokahi 3 Chair: Marjorie Rhine, University of Wisconsin, Whitewater</p> <p>Jennifer Welsh, Lindenwood University-Belleville <i>Japan Meets the West, the West Meets Japan: The Tenshō and Keichō Embassies in the Classroom</i> Paula Behrens, Community College of Philadelphia <i>Japanese Aesthetics: A Teaching Module</i> John Paine, Belmont University <i>Sublime Bashō</i></p>
2:45-4:15pm	<p><i>Panel 21: Critical Reflections from the 2015 Hiroshima-Nagasaki Workshop</i> Room: Pua Melia Ballroom Chair and discussant: Lonny Carlile, University of Hawai'i, Manoa</p> <p>Fay Beauchamp, Community College of Philadelphia <i>The Disappearing Acknowledgement of the Opposing Argument: The Dismantled Exhibit at the Hiroshima Peace Museum</i> Michael Stern, Community College of Philadelphia <i>The Hiroshima Peace Memorial: International Modernism and Japanese Tradition</i> Barbara Seater, Raritan Valley Community College <i>Racial Perceptions of the Japanese, Racial Perceptions by the Japanese: Meiji Restoration to World War II</i></p>
4:15-5:00pm	<p><i>Business Meeting and Closing Remarks</i> Room: Pua Melia Ballroom Chair: Joseph Overton, JSA President</p>
	<p><i>Dinner on your own</i></p>

Keynote Address

Michael Broderick

Associate Professor of Media Analysis, Murdoch University, Australia
Deputy Director of Australia's National Academy of Screen & Sound



Mick Broderick has investigated the ways the nuclear age has impacted representation in modern and contemporary culture, media, and history since the late 1980s, when his reference work *Nuclear Movies* (1988) appeared. His edited volume *Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film* (1996) was followed by two major collections on international trauma culture and collective suffering, co-edited with Antonio Traverso: *Trauma, Media, Art: New Perspectives* (2010) and *Interrogating Trauma: Collective Suffering in Global Art and Media* (2011).

In two of his most recent projects, Mick Broderick returns to documenting *hibakusha* experience and preserving living testimony in the contexts of the Allied Occupation of Hiroshima and Nagasaki and radiation-affected communities worldwide. In the “Global Hibakusha” project (2010-12, 2012-14), for example, Mick Broderick and long-term collaborator A/Prof. Robert Jacobs, Hiroshima Peace Institute, analyze the socio-cultural effects radiation exposure has on communities affected by nuclear warfare or testing, and by accidents at nuclear weapon production sites or at nuclear power plants.

Hibakusha Traces:

Digital Remembrance amid the Traumas of Hiroshima and Nagasaki

Abstract: Following the 70th anniversary commemorations of the atomic bombing of Hiroshima and Nagasaki, this talk will consider the challenges and opportunities of remembering, preserving and communicating those events to contemporary and future audiences. In particular, this talk addresses the possibilities of a third generation cohort of *hibakusha*, using ubiquitous digital devices (such as smart phones and tablets), to record family testimony and other modes of cultural expression relating to the nuclear attacks, and their ongoing legacy. With reference to the works of Lisa Yonemaya (*Hiroshima Traces*), Akira Lippert (*Atomic Light*), Maria Turmarkin (*Traumascapes*) and Margaret Duras/Alain Resnais (*Hiroshima mon Amour*) the talk outlines a range of recent applied research strategies and digital arts activities, including engagement with intergenerational communities of global *hibakusha*, and revealing the neglected histories of POWs and Occupation troops in Hiroshima and Nagasaki during and after the bombings.

Lunch Plenaries



Lonny Carlile

Director, Center for Japanese Studies
University of Hawai'i at Manoa

Mainstreaming Japan's Periphery: Hokkaido and Okinawa as Pedagogical Devices

Abstract: From the vantage point of most American educators Japan's northernmost "main" island of Hokkaido and its southernmost prefecture of Okinawa would appear to be exotic places whose history and contemporary status are of little relevance to their curricular concerns. However, when placed in the appropriate analytical frame Hokkaido and Okinawa constitute excellent case studies that illustrate a number of universal and fundamental features of the modern and post-modern world. Using experiences and insights gained from several years of teaching a course focused on these two areas the talk will discuss how universal themes relating to the nature of modern states and nations and the contemporary status and life situations of periphery, minority and indigenous populations can be brought to life through the experiences of the populations of these two areas of Japan.

Chad R. Deihl

Assistant Professor, History
Loyola University Maryland

***Resurrecting Nagasaki:
Reconstruction, History and Atomic Memory***



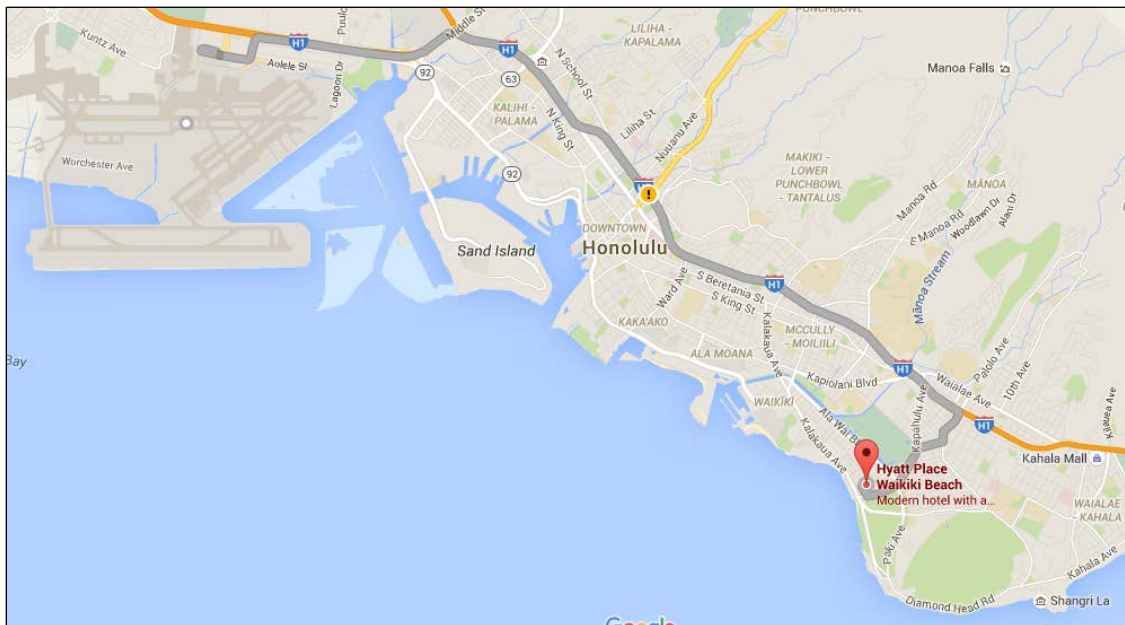
Abstract: In the first decades after the atomic bombings of 1945, the municipal governments of Hiroshima and Nagasaki took vastly different approaches to reconstruction and commemoration. By the late 1950s, Hiroshima was the center of the peace and anti-nuclear weapons movements, but Nagasaki, it seemed, failed to preserve its identity as an atomic-bombed city when it erased the last vestige of the bombing, the ruins of the Urakami Cathedral near ground zero. In April 1958, the mayor approved a bid from the Catholic community to remove the ruins of the cathedral, which had served as the center of commemoration in Nagasaki, and build a new one. This shocked city residents, especially those who had survived the bombing and who felt helpless in the face of the apathy of politicians to the traumatic memories of the city. Meanwhile, scholars from around the world looked to Hiroshima to learn about the atomic experience.

This paper focuses on the history of postwar reconstruction in Nagasaki to understand the origins of a popular memory of the bombings that has largely ignored the experience of that city. Hiroshima has stood as the representative of both bombings for seven decades, but looking exclusively at Hiroshima tells only half the story. Viewing the history of Nagasaki's reconstruction on its own terms challenges the dominance of "Hiroshima" in the history and memory of the bombings and their aftermath, while also illuminating the formation of historical memory more generally.

Maps

Arriving in Honolulu

The Hyatt Place Waikiki Beach Hotel – our conference hotel – is located in Waikiki, at 175 Paoakalani Avenue (phone: 1-808-922-3861). It is about 10 miles (16km) away from Honolulu International Airport and about 4 miles (6km) from Downtown Honolulu. You can reach the conference hotel by taxi, airport shuttle, public transportation (The Bus) or pre-arranged transportation.



Taxi: The non-rush hour taxi fare between the airport and Waikiki is about \$40-45. Cabs in Honolulu accept payments in cash and by credit card. Once you've collected your luggage, follow the signs for ground transportation and taxi; see also <http://hawaii.gov/hnl/ground-transportation/taxicabs>.

Star Taxi – a local's recommendation: Customers pay a flat fare of \$30 per trip between the airport and Waikiki (\$25 to UHM) with no luggage surcharge. This means that no matter if one or four people travel in a party to the same destination, the fare remains \$30. Cash payments only. To book a taxi, call 1-800-671-2999 (toll free) or 1-808-942-7827 (local). To see the lists of Waikiki hotels served and prices to other Oahu locations, go to <http://www.startaxihawaii.com/>

Roberts Hawaii Express Shuttle

Service between Honolulu International Airport and Waikiki. A representative will meet you at the gate, help you collect your luggage and then escort you to the shuttle van. Quick and friendly service. Round trip: \$30 per person, \$16 one-way; credit card payments in advance only. Advance reservation required (48 hours): book by phone +1-800-831-5541 (toll free) or +1-808-441-7800 (local) or online: English: <https://www.airportwaikikishuttle.com/>
Japanese: <http://www.airportwaikikishuttle.com/jp/>

SpeediShuttle

Service between Honolulu International Airport and various points on Oahu, including Waikiki and University of Hawai'i at Manoa campus. One-way ticket to Waikiki: \$15.48; return ticket: \$29.41. No advance reservation required for Waikiki but call SdeediShuttle to inquire about transfer to UH, Manoa. Check in with the shuttle attendant at an airport pick-up zone (outside baggage claims A, C, D and H). The airport's SpeediShuttle office is located near baggage claim F in international arrivals; there are also desks near baggage claims C and G. For more information contact SpeediShuttle by phone or e-mail at 1-877-242-5777 (toll free), 1-808-242-7777 (local) or reservations@speedishuttle.com.

For more information, please see <http://hawaii.gov/hnl/ground-transportation/speedishuttle>.

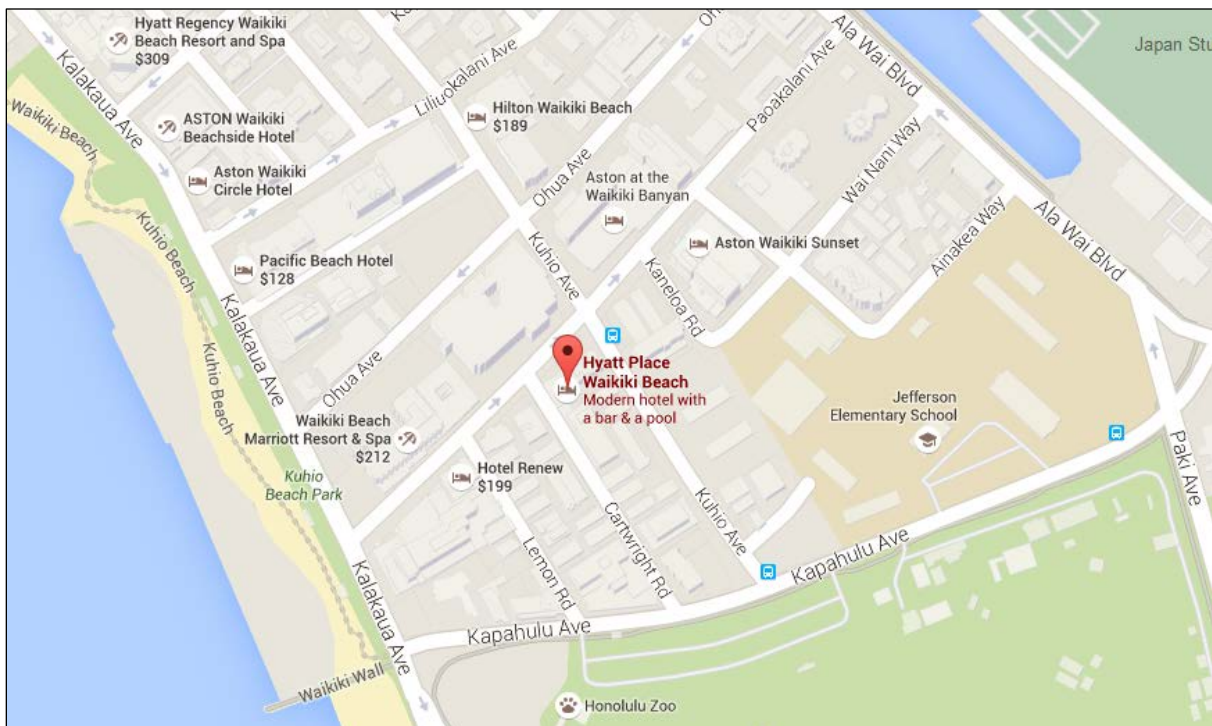
The Bus: Honolulu International Airport to Waikiki

There are strict baggage rules, so this is a convenient method of transportation only if you travel with a carry-on: no bag brought on board may be larger than 22" x 14" x 9" (56cm x 36cm x 23cm). Eastbound routes 19 and 20 connect the airport with Waikiki, via Downtown Honolulu. The bus fare for an adult is \$2.50; a visitor pass costs \$35 (four consecutive days, unlimited use: <http://www.thebus.org/fare/4DayPass.asp>). Buy a ticket from the bus driver as you get on board but make sure you have the exact change. For more information on bus routes, stops, and schedules, please go to <http://hawaii.gov/hnl/ground-transportation/the-bus> and <http://www.thebus.org/Route/Routes.asp>.

The Conference Hotel: The Hyatt Place Waikiki Beach Hotel

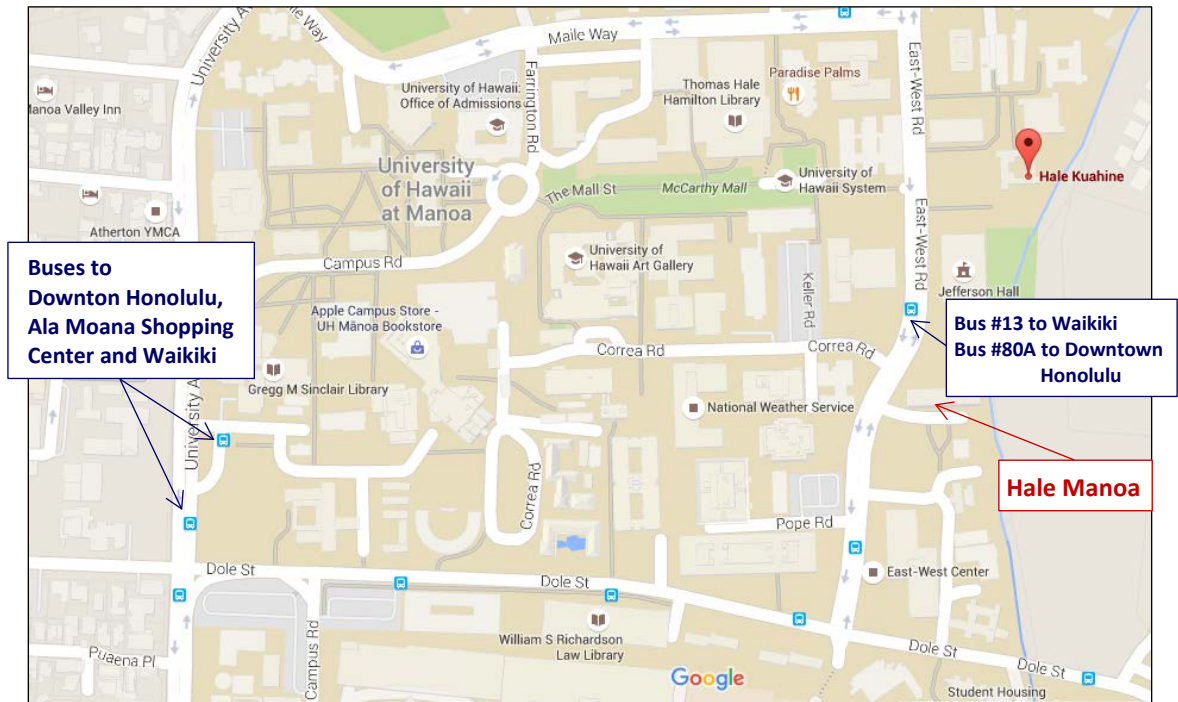
175 Paoakalani Avenue in Waikiki

Telephone: 1-808-922-3861



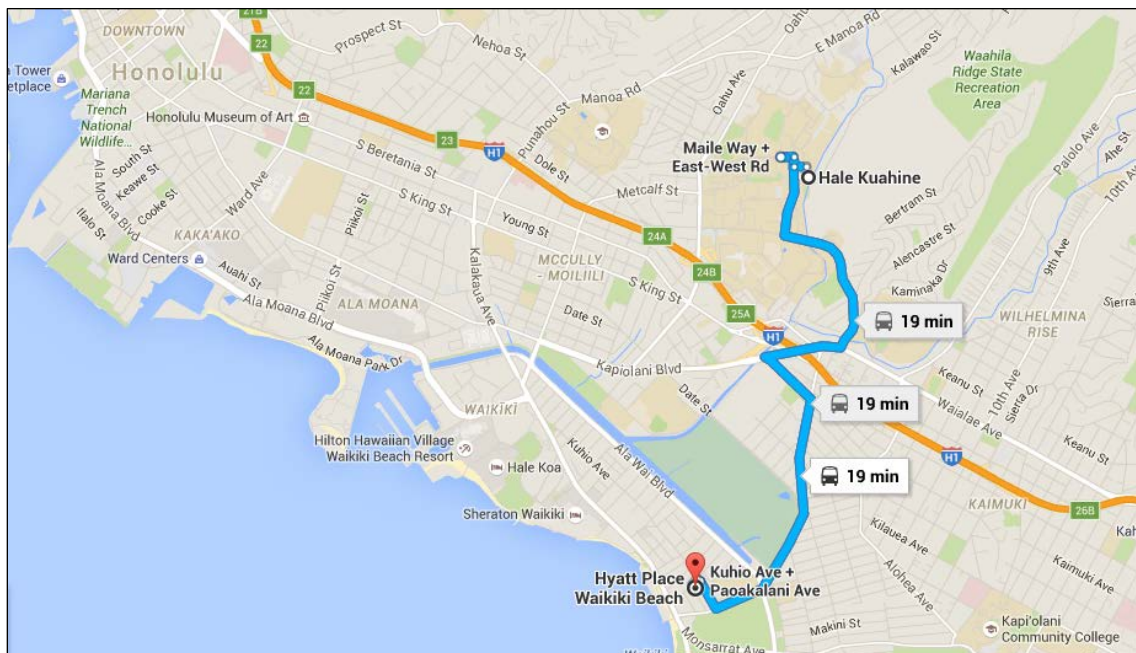
Hale Manoa and Hale Kuahine: University of Hawai'i at Manoa campus

East-West Center, Housing Office
1711 East-West Road, Honolulu, Hawai'i 96848-1711
Telephone: 1-808-944-7805



From Hale Moana and Hale Kuahine to Conference Hotel

The Bus – route 13 map and schedule: <http://www.thebus.org/Route/Routes.asp>



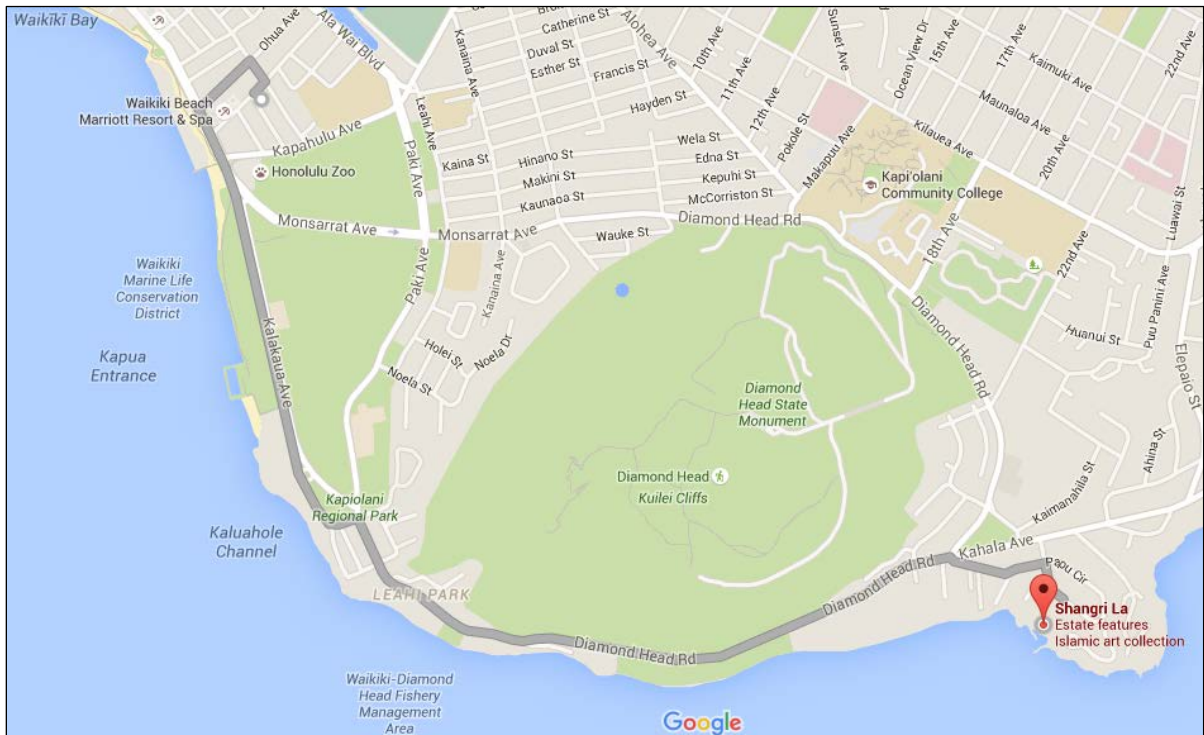
The Pre-Conference Event

Doris Duke's Shangri La, Center for Islamic Arts and Cultures

Shangri La was Doris Duke's Hawaiian home – an Islamic-style mansion, built in the mid-1930s – where she spent many of her winters. It is located in the upscale Black Point residential neighborhood, offering rather dramatic lookouts over both Diamond Head and the Pacific Ocean. Shangri La is managed by the Doris Duke Foundation for Islamic Art.

A famous collector, patron of the arts and philanthropist, Doris Duke spent nearly 60 years building her renowned collection of Islamic art, including interior furnishings and large-scale architectural features, many of which were commissioned by Duke herself and custom-made by artisans in Morocco and various Asian countries. Among the collection's highlights are magnificent examples of tilework, late-Ottoman Syrian art and architecture, Iranian artwork from 18-20th centuries, carpets and textiles. See also <http://shangrilahawaii.org/>.

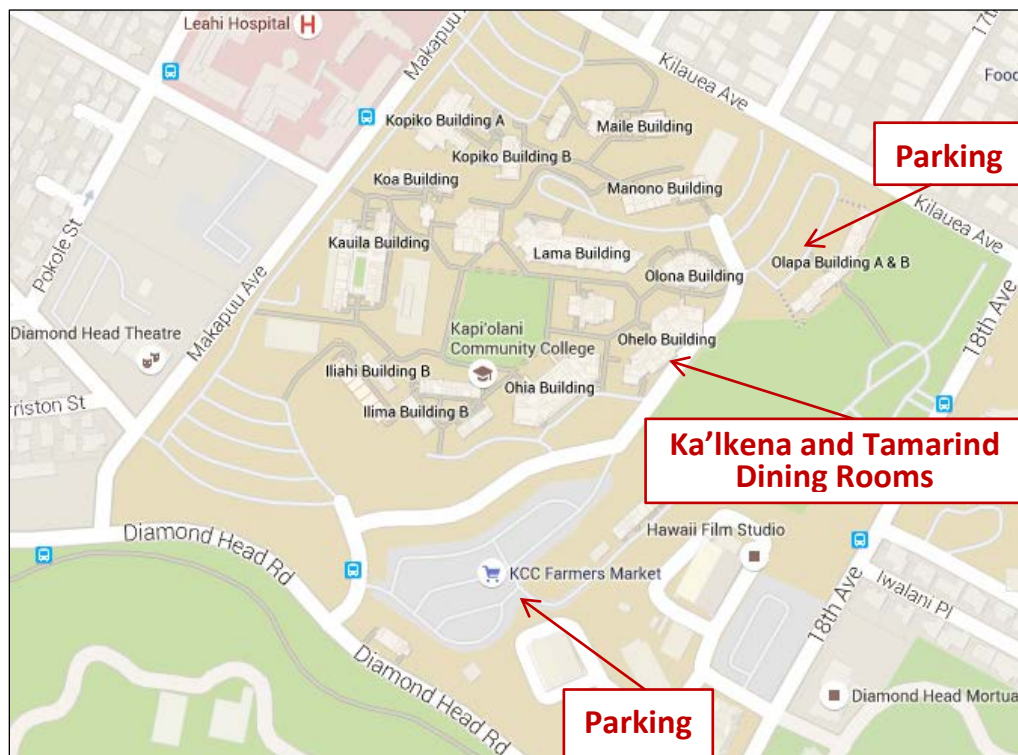
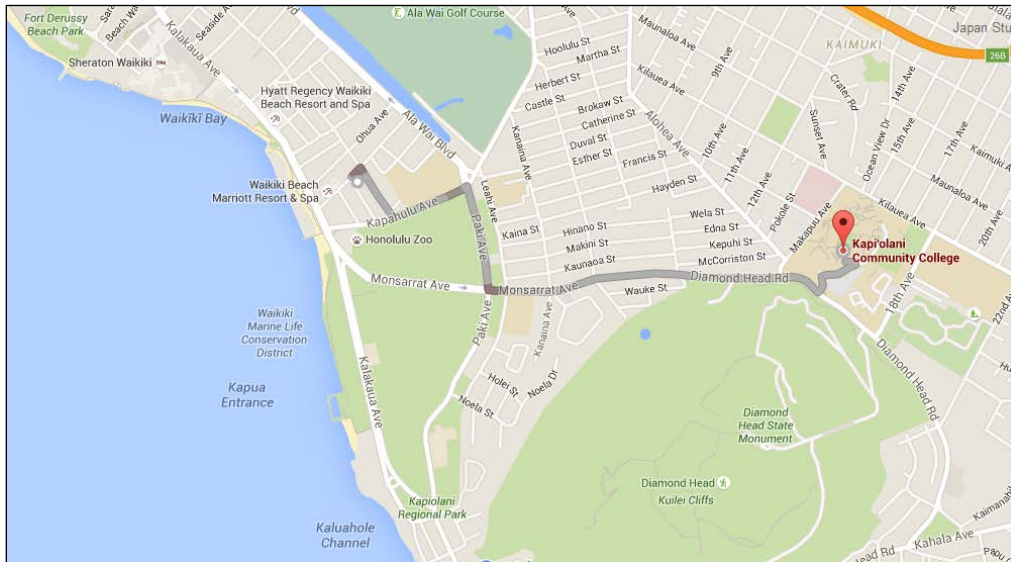
This pre-conference event is for the first fifteen JSA conference participants to register.



Conference Dinner: A Taste of Asia at Kapi'olani Community College

Ka'lkena and Tamarind Dining Rooms
Ohelo Building, 2nd floor, 6-8pm

Ka'lkena Laua'e is a fine-dining restaurant and the culinary laboratory of the Culinary Arts Program at Kapi'olani Community College. It is renowned for "blending the classical techniques with the global influences of [Hawai'i's] unique geographic location." In 2015, Chef Grant Sato won the Global Taste of Korea Competition, held in Seoul (<http://culinary.kapiolani.hawaii.edu/>).



Call for Participants

2016 JSA Freeman Foundation Summer Institute

May 23 - June 10, 2016

www.japanstudies.org

The Japan Studies Association, with a generous grant from the Freeman Foundation, will conduct a three-week intensive workshop on Japan for faculty and administrators from U.S. two- and four-year colleges and universities. The workshop is for individuals who have little or no prior academic background on Japan and who wish to begin incorporating Japan Studies into their courses. The program is open to faculty in the Humanities, Social Sciences, Business and Education. Administrators and librarians are also eligible to apply.

The workshop will cover a wide variety of topics relating to Japan, including history, politics, literature, business, and the arts. Its primary purpose is to introduce faculty, staff and administrators to all aspects of Japanese society, so that they can return to their institutions and begin incorporating Japan Studies into their teaching and research.

The workshop will be held at the University of Hawai'i, Manoa campus (UHM) in Honolulu, Hawai'i, and will have multiple instructors, primarily drawn from the University of Hawai'i's Center for Japanese Studies, but also noted scholars from other universities.

Participants will be expected to arrive at UHM on Sunday, May 22nd by 6pm for opening ceremonies. The obligatory closing banquet is on Friday, June 10th. One *must* check out of UHM housing on Saturday, June 11th, unless other arrangements have been made. Due to the intensive nature of the program, participants are not allowed to bring spouses, domestic partners or dependents.

There will be only 12 participants selected for the Freeman Fellowships. Each participant will receive up to \$500 to help cover roundtrip airfare to Hawai'i. Single rooms, some meals and a small stipend will be provided. Each college or university is required to pay a \$650 Program Fee for its participant. This fee must be paid by May 2nd, 2016.

Completed applications are due electronically by April 1st, 2016, on JSA's website (www.japanstudies.org). Successful applicants will be notified within a week.

If you have any questions, please contact:
Dr. Joseph L. Overton, JSA President
overton@hawaii.edu

Call for Papers

Japan Studies Association Journal

Volume 14 (2016)

www.japanstudies.org

JSAJ, a juried professional journal published annually, accepts **essays** on a wide variety of topics related to Japanese Studies across the disciplines, **Pedagogical Notes** and **Essays** which reflect on aspects of teaching Japanese material, and **book reviews** and **review essays** of relevant research for our membership and for all those engaged in infusing Japanese and Asian material into their curricula.

Volume 14 will be a **special number** devoted to any of the several forms of **cultural memory** (cosmopolitan, multidirectional, transcultural, travelling, transnational, etc.) related to Japan. We especially hope that participants in recent JSA workshops in Kyoto, Hiroshima, and Nagasaki will participate in this number. We invite submissions, inquiries, and proposals, both disciplinary and interdisciplinary, related to this topic.

General guidelines:

- up to 5,000 words, formatted in a style consistent with your discipline(s);
- use roman script as much as possible and severely limit graphic images, especially color images; submit in 12-point Times New Roman; use no headers; appropriate use of the macron (e.g., ō) is appreciated, as is following the Japanese custom of last name first name;
- try to include in your bibliography helpful sources for anyone teaching the material you discuss in your paper;
- include at the beginning of your paper an abstract of 250 or so words, single-spaced;
- **minimize** use of footnotes and endnotes;
- send your paper as a Word document attached to an email to: painestover@gmail.com;
- send in a second attachment a brief Contributor's Note in narrative form including your name, academic affiliation, relevant publications, areas of research, etc.;
- make sure you include in your email message a current and reliable email address, as well as your postal address;
- please use current MLA style, if at all possible.

Everyone is encouraged to have a colleague read/edit a final copy before submitting. If a contributor is concerned about her/his use of English, and/or is unaccustomed to appropriate academic style for North American journals, it is her/his responsibility to seek the assistance of a qualified editor in preparing her/his manuscript for submission. JSAJ receives submissions from around the world, and appreciates the understanding of authors of its need for some uniformity in editorial policy.

Deadline for all submissions in completed form is June 31, 2016. However, late submissions will be considered. Early submissions are very much encouraged! We also accept submissions on a rolling basis.

John H. E. Paine, Editor, *Japan Studies Association Journal*
Department of English, Department of Foreign Languages
Belmont University, 1900 Belmont Blvd., Nashville, TN 37212
Telephone: [615-794-2341](tel:615-794-2341) (home) and [615-460-6244](tel:615-460-6244) (office)
E-mail: painestover@gmail.com

Presentation Abstracts

Yasuhiro Abe, Doshisha University (yabe@mail.doshisha.ac.jp)

Shaping Nuclear Power with Rhetoric: A Rhetorical Analysis of Yasuhiro Nakasone's Political Speech in 1955

This study analyzes Yasuhiro Nakasone (1918-)’s political speech about the introduction of nuclear power onto Japanese soil from a rhetorical perspective. Much research indicates that Nakasone played a significant role in introducing nuclear technology to Japanese society in the 1950s. Despite its symbolic and political significance, however, Nakasone’s political speech and his rhetorical strategies in particular have received little scholarly attention. This study therefore attempts to fill critical gaps by examining Nakasone’s political speech about nuclear power in Japan in order to determine various rhetorical strategies he employed for his audience in the Diet.

This study starts by describing a historical backdrop for a rhetorical analysis of Nakasone’s political speech. Drawing on the conceptual framework of sociotechnical imaginaries, this study further investigates Nakasone’s rhetorical strategies by examining the Diet Record. Finally, this study briefly investigates how Japanese newspapers reported his speech for their audiences, indicating how postwar Japanese mass media viewed his rhetorical strategies. In doing so, this study seeks to contribute to developing scholarship on various factors responsible for the introduction and development of nuclear power in postwar Japan.

Quillon Arkenstone, University of Hawai’i, Manoa (quillon@hawaii.edu)

Sowing the Seeds? The Journal Tane maku hito and the Emergence of Proletarian Literature

The *Tane maku hito* (The Sower) was a left-wing journal that ran from 1921 to 1923, and is commonly credited with beginning the era of proletarian literature in Japanese literary history. It was founded in the city of Akita by Komaki Ōmi after his return from a ten year stay in France, and for the two years of its existence functioned as a conduit introducing to Japan a variety of European political and cultural movements such as the French Clarté movement, the proletarian culture (Proletkult) movement, and the Third International. However, while considered a political and ideological precursor to proletarian literature, a comparison of the intellectual foundations of the journal and the later proletarian movement in Japan reveals the existence of a fundamental disconnect, one showing that, if anything, the journal’s ideological concerns were not in fact carried forward by proletarian literature in general. This break is especially apparent in the transition between the *Tane maku hito* and its ostensible successor, the 1924 journal *Bungei sensen* (Literary Front), whose drive toward ideological Marxist purity, while laying the groundwork for proletarian literature proper, took a significant step back from the program earlier advocated by the *Tane maku hito*. My presentation will discuss this disconnect in the larger historical context of the domestic assault on the left by the Japanese government in 1923 and the global establishment of Marxism-Leninism as a doctrine in 1924, and will conclude with a call for a reassessment of the journal’s traditional place in literary history.

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

The Disappearing Acknowledgement of the Opposing Argument: The Dismantled Exhibit at the Hiroshima Peace Museum

Until 2015, the Peace Museum in Hiroshima has consisted of two parts: First visitors entered a section featuring large placards describing Japan’s actions leading up to the U.S. atomic bombings. Then we walked into a second building where photographs and artefacts personalized those who were burnt and killed and the living, suffering hibakusha. The two exhibits together acted as an essay might: first one recognized the opposing argument that Japan was an aggressive force in the war, and then moved beyond this rationalization of dropping the atomic bombs to a core feeling that this act, among world atrocities, must never happen again.

At the time of the JSA 2015 Workshop in Hiroshima, the first part of the exhibit was closed. We heard the Director of the Hiroshima Peace Museum discuss current plans to make quite large changes. He stated that it was felt that the first exhibit was driven by those outside Japan and instead would move directly to the experience of the hibakusha.

It happened that in 2014 visit to the museum I took 14 photos of the placards in the first rooms. These were labelled: "Reasons Why U.S. Dropped the Bomb," the "Nanking Massacre," "The Manchurian Incident 1931," "Pearl Harbor," etc. This JSA presentation will share those placards via PowerPoint. My paper will draw upon a study of Japan's aggression in a Title VI Summer Seminar held at Community College of Philadelphia in May 2015, and will analyze reasons why faculty, even those of us certain that the atomic bomb was an unmitigated horror, need to address Japanese aggression. But my paper will also address recent increased nationalism in Japan and a changing philosophy that seems to be driving the government-backed Hiroshima Peace Culture Foundation and the Hiroshima Peace Institute.

My concern is not about recognition of Japanese aggression per se, but that its disappearance from the Japanese presentation of the atomic bombing undercuts recognition of *American* aggression and continuing use of bombings of civilian populations around the world.

Paula Behrens, Community College of Philadelphia (pbehrens@ccp.edu)

Japanese Aesthetics: A Teaching Module

I will present the teaching module I developed in 2015 through a grant from the Department of Education Title XI grant (run by Fay Beauchamp). The module utilizes An Account of my Hut by Chōmei to teaching Japanese aesthetics to architectural design students. They proceed to draw the hut and design their own hut. The module includes readings, discussions, a digital comparison of Western and Japanese design principles, a field trip to view a Japanese tea house, and the drawing and design. The interdisciplinary approach combines many modes of teaching and learning. While organized for an architectural design studio, components could be used in literature, humanities or art history courses.

Matthew Buzzell, Augusta University (mbuzzell1@gru.edu)

Anime to Ozu: A Hidden Gateway to the Golden Age of Japanese Cinema

In 2014, I was asked to co-lead students on a Study Abroad trip to Japan. As a filmmaker and film professor who had been to Japan, I created a hybrid course to be taught in distinct halves. One would be preparatory and stateside. The other half would be immersive and in Japan. I propose to share with the Japan Studies Association my innovative approach to leading students abroad to explore the spirit of The Golden Age of Japanese Cinema.

I imagined a course that would explore various genres of The Golden Age of Japanese Cinema. But how might I structure this course? How might I make it attractive? Knowing undergrads' resistance to black-and-white film, I decided to first embrace their primary Japanese reference point: anime. I would build a bridge connecting anime to The Golden Age. By launching the course with Satoshi Kon's *Millennium Actress*, a 2002 anime featuring a fantastical journey through the genre-laden history of Japanese cinema, I knew that I could then guide students through Ozu's family dramas, Kurosawa's existential chanbara, and Toho's post-nuclear nightmares. Furthermore, I would call upon Japanese filmmakers and scholars whom I had befriended. We would visit the prerequisite cultural highlights of Japan but also delve into its cinema treasures. We would visit The National Film Center and Kurosawa's creative hideaway. We would interface with Kurosawa's biographer over a Kurosawa-approved breakfast served by Kurosawa's favorite innkeepers. We would meet with one of Kurosawa's assistant directors. We would gain rarefied entrance to Toho Studios. And yes, we would visit meccas of anime and manga.

My presentation will outline how I designed my course, how I overcame logistical challenges, and how I provided a most unique learning experience.

Genaro Castro-Vázquez, Nanyang Technological University (genarocastro-vazquez@ntu.edu.sg)

Soft Masculinities and the 'Herbivorous Man' (soshoku kei danshi) in Contemporary Japan

This paper is part of a larger research project on obesity and overweight among Japanese men in contemporary Japan. The emphasis is placed on the relationship between the image of the so-called 'herbivorous man' and food consumption. The image of the herbivorous man has been circulating since 2010 and finds its place within the Japanese media productions concerning soft- or 'abject' masculinities such as 'Mr. foot' (*ajji kun*) – created around 1990, 'the narcissistic man' (*bonbi kun*) – produced around 1995, 'the feminine man' (*femi otoko kun*) – created around 2000 – and 'the Akihabara style nerd' (*akiba*

kei) – produced around 2005. All these creations have four characteristics in common. They tend to be locally produced and consumed, have an ephemeral existence, oppose the archetypal white-collar worker (*sararīman*) and lack sociological- and/or anthropological-research grounding. Nonetheless, the herbivorous man has been locally created but internationally disseminated and linked to the ‘gender panic in twentieth-century Japan’ (Kinsella, 2012). Furthermore, the notion includes an element related to food consumption: an herbivorous man is supposedly concerned about health and thus prefers to eat vegetables. This is particularly relevant to understanding the official acknowledgment of the ‘masculinization’ of obesity in Japan: aged between 40 and 74, one out of two men suffer from the ‘metabolic syndrome’ (Visceral Fat Syndrome) (Ministry of Health Labour and Welfare 2011). The image of the herbivorous man thus implies that ‘real’ men might be overweight and/or obese. Against this background, this paper aims to answer the following questions: What is the social significance of the invention of soft-masculinities through the mass media? What is the relevance of approaching obesity and overweight related issues from the mass media portrays of masculinity? What are the implications of the apparent masculinization of body weight control in contemporary Japan?

Michael Charlton, Missouri Western State University (mcharlton@missouriwestern.edu)

Teaching Japan Through Visual Texts

I am proposing an individual presentation, though it could also easily be incorporated into a panel on pedagogy, writing pedagogy, graphic texts/manga, or approaching Japan studies in general education courses. I was a participant in the 2015 Freeman Foundation Institute at the University of Hawaii.

This presentation focuses on my use of comic books, graphic novels, and manga both from and related to Japan in a freshman composition classroom. Much of my pedagogical research has focused on the use of texts like this in the first-year writing sequence at the university level. This has included using a graphic history of the first atomic bomb, a comic book retelling of the 47 ronin, and manga (most recently *Attack on Titan*) in courses on research, argumentation, rhetoric, and writing. My participation in the Freeman Foundation Institute was largely focused on giving myself a more rounded understanding of Japanese culture and society in order to provide a more sophisticated perspective for these assignments.

Students are often attracted to texts from “Cool Japan” but struggle with integrating more culturally and historically rich texts from Japan or placing these “Cool Japan” texts into a wider social context. They also have difficulty overcoming preconceptions about Japan. This presentation both seeks to explore my own experience but also to raise larger questions about integrating Japan studies not only into the composition and rhetoric classroom but into the wider context of general education courses. How can the study of Japan contribute to writing studies? What problems and concerns should instructors anticipate in educating students about Japan and dealing with their preexisting opinions? What role can Japan play across entry-level courses?

William Cleary, Hiroshima Shudo University (wbciwate@yahoo.co.jp)

The Hague Convention and Parental Kidnapping: A Focus on Japan

International marriages have been on the rise in Japan for the last 30 years, but sadly more than a third of them end up in divorce. Children born from these unions are not uncommonly faced with many hardships when the marriage fails. Due to the large number of cases of parental child abduction, the governments of both the US and Japan have been struggling with ways to help the left-behind parents, and preserve the rights of the children.

The problem is not only the legal mechanisms that have been put into place to address the issues, but the cultural and traditional components of the family unit need to be understood and appreciated before a satisfactory resolution can ever be achieved. For example, Japan does not recognize the concept of joint custody. It is both cultural and traditional in Japan that a clean cut be made at the time of the divorce, and the child or children are cared for by only one parent thereafter. A famous example of this is the story of former Prime Minister Junichiro Koizumi. At the time of his divorce he had two sons, with a third one still in the mother’s womb. The divorce settlement granted him the rights to the first two sons, and the third son was granted to the mother. When the third son became older and wanted to see his father and make contact with him, Koizumi refused.

This presentation will examine the issues related to parental kidnapping, the Hague Convention, and offer some creative ideas to help address the human and legal problems related thereto.

Rachel DiNitto, University of Oregon (rdinitto@uoregon.edu)

3.11 Fiction and the Global Nuclear Experience

Fiction writer Kurokawa Sō's *Things that Happened in This World* (Itsuka, kono sekai de okotte ita koto, 2012), is an engaging collection of short stories that brings post-3.11 Japan into contact with nuclear and environmental disasters across the globe. My presentation seeks to connect with the Global Hibakusha Project by looking at Kurokawa's work as a literary example of this global narrative of nuclear victimization. Kurokawa's Japanese protagonists are linked with residents and victims of the Hanford Nuclear Reservation in Washington State and the Chernobyl accident in Belarus, as well as those living with the legacy of depleted uranium bombs dropped by NATO in Sarajevo. The presentation considers not only the global nature of Kurokawa's work, but the efficacy of disaster literature that seeks to move beyond national bounds.

Kurokawa combines fictional narratives about nuclear victims with mini-lectures on the dangers of the nuclear. His didactic fiction responds to both the need to imagine and process the disaster, and the urge to educate. There has been resistance to the mixed documentary/fiction style of some post-311 films, and this presentation examines this combination in a literary context. Kurokawa's work acknowledges the common experience of nuclear victims worldwide, but raises questions this presentation will address: What does it mean to rewrite 3.11 in this way? How does it change the way we understand or respond to 3.11? What's at stake in denationalizing the disaster? How does a global approach impact questions of responsibility and agency?

Paul Dunscomb, University of Alaska, Anchorage (pedunscomb@uaa.alaska.edu)

The Internet and Japanese Baseball: Same Game, Different Medium

Although it came as something of a footnote to the crisis in Japanese Professional Baseball of 2004 the November sale of the Fukuoka Daiei Hawks to SoftBank was perhaps one of the most significant developments. Combined with the granting of rights to a new Sendai based franchise to Rakuten, after a spirited competition with LiveDoor, it marked the emergence of a new generation of internet moguls as a significant player in the Japanese economy. Indeed, if one wonders what might have been found in Japan during the period of the Lost Decade, the internet and mobile was unquestionably a bright spot. The trend continued with the sale of the Yokohama Baystars to the mobile app producer DeNA. Yet while these new team owners may represent the cutting edge of technology in Japan, what they value in a professional baseball franchise is little different from the what the founding members of the NPB have sought, content provision. Whether it was newspapers, private railways, or internet streaming a professional baseball team is valued by its corporate ownership for the advertising it provides the parent company as well as the destination or point of interest to get team fans to use the corporate parent's service. This helps explain the weak horizontal structure of Japanese Professional Baseball and its vulnerability in 2004, and indeed, today.

Yoshiko Dykstra, University of Hawai'i, Manoa (yoshikodyk@gmail.com)

A Skillful Means in a ghost story collection, Otogiboko

I would like to introduce the *Otogibōko*, a collection of the ghost stories of the 17th century of Japan which is now translated into English, recently published by the Kanji Press Inc. and is distributed by the University of Hawaii Press. The author, Asai Ryōi, being a Buddhist priest, was a contemporary popular writer. What is the true purpose of the author by collecting these super natural stories? He used these tales for the *hōben*, skillful means, to help the mass to become enlightened. His idea of the *Shujōzaido*, helping others to cross over the river (of this futile secular life) to the other side of the river, the paradise of *Amida Buddha* was obvious in the life of the protagonist in the Peony Lantern, a most famous ghost tale of Japan. The timeless theme of a man's fatal attraction to an enchanting female warns the reader about the menacing power of human longing and love, especially when it is bound up with carnal desire.

Mirari Elcoro, Armstrong State University (mirari.elcoro@armstrong.edu)

Murakami in the Neuroscience Classroom

Many connections have been made between literature, neurology, and neuroscience, focusing on neurological and psychiatric disorders. In creating these links, Haruki Murakami's work has been seldom considered. The content, function, and significance of dreams are constantly present in Murakami's characters. The still elusive and fascinating topic of dreams is also explored by few neuroscientists today. As an educator in the fields of psychology and neuroscience, I encounter steady student interest in dreams, and also in other altered states of consciousness such as near-death experiences and effects of pharmacological agents. Inspired by connections between literature and neuroscience drawn by author Siri Hustvedt, I propose using Murakami's characters/stories to: (1) link literature and neuroscience contents, (2) draw parallels between these disciplines, and (3) further examine the definition of the term consciousness. Ultimately I aim at engaging students in a creative way to the study of neuroscience and its compatibilities with literature.

Robert Feleppa and Vivien Minshull-Ford, Wichita State University (rxfeleppa@gmail.com)

Hiroshima and the Heart/Mind of Sherlock Holmes

Recent additions to the ever-growing art and literature of Holmesiana – a film entitled “Mr Holmes” (2015) and the book on which the film is based, *A Slight Trick of the Mind* (2005) – bring out surprising commonalities with films and books more directly concerned with the atomic bombings of Japan. This paper draws on implicit and explicit commentaries in these works, and in the book and film *Black Rain*, on death, spirituality, aging, and deep questions about our endless pursuit of scientific understanding and technological prowess. A central question – “did the crowning achievements of science lead us to this?” – lies at the center of these works and the historical events which inspire them. The recent film and novel, about a 93-year-old, retired Sherlock Holmes struggling with aging, dementia, and unsettling memories – which combine to comprise a case of all cases for Holmes – center in provocative and profound ways on his visiting Japan (and particularly Hiroshima) at the behest of Japanese aficionados just after the end of WWII. (The historical fiction here is that Holmes is a real person whose exploits have been made world-famous in the writings of his colleague Dr. Watson.) Holmes, known for his impeccable deductive skills and deep respect for science becomes a centerpiece for exploring the darker side of our passions for rational and scientific illumination. I develop a Buddhist commentary on the various connections between heedless scientific and technological pursuit on the one hand, and human suffering on the other – themes signaled in *Black Rain* and more fully developed in these Holmes fictions.

Nahoko Fukushima, Tokyo University of Agriculture (n1fukush@nodai.ac.jp)

Dialogue beyond Time and Space: The Presence of Lady Rokujō and the Absence of Lady Aoi in the Nō play Lady Aoi (Aoi no ue)

The Nō play *Aoi no ue* (Lady Aoi), based on the “Aoi” chapter of *The Tale of Genji*, is still frequently performed in theaters, though it is probably one of the most challenging pieces for the performers. This piece actually provides us with a clear view of one mechanic aspect of yūgen beauty, an idiosyncratic Japanese aesthetic category, as the outcome of an integration between reality and the other world(s). Though the title clearly indicates a focus on Lady Aoi, she is physically absent from the stage; at the same time, the presence of the ghost of Lady Rokujō on stage is supposed not to be seen by the ordinary people. In this presentation, I would like to show the way the amalgamation of these different sets of time and space generates a peculiar dimension of beauty, and suggest that the ancient belief of kotodama (word spirit) reinforces the language to transcend and interweave time and space.

Dawn Gale, Johnson County Community College (dgale@jccc.edu)

Continuing the Legacy of the Hiroshima Peace Culture Foundation: Using Comparative Philosophy to Teach and Promote Peace

During this summer's Remembering Hiroshima and Nagasaki 1945-2015 faculty development workshop, Ambassador Komizo introduced participants to the mission of the Hiroshima Peace Culture Foundation: to preserve and disseminate the message that we must learn from history and work toward a world free of

nuclear weapons. Ambassador Komizo challenged us to work together creatively to change the future of security toward a framework based on a global community and the value of humanity. This paper will examine and advocate the use of comparative philosophy as one basis for teaching about and promoting peace around the world working toward the type of global security framework Ambassador Komizo envisions. Western philosophy has a long and rich tradition of ethical and political theories that consider how we understand and apply moral concepts especially in times of conflict. However, the essentialism, radical individualism, and abstraction underlying the major approaches to Western moral and political philosophy ignore significant elements of the human experience and limit the value of such theories when dealing with the practical realities of an imperfect world. Introducing students to global philosophical perspectives such as Buddhism and Confucianism expands their horizons by presenting alternative worldviews with different assumptions about the nature of self and what it means to be human. This in turn leads to the development of another set of moral values emphasizing relationality, connectedness, and diversity rather than difference. These values in turn provide a rich resource for the promotion of peace, peacebuilding, and a sustainable global security framework.

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

The Lure of the Seemingly Real and the Keyhole Effect

This paper revisits the age-old philosophical problem of 'reality' from the perspective of language and literary play in Japan. It considers the ways in which the preoccupation with this issue is reflected linguistically in the Japanese language, and then explores some of the ways in which this issue has been treated in literature, particularly in the modern era when the proliferation of vision technologies such as slide projectors, cameras, panoramas, films, plate-glass show windows (to name but a few) introduced new dimensions to the age old fascination with the tension between the seemingly and the tangibly 'real.' It considers, among other things, the way in which this tension led some writers to play with the phenomenological effects of peeping through keyholes.

Yuka Hasegawa, University of Hawai'i, Manoa (yukahase@hawaii.edu)

Puissance Behind Japan's Civil Society

This paper will examine public events organized by civic groups in Japan that appear to, but do not represent a civil society in the public sphere. It is based on interviews with the organizers and participant-observation at their public events that include a music festival, a marketplace, and a theatrical play. By analyzing narratives used to articulate the meaning of these events, this paper will study how these events that appear to represent a civil society are instead discussed in terms of the organizers' acts of puissance which overcame their antagonisms by organizing these events.

Michael Hayata, University of Wisconsin-Madison (michael.hayata@gmail.com)

Visions of Redemption: Time, History, and Resistance in Ainu Literature

This paper examines everyday practices of resistance within the Ainu community during the early twentieth-century, focusing on the deployment of the yukar (sacred chants) by Ainu women to interrogate Japanese colonial-capitalism and reassert cultural autonomy within the contested and uneven landscape of Hokkaido. In doing so, it particularly focuses on the cultural politics of Chiri Yukie, the first Ainu to translate and publish an anthology of such oral stories. As a distillation of deep knowledge that pre-existed Japanese intervention, the yukar provided Ainu women and their children with an alternative ecological worldview in which to organize their relations with one another and with the natural environment. Consequently, it is within this hidden archive that they not only preserved local practices and thought, but also registered personal experiences of displacement concealed by dominant narratives of state development. By revealing the historical specificity of Hokkaido's transformation, though, the yukar ultimately allowed Chiri to ground such phenomenon within modernity, creating the potential to generate new political forms and critiques that could reclaim the Ainu spiritual landscape from colonial-capitalist appropriation. In this way, oral stories provided Ainu women with the means to conceptualize the possibility of a utopian spatio-temporal imaginary – an Ainu homeland with an emancipatory future – and to articulate their demands and enact their contestations against socio-economic inequalities. This

eventually afforded future generations with the grounds for indigenous social action by outlining a new way of belonging within modern Japan.

Seonagh Odhiambo Horne, California State University, Los Angeles (seonagh@gmail.com)

Choreography of Memory: Post War Avant Garde Japanese Dance as Intercultural Education

This presentation focuses on an advanced choreography class, which contrasts post-war avant-garde Japanese and American dances. The presentation theorizes that when historical topics are interpreted through dance students may embody knowledge that is meaningful to the promotion of intercultural understanding. A question about the limitations of some predominant methodologies in intercultural communication guides a review of somatic pedagogical theories. Lesson plans acknowledge and compare distinct dance works that are expressions about death or transformation created after World War II. The pieces draw aesthetic references from either Japan or North America, and are grounded in human experiences, losses, and historical events. Dancers' choreography study of works within the aesthetic of butoh is presented in the context of remembering Hiroshima and Nagasaki. Students from multiple cultural backgrounds then interpret their own understanding of this history through movement and music choices to create original dance works, and use a method of developing "movement pictures" from memories, as well as other techniques Augusto Boal developed to create "theatre of the oppressed."

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

Nō Dramaturgy in Okada Toshiki's Ground and Floor (2013)

Written and directed by Okada Toshiki, *Ground and Floor* (2013) premiered at Kunstenfestivaldesarts in Brussels; it was devised by Okada's company chelfitsch specifically at the festival's invitation. Discussing the artistic inspiration driving the piece, Okada states that his creative team, including the musicians of Sangatsu, wanted to create "as astonishing as possible" a relationship between live acting and live music on stage, which allows both the dialogue and the actors' bodies "to co-exist on the same plane as the music." His approach draws on Nō space-time dramaturgy, a creative choice which finds further justification in some of the play's key themes: as a response to the Fukushima nuclear disaster, the play explores issues of social visibility-invisibility and movement-stasis, and a chilling dialogue between the living, the dead and the unborn. In this presentation I will focus primarily on the character of Haruka, who, haunted by the ghost of her mother-in-law, seeks release from her responsibility for the dead in order to preserve her unborn child.

Emil Jafarzade, Waseda University (emil.jafarzade@fuji.waseda.jp)

Japan's Unfulfilled Desire: Views by Japanese Officials Longing for a Permanent UN Security Council Seat

The attack on Iraq by the United States and Great Britain taken place in 2003 had raised the issue of reforming the Security Council once more due to its inability to prevent outbreak of the war. In 2004 the General Assembly of the United Nations started with severe criticism to the address of the US that had decided to resort to the use of force against Iraq. The entire fierce stance was turned to the president of the US, George W. Bush who had been an author of the UN function paralysis. Evolving the idea directed to the realization of the drastic reform of the Security Council, the Secretary General Annan was leading an anti-American campaign. Japan, combining its strength with other three states, Brazil, Germany and India, seeking to be granted with the permanent UNSC seats formed a coalition known as the "Group of Four" (Watanabe Hirotaka, 2005: 30) and expressed its support for Model A, one of the alternatives for the Security Council reform proposed by the report of Secretary General Kofi Annan's High Level Panel on Threats, Challenges and Change. When Annan met Foreign Minister Nobutaka Machimura in Egypt's Sharm el Sheikh, he jokingly asked "whether the so-called G4 nations' campaign for a UN Security Council reform stands for the 'Gang of Four'." "No, it's the 'Gentlemen's Four'," Machimura replied. A senior Vice Foreign Minister Shuzen Tanigawa acknowledged by stating: "G-4 encounters great opposition, and perspectives for realization of its resolution are obscure" thus foreseeing the failure of G-4 resolution that occurred because of the US-Chinese opposition, the rejection of the African Union to cosponsor in 2005 which was also described by former Japan's UN ambassador, Kenzo Oshima as the lessons for Japan to draw in the future.

The current paper will be describing the emergence of G4 proposal calling for UN Security Council reform in 2005 and its three-fold problems such as Africa's indecision, American favoritism and Chinese resistance based on the contributions of Ambassador Haraguchi, Ambassador Kitaoka and Ambassador Oshima.

Rick Kenney, Augusta University (rkenney@gru.edu)

Applying Tetsuro Watsuji's Ideas in the Media Ethics Class

In their 2009 anthology, Christians and Merrill, founders of the media ethics field, illuminated perspectives from more than "two dozen moral mentors" (p. 1), including Aristotle, Mill, Kant, and Rawls. Most textbooks rely primarily upon those same four classical Western theories as foundations for principles that should guide media practitioners and other professional communicators (see Day, 2005; Patterson & Wilkins, 2013; Peck & Reel, 2013; Land, Fuse & Hornaday, 2014). For the past decade, I have been infusing a "fifth" moral philosophy into my teaching: communitarianism (Christians et al, 1993). My study of Japanese culture and philosophy has uncovered a connection to volumes on ethics written almost eighty years ago by Tetsuro Watsuji (1889-1960), who has been largely ignored by communication scholars in the West. Watsuji (1937/1996) had formulated notions of trust, mutuality, and privacy/publicity, which he predicated on an ontology of community and relationalism over the atomistic/egoistic individualism. Watsuji asserted that "Japanese culture can be understood within the relational character of human existence in the sense of sincerity and trust" (Nagami, 1981, p. 283). Having published both a scholarly book chapter and a textbook chapter about the relevance of Watsuji's ideas in the teaching of media ethics today, I propose to share with colleagues at the JSA conference: (a) how to connect Watsuji to Western communitarianism; (b) how to apply Watsuji's notions of ethics to a case study; and (c) some lesson plans pertaining to Watsuji's notions appropriate for use in the ethics class.

Tets Kimura, Flinders University (tets.kimura@flinders.edu.au)

Japan's Renowned Corporate Creative Industries and Their Presence in Asia: A Case Study of Uniqlo and AKB48 as a Vehicle of Soft Power

Creative products from Japan are widely consumed across the world, sparking a government cultural policy known as "Cool Japan." This newly promoted official policy is an association of soft power – the ability to achieve a political goal through attraction rather than coercion. Japan's main political objective over the last 20 years has been economic revitalisation. To enable this, today's Japan attempts to export its own creative items including fashion and J-pop music, instead of conventional manufacturing products such as cars and TVs.

There is a charismatic mass-manufactured business model in the Japanese fashion and music sectors. Uniqlo is the dominant force of the Japanese apparel industry, growing through emphasis on quality cut and products at a reasonable price instead of trend prediction, and AKB48 are arguably the most successful J-pop icon based in Tokyo's subcultural district of Akihabara. The all-female performers have expanded to create spin-off groups in four Japanese regional cities as well as in China and Indonesia.

This paper, however, will argue that the potential of the industry driven creative products are limited within Asia due to a lack of comprehensive appeal to the Western world where the most consumption takes place. Thus, the Japanese apparel and music giants do not meet a crucial soft power requirement. However, considering the growing population and economy of Asia, the current approach by the Japanese corporations might be sufficient to attain the goal of "Cool Japan."

Hanae Kramer, University of Hawai'i, Manoa (hanae@hawaii.edu)

Dying for the Nation: Japan's Suicide Soldiers (1932)

The kamikaze pilots of World War Two were raised on patriotic stories of self-sacrifice. Among their favorites was Nikudan San'yūshi (the three human flesh bombs), an embellished account of soldiers who blew themselves up in order to clear a path for their countrymen to advance on a Chinese military stronghold during the 1932 Shanghai Incident. Eshita Takeji, Kitagawa Susumu, and Sakue Inosuke became national heroes overnight. Their alleged exploits inspired books, movies, theatrical performances, radio dramas, and popular music. Articles about them sold countless newspapers. Each of Japan's major

recording labels released multiple Nikudan San'yūshi themed records. The three soldiers' likenesses were used to sell almost every imaginable product: from toys to beer, postcards to mayonnaise, kimonos to foot powder, calligrapher's ink to bentō lunch boxes. Everyone appeared to be caught up in the excitement. Today, in contrast, these men are barely remembered. My presentation is the abridged story of Nikudan San'yūshi: told as a brief history of one of Japan's greatest media sensations as well as an explanation of a cultural movement that glorified self-sacrifice and which promoted suicide attacks as a legitimate military tactic.

Ronald Loftus, Willamette University (rloftus@willamette.edu)

Telling the Story of Taoka Reiun and the Turn Against the Modern

In early June of 1910, Taoka Reiun was at a hot springs resort with his good friend, socialist and anarchist Kōtoku Shūsui, when the latter was arrested, charged with High Treason, tried in secret and executed, to the shock and dismay of many. Two recent books, Sho Konishi's *Anarchist Modernity* (1913) and Robert Tierney's *Monster of the Twentieth Century: Kōtoku Shūsui and Japan's First Anti-Imperialist Movement* (2015) do a great job deepening our understanding of the late Meiji intellectual world, especially among marginalized communities and thinkers. I have just completed a book-length manuscript that also adds to this discussion: "Taoka Reiun (1870-1912) and the Turn Against the Modern," and I am excited to share his story with JSA members.

From the early 1890s until his death in 1912, Reiun urged his readers to question the entire project of *bunmei* or "civilization" as the best trajectory for modern Japan to follow, so he called his stance "*hibunmei*," or "anti-civilization," a term that many have considered equivalent to anti-modernism, but which, in his case, took the form of an interest in ancient Indian and Chinese thought: the Vedas, the Upanishads, the Laozi, Zhuangzi, and the *Yijing*, as well as the philosophy of Arthur Schopenhauer, and the writings of English Fabian Socialist and critic, Edward Carpenter. Reiun questioned whether *bunmei-kaika* had really delivered on its promises. He saw the whole notion of modernity as the triumph of a utilitarian, materialistic, instrumentalist worldview and he did not trust it. Along with Kōtoku, he saw it contributing to militarism, imperialism, and a shallow form of pseudo-patriotism. In place of what passed for an "objective" (*kyakkanteki* 客観的) or "scientific" worldview—which he found to be superficial—he favored instead a subjective [*shukanteki* 主観的] view, one that originated with the self and penetrated into the heart of things, allowing for a truer, deeper portrayal of the human experience. By turning the conversation toward the self and modern "subjectivity," Reiun was taking one of several bold and intriguing steps that I will explore in my paper.

Lisander Martinez, University of Tsukuba (s1430072@u.tsukuba.ac.jp)

Coolhunting Knowledge: An Understanding of the System of Diffusion of Cool Japan

The present study is an adaptation of the Diffusion of Innovations theory, done from the cultural point of view. The objective is to create a system that opens the possibility for a quantitative approach to Cool Japan, and that lays the basis to explain qualitatively why Japan is considered Cool nowadays. The main concepts explained are the introduction of cultural knowledge as a variable, and the analysis of coolhunting as a communication channel.

First, through historical analysis and interviews to artists and designers, this paper explores the importance of "cultural knowledge" as an element that would transform an everyday cultural object into a Cool cultural object. Next, coolhunting is evaluated as a curatorial activity and communication channel that generates a platform for networking and community creation. Said platform is the space where Japanese visual and material culture objects are chosen, interpreted and diffused, based on the needs and values of the community performing the process of coolhunting.

Through the integration of cultural variables and elements, this study adapts the Diffusion of Innovations theory into the Cool System. Applied to Cool Japan, the Cool System allows the categorization of the members of the social system that diffuse and appropriate Japanese culture. In addition, it maps the contemporary communication channels and includes coolhunting as one of them. These conditions consider the Cool System as a basis that allows both quantitative and qualitative approaches to Cool Japan and the diffusion of culture.

Barbara Mason, Oregon State University (masonbar@gmail.com)

The Visual of Japanese Aesthetics from Wabi Sabi to Cute

Only recently, because of my study of Japanese culture and my passion for all things Japanese, have I learned that there are names for the aesthetics that I have never been able to put into categories. In An excellent piece from the online Stanford Encyclopedia of Philosophy on Japanese Aesthetics we are told that the most general concepts are *mono no aware* (the pathos of things), *yugen* (mysterious profundity), *iki* (refined style), *kire* (cutting), *wabi* (subdued, austere and understated beauty), and *sabi* (rustic patina). All of these adhere to the rule of “constant change or impermanence.” (*mujo*) Add to this mix “*shin*” or formality and symmetry, and So, (asymmetry and informality) and the synthesis of both (*gyo*). Of course all of these aesthetic aspects can’t actually be separated. It can’t be one at a time, since each of these terms overlap, dance around each other, hold hands, French kiss and step on each others’ toes. Each defines a specific quality, yet are essentially inseparable

In my presentation I plan to address these concepts along with concepts from a lecture given by Kashiwagi Hiroshi on his terms regarding Japanese design: craft-like, minimal, thoughtful, compact, and cute. I will concentrate on the visual and plan to show examples of these concepts especially concentrating on ten Japanese artists who have the media of wood and natural fibers in common. I will add to these the sculptures of Takashi Murakami and pieces of sculpture from a Hello Kitty exhibit I recently attended.

William Matsuda, Kyushu University (william.j.matsuda@gmail.com)

Sanskrit Calligraphy and Kūkai’s Theories of Language and Statecraft

The founder of the Shingon sect of esoteric Buddhism, Kūkai (774-835) is also revered as one of Japan’s Three Great Calligraphers, an honor he shares with Emperor Saga (786-842) and Tachibana no Hayanari (782-842). His facile brushwork is often compared to that of Wang Xi-zhi (303-379), the fourth century Chinese master enshrined as the Sage of Calligraphy. Indeed, Kūkai’s flowing characters embody the Tang style and were a departure from the static, rigid calligraphy used by early Heian Japanese to produce official documents or copy sutras. Although Kūkai has been canonized in Japan as a talented Chinese calligrapher, his orthographic interests lay far beyond the Middle Kingdom. As an esoteric Buddhist thinker, he was deeply interested in Sanskrit writing, and was fascinated by its potential to serve as a linguistic medium for expressing philosophical truths, since the symbols of its phonetic alphabet were not semantically burdened like Chinese characters. Yet, as one who operated within the confines of the *ritsuryō* state and was dependent on Saga’s patronage, Kūkai could ill-afford to offend the emperor’s sinophilic sensibilities by openly declaring the superiority of Sanskrit writing. This paper analyzes the epistle Kūkai appended to a set of Chinese and Sanskrit calligraphic works he presented to Saga in 814. In this letter, Kūkai deftly wove Chinese and Buddhist historiographic and linguistic theories to create a new vision of writing where Sanskrit is subordinated into the Sinitic worldview and became a practical technology for statecraft.

Jennifer McDowell, University of Pittsburgh (herm1975@yahoo.com)

‘Kokeshi’: Illusions in a Name

Tōhoku serves as an ultimate traditional space and theoretical *furusato* (hometown) for many Japanese, but also connotes an image of unsophisticated rural-ness. These contrasting perceptions play a significant role in defining the use and meaning of locally made products like kokeshi dolls, and how artisans positively identify with their profession and craft. There is great popular speculation surrounding the kokeshi’s meaning. The most popular assumption emphasizes the connection of kokeshi with the concept of infanticide, based on the false etymology of the hiragana *ko* as the Chinese character 子 (child) and *keshi* as the character 消し (describing the extinguishing or erasing of a life). The word “kokeshi” allows for multiple and simultaneous interpretations defining it materialistically, and creating an illusion of a history of supposed purpose.

Susan Meiki, Okayama University (smmeiki@gmail.com)

A Comparison of Ibuse's Black Rain: Film, Novel, Facts, and Actual Places

The speaker has been a resident of Hiroshima for 28 years and has a special interest in Hiroshima "Hibakusha" victims and their stories. Working with another "local" American scholar, they have compiled a map and photographed locations of places contained in Ibuse's book *Black Rain* and Imamura's film adaptation of the same title. This analysis will give a different perspective not only to the horror of the nuclear bomb and its toll on human suffering, but another additional hardship of the moving of the chief protagonist, Mr. Shizuma and his travels on foot from location to location to find supplies, family and a place to live. In addition, since Hiroshima and its surrounding area rebuilt itself by 1987, the time of the filming, Imamura utilized locations from the prefecture next to Hiroshima, Okayama. These places still retain the early Showa buildings and will be presented in the discussion.

Akiko Mori, Community College of Philadelphia (amori@ccp.edu)

Okinawa: From Military Bases to Tourism

The Okinawa archipelago, Japan's southernmost island prefecture, offers an amazing tourist destination. In the contrast, the main island consists of seventy (70) percent of the entire U.S. military forces in Japan. As recent tourism has grown into a major economic force in Okinawa, there is more reason for local resistance to the use of the island for U.S. military facilities.

Okinawa provides fascinating historical and cultural insights, which is nearly unseen in conventional Japanese history studies. While Okinawa archipelago was controlled by multiple outsiders in the past, it was an independent nation from the 14th century until the 19th century, called Ryukyu Kingdom, where a mixture of three (3) main Asian cultures: Mongolian, Ainu, and Malayan, prospered. More recently, the islands became a battle field of the Pacific War known as *the Battle of Okinawa*, which was one of the bloodiest battles of the World War II, leaving the civilian deaths of approximately 150,000. Since the end of World War II, Okinawa's main island has been home to U.S. military bases.

This island prefecture has been the poorest among the forty-seven (47) prefectures in Japan. The 2012 average annual household income released by the Prefectural Department was ¥2,035,000—approximately US\$20,000. Although the prefecture holds the lowest income status and the highest unemployment rate, tourism has been the primary driver of Okinawa economy. As Japan's government relaxed Asian visitor visas a few years ago, Asian tourist arrivals increased significantly. Additionally, the number of non-Asian visitors has soared due to the slumped yen over the past two years. This thriving tourism has been helping Okinawa to enter a new phase that is developing its own independent and stronger economy—meaning depending less on the U.S. military base derived economy.

The existing issues of U.S. military bases in the mainland of Okinawa vary. Some of the issues deserve more attention. The recent situation of the relocation plan of U.S. Marine Corps Air Station Futenma has been controversial causing a great friction between Japan's central government and Okinawa's local government. Okinawa's opposition argument focuses on the marine environment degradation and Okinawans' quality of life. On October 13, 2015, the governor revoked approval for relocation plan of the Air Station.

Tamah Nakamura, Chikushi Jogakuen University (tamahnakamura@gmail.com)

Exploring Japanese Fandom

In the past 30 years fan studies, fandom and fan cultures have become attractive as special topics in classrooms around the world. One such program is The Japan in Today's World (JTW) program at Kyushu University, Fukuoka which has offered a "Fandom in Japan" course for the past ten years.

The JTW program attracts a diverse group of undergraduate students with various majors from about 10 different countries. Japanese popular (J pop) culture has been marketed globally by the Cool Japan Initiative since 2002. Many students are already consumers of J pop in their home countries. This is sometimes the impetus to come to Japan to learn language and culture.

The Fandom in Japan course approaches fandom from the interaction of a 'regime of values' (Morean, 2005), that follows a cycle of production, reception, consumption. Student groups explore an aspect of fandom of their choice with focus on fans/consumers, media, advertising, and corporate cultures. Field-

study as participant-observers is part of the process as appropriate. This presentation will introduce several group projects which explore Japanese fandom modalities beyond the entertainment arena toward an understanding of the function and meaning of fandom for Japanese fans: self-expression, community creation, consumer activism.

Mariko Nihei, Dokkyo University (niheriko@hotmail.com)

Japanese Immigrant Society in early 20th century Mexico: The Memoirs of Yoshihei Nakatani

This presentation briefly explores the development of Mexico City's community of Japanese immigrants between the 1930s and 1950s, through the lens of two unpublished memoirs by Yoshihei Nakatani (1910-1992). Nakatani's story is remarkable for two reasons. Before his passing, he placed two memoirs in his family's custody, one written by himself, and another by his wife. These unpublished writings provide rare information about the Japanese immigrant experience during the first half of the 20th century, a time when many established themselves socially and economically in Mexico. The second remarkable aspect of Nakatani's story was how he invented and popularized a favorite snack in Mexico – the *cacahuete japonés*, or 'Japanese peanut,' which he prepared by covering flour, toasting, and seasoning with soy sauce. His confections became popular in his neighborhood, the Colonia Merced Balbuena, and other Japanese immigrants soon emulated his recipe.

This presentation follows Nakatani's life and the development of his snack business, in four parts. It begins by describing his two memoirs. Next, it traces Nakatani's tumultuous early life in Japan. It then chronicles his migration and life to Mexico during the 1930s and the Second World War. Finally, it describes how the Nakatani family developed their influential Japanese snack business.

Kyoungwon Oh, University of Hawai'i, Manoa (kwoh@hawaii.edu)

Ko-otsu distinctions in the Bussokuseki ka

In 2007, Unger proposed a radical hypothesis that Old Japanese had already lost some of the *kō-otsu* distinctions such as /zo/, /to/, /do/, /yo/ and /ro/ by the mid eighth century. Unger claims that some etymologically misspelled words in the Man'yōshū indicate a collapse of the *kō-otsu* distinctions between Nswo~Nsō, two~tō, Ntwo~Ntō, ywo~yō and rwo~rō in the eighth century. In order to evaluate the claim, the Bussokuseki ka (Poems about the Buddha's Footprints; BSK) (753) was examined to see if the *kō-otsu* distinctions still existed during that time. The selection of the BSK, as oppose to the Man'yōshū, is because Man'yōshū manuscripts are dated from the Heian, Kamakura, and Muromachi periods, while the BSK was inscribed on a stone during the Nara period.

Examining this text, only three words found in the BSK are misspelled. First, taputwo- 'revered' was misspelled with otsu-rui ō as taputō-. Second, sinwop- 'to long for' was consistently misspelled with otsu-rui ō. Last, a particle mō was consistently misspelled with kō-rui mwo. For the syllable /mo/, it is known that the *kō-otsu* distinctions disappeared after the Kojiki (712). The other etymologically misspelled words indicate a loss of phonemic distinctions in those particular words, rather than the general collapse of the system of the *kō-otsu* distinctions between two~tō and nwo~nō. Therefore, Unger's claim that the *kō-otsu* distinctions between two~tō were obsolete in the eighth century is not convincing due to the evidence from the BSK.

Sayako Ono, Independent Scholar (ono385@gmail.com)

Dance with Agency: Social Expectations, Social Constraints and Women Dancing for Themselves

There are more than four hundred ballet studios in Tokyo alone, and the majority of people who practise and enjoy ballet are women: from young girls to middle aged women. Japanese women are often described by anthropologists as submissive and constrained by patriarchal norms (cf. Brinton 1993). Similarly, ballet is widely considered to be a feminine, read submissive, and disciplined, read constrained, form of dance. Some feminists argue that ballerinas are the victims of male desire and patriarchal norms (cf. Daly 1987). This paper explores one key question; why do these otherwise constrained women choose to consume ballet given its highly disciplined features? The seeming paradox here being, if life outside the ballet studio is seen as gender restrictive for daughters, young women, and mothers, then why do they choose a form of dance largely considered to be conservative or traditional? Lebra (1984) points out in the pre-bubble era

that women could feel liberation from the control of domination of husbands or male bosses for example. Moreover, in the post-bubble era many scholars point out that young people express neoliberal individualism and they feel less constrained by 'traditional' norms or expectations compared to older generations (cf. Kosugi 2003; Shirahase 2005). However, with the exception of a few studies (Chiba 2010; Hahn 2007; Kato 2004; Rosenberger 1996; Spielvogel 2003), there is a dearth of discussion regarding Japanese women who try to express themselves through hobbies, such as dancing. This paper, therefore, presents how Japanese amateur women use and consume ballet as a tool of resistance against the 'traditional' gender norms of Japanese society.

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

Sublime Basho

For a good while now I have been fussing with how to read Bashō's poems and prose poems without recourse to wanton impressionism/wantonly impressionistic reactions. *Aware/mono no aware*, "standing in awe before the wonder of things," or similar definitions, certainly applies to some poems of Bashō, and there are multiple respectable readings by both Japanese and Western scholars to which I have access, but even so, as a Western reader bereft of a sophisticated knowledge of Japanese, I have remained victim of a certain frustration in trying to approach these works as aesthetic objects. At about the same time as this, I began developing an interest in the sublime as an aesthetic category. It is well established in Western aesthetics, going back to so-called Longinus in (we think) the first century of the Common Era. So I decided, as it were, to go sublime-hunting in Bashō. The paper will be a considerably condensed account of the sublime in Western literature and aesthetics, followed by discussion of a few "test cases" for the sublime in Bashō's *hokku* and *haibun*.

Jeremy Rapport, The College of Wooster (jrapport@wooster.edu)

Seicho-no-Ie: Teaching Japanese New Thought in a New Religions Class

Seicho-no-Ie is a Japanese new religious movement made up of parts from Christianity, Shinto, and Buddhism combined with New Thought tenets and practices. New Thought practitioners tend to subscribe to belief in a monotheistic God who is all-good, all-loving, and all-powerful. Humans are inherently linked to that God, and so if we think the right way, pray the right way, and act the right way, we cannot be sick, injured, poor, or even unhappy. Founded in 1930 by Taniguchi Masaharu, Seicho-no-Ie teaches that the everyday world most humans experience is but a reflection of a larger, more perfect reality, and therefore the human task is to rid oneself of sin and vice in order to be able to see and experience that perfected reality. Seicho-no-Ie has grown steadily since the end of World War II and is now likely the largest New Thought-inspired religious movement in the world with possibly as many as 1.6 million followers.

The influence of New Thought movements has been profound in the development of American metaphysical ideas. Attitudes and practices such as positive thinking, emphasizing the power of the individual to change his or her situation, and the idea that it is the individual's relationship with God that is central to salvation owe much to New Thought. As such, understanding New Thought is a critical part of understanding not only the American new and alternative religious world, but also the American religious world in general.

In this paper, I demonstrate how incorporating a Japanese version of New Thought into a class primarily about new and alternative religions in the United States allows me both to widen the scope of religions under investigation and to better understand how a particular type of religiosity fits into a new culture. By examining the history, tenets, and beliefs of Seicho-no-Ie in the context of the larger New Thought world, I intend to help my students better understand both the specifics of this Japanese new religion and the ways that comparing Seicho-no-Ie with American New Thought movements can help us better understand the process by which religions develop in particular cultural settings.

Kenneth Rea, Louisiana Tech University (rea@latech.edu)

Remembering Oeyama: The Memories of LaMoyne Bleich, M.D.

In August of 1944, Dr. Bleich, along with two hundred American POWs, arrived at Camp Oeyama on the island of Honshu. He would be the senior American officer and the only American doctor at the camp. The POWs worked in an open-cut nickel mine and in a nearby factory. Conditions in the camp deteriorated to a

point that an inspector from the Prisoner of War Information Bureau in early 1945 recommended its closure. As a doctor, Bleich faced the problem of little or no medicine, increased prisoner sickness, and the demand that more POWs be sent back to work. This paper provides insight into a POW camp as seen through the eyes of an American doctor interned there. After the war, Dr. Bleich testified in the famous Kawakita treason trial in California and two Oeyama-related trials in Canada.

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

Holy Landscapes, Haunted Landscapes: The Kumano Mountains in Pilgrimage Traditions and the Fiction of Kenji Nakagami

Kumano, in Japan's Kii peninsula, encompasses a rich socio-ecological tradition. Early mountain worship, shaped by continental and indigenous practices, found expression in the Buddhist asceticism of Shugendō; even today adherents engage in waterfall immersion and suspension over cliffs via rope harnesses. The mountainous pilgrimage paths of Kumano, too, played a key part in spiritual practice in Heian and later periods; these practices are often figured in literature, including *The Tale of the Heike*. My paper juxtaposes a brief look at these earlier traditions with selected examples of work by Kenji Nakagami (1946-1992), notably his story "Sōmoku" (translated as "Trees and Grass" and "The Wind and the Light"). Nakagami's fiction, shaped by his experiences as a burakumin outsider in Shingū in the Kii peninsula, stages a complex and critical interrogation of these landscapes and their role in Japanese tradition and nationalism. He peoples this landscape with specters of his own community's pain and loss, tracing the outlines of an apprehension of past myths through the lens of eco-justice.

Teresa Rinaldi, National University, San Diego (teresarinaldi@gmail.com)

Dirty Hearts: Japanese Resistance in Brazil

With the participation of the actors Tsuyoshi Ihara (Takahashi), Takako Tokiwawi (Miyuki), Eiji Okuda (Coronel Watanabe), Celine Fukumoto (Akemi) and Eduardo Moscovis (Sub delegate), Brazilian director Vicente Amorin brings to film the 2011 version of the Fernando Morais novel *Corações Sujos* (2000). The plot revolves around the real story behind *Shindo Renmei*, a Japanese terrorist group living in Brazil. Towards the end of the Second World War, many Japanese immigrants rejected Emperor Hirohito's surrender to the allied forces. Both the novel as well as the film show a different aspect of how Japanese culture is viewed by Japanese members and Brazilians during the Getulio Vargas presidency in the forties. In 1945 as Japan surrendered to the United States and the Second World War found its end a large number of Japanese in Brazil believed that Japanese defeat was merely an American political propaganda. In this context, the analysis of *Corações Sujos*, in both novel and film versions, allows one to see how violence symbolizes the past and at the same time becomes a search for answers in the identity dilemma: those who stood by their unconditional love for the Emperor and while "fighting" the Brazilian system, and those who accepted the defeat who accepted the defeat and started to make Brazil their home.

Renato Rivera Rusca, Meiji University (renatoriverarusca@gmail.com)

At the Heart of the 1977-85 'Anime Boom' Revolution

Further to the presentation entitled, "The Rise, Fall and Evolution of 'Critique' within Anime Magazines", given at the Japan Studies Association Conference 2014, this presentation will turn its gaze on another aspect of the relationships between users and producers with regards to Japanese animation as a commodity. Namely, so-called "Doujin culture", which would come to be known worldwide as the "otaku culture", the subculture fandom usually regarded as high-level consumers of product by the mainstream. Their consumption pattern feeds back on itself to create a grassroots creative environment which is highly conducive to new forms of expression and further evolution of media forms, genres, techniques, and suchlike. It is this very evolution which kicked into high gear at the end of the 1970s and the start of the 1980s – known as a major "Anime Boom" period – eventually bringing about a revolution within the creative contents industries, shaping the MAG (manga, anime, games) business that we know today.

In order to explain such rapid shifts in such a brief time-frame, the presentation will first give sociological background into the formation of such subcultures by exploring and comparing the evolution of the manga and anime industries from a demographic perspective. The focus will then shift to specific

examples in this time period of the relationship between consumer (viewer), sponsor (toy company manufacturer) and producer (animation company) and how this system begins to break down as the Doujin culture becomes more media literate and affluent in terms of the proliferation of fan-produced “niji-sousaku” (unlicensed “derivative works”, including doujinshi), which in turn leads newer generations to enter the industry and restructure it from the ground up.

Pamela Rotner Sakamoto, Punahou School, Honolulu (pamsakamoto@aol.com)

Midnight in Broad Daylight: A Japanese American Family Caught Between Two Worlds

Midnight in Broad Daylight is the story of five Japanese American siblings who moved to their parents' native Hiroshima with their widowed mother after their father died in Seattle during the Depression. One brother — Harry — and his sister Mary returned to the West Coast in the late 1930s as teenagers; they were later interned at Gila River in Arizona. Harry volunteered from the camp for the U.S. Army as a linguist and was sent to the Pacific, where he island-hopped to the Philippines. He was scheduled to land in southern Japan in November 1945. Meanwhile, two brothers, conscripted into the Japanese Imperial Army, were fortifying that location. A possible confrontation was averted when the atomic bomb exploded above Hiroshima, where their eldest brother and mother suffered.

Midnight in Broad Daylight is an epic of separation, divided loyalties, love, tragedy, and redemption. I interviewed all the surviving siblings and more than seventy eyewitnesses on both sides of the Pacific. The book alternates between the American and Japanese perspectives. I hope that it captures a resilient family at risk, spotlights racism and xenophobia in both countries, and disseminates the relatively unknown Japanese American participation in the Pacific War.

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

The Challenges to the Teaching of the Atomic Bombing of Hiroshima and Nagasaki in a College Setting. Creating Opportunities by Overcoming Cultural Roadblocks; Questioning Obsolete Historical Data; and Embracing New Voices from the International World Movement to Abolish Nuclear Weapons

US history books for high school students still seem to mention only in passing the events of 1945 that took place in Japan: the atomic bombing of Hiroshima and Nagasaki. Students arrive to college seminars mostly oblivious to the subject matter or holding obsolete views on the reasons behind the decisions to drop the A-bombs. A simple investigation among four different student demographics on the University of La Verne campus revealed how the majority of these students when in high school focused more on the study of the Holocaust than on the atomic bombing of Hiroshima and Nagasaki. Also, outdated historical perspectives seem to prevail in the narratives available to high school students on this subject and, as a consequence, students enrolled in college courses and faced with this topic have difficulties to position themselves in the ensuing debates; discussion sessions in a college setting can become problematic sites of contestation, and where a student's family's long held views (religious or political) are challenged, revisited, and reshaped.

Over the 2014-2015 academic year, I taught three distinct courses at my university. In the Fall, I taught a World Literature course focusing on the Literature of the Atomic Bombing in English translation; this was a course for incoming freshmen only. In January 2015, I taught “Japan: its Culture and its People,” a seminar that focuses on preparing students for a short twelve day study abroad, and that includes a stop in Hiroshima (this course is meant for sophomore, junior, or senior students). In Spring 2015, I taught the “Hiroshima and Nagasaki: Peace Study Course,” and this course was intended for juniors and seniors mostly (this course is based on the Hiroshima Peace Culture Foundation's precepts on atomic bomb education, and is part of the Mayors for Peace education program to spread the knowledge of the legacy of the atomic bombing of Hiroshima and Nagasaki). Moreover, I organized the “Hiroshima and Nagasaki Posters Exhibit” on our campus and invited guest speakers to lecture on the dangers of nuclear proliferation and on the legacy of the Hiroshima and Nagasaki atomic bombings. One of the guests I invited was Mr. Junji Sarashina, 87, a Hiroshima atomic bomb survivor, whose testimony brought the issue to our university community and encouraged the difficult and challenging debate among students, faculty, and staff.

In this presentation, I intend to show how different college audiences reacted to material introduced in four educational settings (freshmen course; study abroad course; interdisciplinary seminar; and posters

exhibit) to discuss the atomic bombing of Hiroshima and Nagasaki, with an emphasis on the challenges and possibilities for the future. The challenges were many, but receptive audiences found their voices and rallied around the issue of conflict resolution and nuclear weapons' abolition.

In my presentation, I will present data on the four above mentioned educational settings highlighting students' and instructor's personal and cultural challenges; students' and instructor's lessons learned; and how to employ these educational tools in a college setting and provide students with the information and tools necessary to form their own opinions and become agents of change in the international debate on the elimination of nuclear weapons.

Charles Sasaki, Windward Community College & Institute of International Education
(sasakich@hawaii.edu)

Global Learning & Campus Internationalization: A Fulbright Scholar's Experience

Each year, more than 1,200 Fulbright awards in over 125 countries are available for faculty, administrators, and institutions including several dozen grants to Japan. This workshop, an outreach presentation of the Fulbright Alumni Ambassadors program, will provide insight into an ASDP alumnus and Fulbright Scholar's experiences abroad. Awards may take the form of institutional grants, individually-designed projects, teaching within a specific discipline, or shorter exchange seminars for administrators.

Fulbright is administered on behalf of the U.S. Department of State by the Council for International Exchange of Scholars of the Institute of International Education. Fulbright is the nation's flagship international exchange program and facilitates the acquisition of international knowledge through intentional immersive, exchange, and hosting experiences.

Yoichiro Sato, Ritsumeikan Asia Pacific University (satoy@apu.ac.jp)

A Crisis Hits the Home Water: Japan and Protecting the Pacific Bluefin Tuna

While Japanese distant-water tuna fishing in the Atlantic and the Southern Oceans have taken place under international management schemes due to the depreciated state of tuna stocks, the northern Pacific tuna fishery has maintained relatively healthy state of stocks. While the Japanese government has technically been able to regulate fishing activities within its exclusive economic zone (EEZ), inclusive of major spawning ground for Pacific Bluefin tuna, it has not advocated introducing a total catch quota for Pacific Bluefin tuna. Furthermore, lack of regulation against catching of juvenile fish has led to a serious decline in the stock, as feedlot fish farming of Pacific Bluefin tuna rapidly proliferated throughout Japan and took a large amount of juvenile wild tuna to be fattened in captivity. Further complicating the management of this species are the maritime boundary disputes in the East China Sea, which involve key tuna fishing entities of China and Taiwan.

This paper will trace the evolution of Pacific Bluefin tuna fishing regulations under the Western and Central Pacific Fisheries Commission (WCPFC) and the Japanese Law and explain what factors (including the maritime boundary dispute) have influenced the process and how. Of particular interest is the question of why Japan has resisted introduction of a catch quota-based international management of the Pacific Bluefin tuna—a method it has supported for management of Atlantic Bluefin tuna and Southern Bluefin tuna.

Lissa Schneider-Rebozo, University of Wisconsin, River Falls
(elizabeth.schneider-rebozo@uwrf.edu)

Literary Adaptation and Cinematic Modernisms: Akutagawa, Kurosawa, Lu Xun, and Revolutionary-Era Chinese Cinema

The representation of multiple points of view in Akira Kurosawa's film *Rashomon* (1950), an oft-mimicked masterwork of cinematic high modernism, is itself an adaptation of two Ryunosuke Akutagawa short stories, "In a Bamboo Grove" (1921) and "Rashomon" (1915). This paper will examine a critical difference in the way Kurosawa and Akutagawa represent ambiguity, truth, justice, and judgment. At the same time that Akutagawa is writing, Lu Xun, newly returned to China from Japan, will also write short stories marked by ambiguity and complex presentations of truth, justice, judgment, and point of view. If these two authors share considerable common stylistic and thematic ground, the mid-20th C films that will

emerge from their work could not be more different in figuring the development of modernism: the *avant-garde* on the one hand, and realism or social realism on the other.

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

Racial Perceptions of the Japanese, Racial Perceptions by the Japanese: Meiji Restoration to World War II

As in many developed nations, race is an important element in internal policymaking and in diplomatic relations with other nations. Race, as a social construct, is bilateral in interpretation. It involves how the Japanese characterize themselves and others but also how others characterize the Japanese. The western conceptualization of race entered mainstream Japanese thought in the late 19th century. This paper examines race as viewed by the Japanese, the Japanese as viewed racially by other nationalities, and the policy implications of both from the Meiji Restoration to World War II.

Roxana Shintani, Waseda University (rshintani@aoni.waseda.jp)

Heritage Language Maintenance among Peruvian Migrants in Japan

Almost twenty-five years have passed since the "return migration" of Peruvians with Japanese ancestry started. The language shift from Spanish to Japanese is the major trend among their children as a result of studying in the Japanese educational system from an early age. Attending Japanese schools has provided them the language skills to adapt to the Japanese society faster than their parents. In this paper I examine the Heritage Language (HL) maintenance and/or loss in the second generation of Peruvian migrants living in Japan.

The case studies show the role of parents in facilitating the language maintenance; their continuous awareness and daily conversations in the HL are some of the strategies that they have been using to avoid HL loss in young generations. In order to support the language use among their children, parents usually speak Spanish at home, encourage them to participate in community activities, afford visits to the home country and keep frequent communications with their relatives in the HL.

Data collection in this study included questionnaires distributed after religious services among parents in Aichi and Tokyo, responses obtained by email and interviews to university students living in Tokyo, Aichi and Tochigi prefectures. The results of the study show a unanimous concern among Peruvian parents to avoid the loss of the heritage language in their children. It is also required a high motivation by the HL learners to achieve and preserve their linguistic capital. The main actors alone cannot succeed without the continuous support of their families and community.

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

The Hiroshima Peace Memorial: International Modernism and Japanese Tradition

The structures that make up the Peace Memorial in Hiroshima have great significance, beyond superbly fulfilling their functions for collective memory. The museum building is the first essay in international modernism in Japan that successfully incorporates distinctly Japanese features. It is the first realized work by Japan's most influential architect of the 20th century, Kenzo Tange, who went on to create some of Japan's most iconic buildings. The complex including the Peace Park is one of Japan's few comprehensive plans in urban design, although only partially realized. This paper will focus on these early structures and plans, developed in the late 1940s and completed in the mid-1950s. As an ensemble they represent a critical moment in Japanese architecture and urban planning.

The museum building incorporates elements of International Modernism, particularly the influence of Le Corbusier, in the use of massive columns, called *pilotis*, to lift the building above the ground, the use of exposed reinforced concrete throughout and the introduction of *brise soleil*, exterior fins that help to control daylight entering the building. The transparency and floating quality of the building as well as the honest unadorned use of a humble building material, in this case reinforced concrete, speak to both modernism and traditional Japanese aesthetics. Features that are particularly Japanese include the meandering entrance stairs that include a stone pattern emulating the paths at Katsura, column spacing based on Katsura and an overall plan that includes a central pavilion flanked by two wings which reflects the organization of Byodo-in.

The overall plan of the Peace Memorial is significant in that it was developed as a competition, with Tange's team taking first place. His overall plan was the only one that incorporated an axis linking the Museum, Cenotaph, and A-Bomb dome. Originally more comprehensive, the plan extended almost to Hiroshima Castle; the cenotaph was originally conceived of as a soaring parabolic gateway arch framing a new residential section of high rises. Unlike the West, comprehensive urban design plans are relatively rare in Japan, making the re-design of Hiroshima even more significant.

Andrea Stover, Belmont University (andrea.stover@belmont.edu)

Teaching Japanese Essays in an English Writing Classroom

Contemporary writers of *zuihitsu*, both in Japan and in the United States, find the form inviting but also puzzling. It seems simple enough when reading it, but writing it can be problematic, not because it is particularly difficult, but because its open-ended form challenges writers to shape a direction and purpose in their writing that both breaks free of logical exposition and defies easy definition. The difficulty in defining the genre ends up being the greatest blessing in a course on *The Art of the Essay*, however, because it opens up possibilities for students who are used to thinking of the essay as a five-paragraph exposition of a literary text. They have trouble thinking of it as the meandering, contemplative form it actually is. Drawing from Stephen Carter's *Columbia Anthology of Japanese Essays: Zuihitsu from the Tenth to the Twenty-First Century*, Kimiko Hahn's *The Narrow Road to the Interior*, and student essays, I will illustrate the genre-defying power and the pedagogical possibilities of the contemporary *zuihitsu*.

Wakako Suzuki, University of California, Los Angeles (wako07@hotmail.co.jp)

Silenced Voice of the Modern Girl in Mizoguchi Kenji's The Water Magician

This paper examines how the aura of sentimentality and commodification of melodrama altered the image of modern girls in Japanese cultural production by examining "The Water Magician" (1933), a black and white Japanese film, directed by Mizoguchi Kenji. The film is based on Izumi Kyōka's "Giketsu Kyōketsu," which employs the traditional cultural motif of love suicide between lovers from the lower class, known as *sinjū-mono*. However, Mizoguchi's film version moves beyond the transitional motif because it explores deep inner voices of the female character, Taki no Shiraito, on the social periphery by combining powerful acting, a dramatic storyline, and silent film production value to produce a melodramatic effect. In particular, Irie Takako, a prominent Japanese film actress, projects herself into Taki no Shiraito by coalescing the image of a powerful modern girl attached to herself and that of a sacrificial woman with acts of honor and benevolence. Around that time, Clara Bow, an American actress, became a cultural icon of the modern girl in Japan. Like Bow, Irie also represented a new type of woman emancipated from fixed social roles and norms in a star system. Irie established her own production company, which produced "The Water Magician." However, the film somewhat counters the discourse of the modern girl, confining women's role to that of sacrificial figures under the power of money and market. This paper thus illuminates the function of early melodramatic film that both liberates and limits women's roles in a star system with the alluring commodification of sentimentalism.

Xiaofei Tu, Appalachian State University (tux@appstate.edu)

Pop Culture Fandom, Yasukuni, and the Sino-Japanese Relationship

The Sino-Japanese relationship is one of the very important yet seriously troubled relationships in Asia. This paper begins discussion on the Sino-Japanese relationship through a unique angle of shared pop

culture and fandom in China and Japan. The Japanese idol group AKB48, as part of the Japanese pop culture trend, has a large following in China and a sister group SNH48 consisting of Chinese members. These young idols have unintentionally been caught in public controversies due to the strained relationship between the two countries and bitter memories of the Sino-Japanese war. Next, this paper reflects on war memories in Japan and China, focusing on the Yasukuni Shrine issue. This reflection necessitates inroads into discussion on nationalism in the next section. Finally, the often neglected dynamics between Japanese nationalism and early 20th century belief in human “progress” is discussed.

Giancarla Unser-Schutz, Risho University (giancarlaunerschutz@ris.ac.jp)

Japanese Society in Transition: Observations from Recent Naming Practices

Since the mid-1990s, Japanese naming practices have been undergoing an extreme transformation. As an issue of fashion, naming practices naturally change over time (Liebersohn 2010); however, as a part of children’s socialization through the values they espouse, how naming practices change can speak to greater social issues. While the typical image of Japanese names may be the endings -ko for girls or -ro for boys, names today are typified by unique usages of kanji which make them difficult to read (Satō 2007). As Kadoya (2008) notes, Japanese names are difficult in general, primarily because there are comparatively few restrictions in how kanji may be used. However, as my investigation of the popular discourse of names in newspapers and public forums will show, unusual names were previously treated more neutrally, as in Yomiuri Newspaper’s 1937 interest series “Unusual names book”. In comparison, recent names have faced intense backlash, with book titles such as *Children’s Names are in Danger* (Makino 2012) and new critical terms for names, such as DQN ‘stupid’ names and kirakira ‘glittery’ names. These changes partially reflect an increasingly positive evaluation of uniqueness and individualism (Kobayashi 2009), and there are many similarities to be found with trends in American names, which have been associated with increasing individualistic traits (Twenge et al 2010). By observing changes in the discourse surrounding names, I will show that the changing evaluation of individualism is also the source of the danger perceived in new names, thus demonstrating how naming practices reflect greater societal change.

Anna Vainio, University of Sheffield, University of Tohoku (aevainio1@sheffield.ac.uk)

Socially Constructed Recovery: Community Development as a Route to Transformation and Sustainability

This paper forms an introduction to the theoretical framework and research design developed for the doctoral thesis the author is currently preparing. Understanding disasters as social constructions between the social and the natural world where humans execute their agency in constructing the conditions for disasters to take place, has enabled the development of more social and community-based approaches to disaster recovery and risk mitigation. However, this paper discusses the existence of a gap between theory and practice, whereby community-based approaches still often treat disaster recovery as a separate process from the overall social, political and economic development of affected regions, which has the potential to recreate in recovery the conditions that led to the disaster in the first place. This paper argues that community development that is a continuous process aiming to uncover root causes of social injustice and vulnerabilities could offer a theoretical and methodological response to addressing the weaknesses of current community-based approaches. The final section of this paper offers an introduction to a research design to be tested in selected disaster communities in Tohoku in Japan as the next phase of this research project.

Patricia Welch, Hofstra University (Patricia.Welch@hofstra.edu)

Funny Business: Humor in the Rakugo Tale Funatoku

This paper will examine two versions of the classic rakugo story Funatoku to show how the very different social conditions when each was produced have affected its humor. Funatoku tells of the mishaps and adventures of an effete young master who decides to become a boatman after being disowned by his increasingly fed-up father. While the basic story is the same, the early version (1889) differs radically from the latter (mid-1980s) in the ways humor is made manifest. The young man’s assumption of an inappropriate social role is the source of the humor in both texts, but it is interesting to see how the inappropriate use of polite language (keigo) plays an increasingly important role in the modern text. Why is it that “behavioral confusion” is increasingly marked by overt linguistic means?

Jennifer Welsh, Lindenwood University-Belleville (JWelsh@lindenwood.edu)

Japan Meets the West, the West Meets Japan: The Tenshō and Keichō Embassies in the Classroom

For many undergraduate world history courses, Japan appears in isolation, a country that closed itself off for over 250 years, until the United States and other western countries forced it to interact with the rest of the world. However, two early modern examples, the 1581 Tenshō Embassy and 1613 Keichō Embassy, show Japanese engagement with European countries and the Americas and provide a great way to integrate Japanese history into the undergraduate curriculum. In this paper, I would like to introduce the two embassies and discuss how they can be used in the classroom.

In 1581, Alessandro Valignano, visitor of the Jesuit mission in the East Indies, decided to send a Japanese delegation to Europe. While on the journey, the four young Jesuit-educated emissaries would promote the Jesuit mission to Japan, and upon their return, they would convince the Japanese of the grandeur of European civilization. Decades later, Date Masamune sent a mission to Spain via Mexico to negotiate a trade agreement in exchange for allowing missionaries into his territory. While neither of the missions "succeeded," they illuminate the multi-dimensional nature of global interactions during the early modern period and provide space for discussion. In the past several decades, the two embassies have also had a pop-culture afterlife, from Shusaku Endo's novel about Keichō Embassy participant Hasekura Rokuemon, to museum exhibits commemorating the two trips, and even a J-pop song from early 2015 called "Go! Tenshō Envoy to Europe Boys' Embassy" ("GO! 天正遣欧少年使節").

Teresa Winterhalter, Armstrong State University (teresa.winterhalter@armstrong.edu)

Beyond the Alibi of Chronology

This presentation explores the underlying ideas for an upper-level literature course in Post-war and Contemporary Japanese Literature. It argues for the necessity of moving the theoretical framework for such class beyond the traditional chronological survey of literature and suggests a theoretical framework for such a course around the parallel notions of "Why the Novel Matters" and "Why Japan Matters." Because these pillars of inquiry are both energized with a sense of anguish about cultural relevance and place in the course of history, they offer access to the implied sense of hierarchical value in the curricular home for such a class under the heading "non-Western." To escape this definition of a nation's literature by the absence of the "Western," this presentation discusses strategies to encourage students to place themselves outside their inherited points of view. Concentrating on texts by Murakami and Mishima, it finally explores ways to re-frame Western notions of empathy, ethics, and social justice through the study of literature.

Zhihai Xie, Kyoai Gakuen University (seanxzh@gmail.com)

Barrier to Historical Reconciliation: The Gap between and Japan's and China's War Memories

The recent deteriorating China-Japan relations demonstrate that the unresolved history issue is still a major factor behind the antagonistic sentiments and enthusiastic nationalism in both nations. Without the history issue, tensions triggered by territorial dispute would not go so far. The barrier to historical reconciliation between China and Japan is largely attributable to their sharply divergent memories of World War II. China's memory focuses on its humiliation and misery caused by Japan's invasion. This national memory has been constructed and confirmed by school education, museum exhibitions, literatures, TV dramas and movies. War memory is equal to cruel Japanese invasion and tough anti-Japanese fighting. Nowadays this memory doesn't fade, but is being strengthened by modern social media. On the other hand, Japan also views itself as a victim in its war memory. Japan's memory of World War II features mostly on the Tokyo air raid, nuclear bomb and Okinawa War, while its invasion to China and other Asian countries is rarely narrated in the memory construction. Japan's postwar pacifism is not based on the confession of its wartime crime, but mainly on its own miserable experience of nuclear bomb and US occupation. In general, China excessively memorizes Japan as an invader, while Japan's memory stresses itself as a victim. This memory gap leads to different history views and is the most profound barrier to reconciliation on historical issue.

Marc Yamada, Brigham Young University (my@byu.edu)

The Representation of the Family in the films of the 'Lost Decades' of the 1990s and 2000s

As a symbol of the security and economic well-being of the nation in postwar Japan, the family is a central theme in the cinematic narratives of Japan's lost decades of the 1990s and 2000s—a period during which the stability of the nation was threatened by financial struggles and terrorist attacks. In the wake of the subway gas attacks and the decline of economic high-growth in the early 1990s, the dissolution of the nuclear family provides a trope for writers and filmmakers to rethink the metanarratives of Japan's economic superiority and to envision a national identity moving forward. The disintegration of traditional familial structures is reflected in the work of four prominent directors who provide a voice for the lost decade: Akihiko Shiota (b.1961), Sion Sono (b. 1961), Aoyama Shinji (b. 1964), and Kurosawa Kiyoshi (b. 1960), directors who nevertheless differ in their view of the role of the family moving forward. While the works of Shiota and Sion depict the reconstitution of the nuclear family in line with the metanarratives of Japanese economic development, the films of Kurosawa and Aoyama question the use of the pre-bubble familial structures to serve as the basis of Japan's future as a nation. The contrasting treatment of the family in the work these filmmakers, this paper argues, reveals a deep ambivalence concerning the way the private family has been bound to the stability and economic health of the nation as well as an attempt to uncover a new function for the family in millennial Japan.

Anri Yasuda, George Washington University (ayasuda@gwu.edu)

The Fashion Statements of Dazai Osamu

The literary writer Dazai Osamu's characters are often trapped between a narcissistic appetite for style and beauty, and a self-destructive despair about the human condition. Dazai depicts this impasse with dark humor: his characters are well aware of their solipsistic doubts and try to hide their feelings of alienation through displays of outward gaiety, which leads to further anxiety about how these efforts appear to others. This paper analyzes how such dynamics of self-awareness and self-representation are manifest in several of Dazai's stories that examine the tensions between sartorial surfaces and core identities. In these works, clothes are presented as both an immediate extension of an individual's body and as alien to it, and as the intersection between aesthetic ideals and material concessions. Fashion choices communicate an individual's navigation between these various poles. Especially in light of the increasingly totalitarian and materially austere culture of wartime Japan, in which utilitarian kokumin fuku (national uniforms) were encouraged, Dazai's stories about the angst of his overtly clothing-conscious characters might seem to criticize the superficiality of their concerns. However, I suggest that these texts also present more nuanced, and ultimately more assertive, views about personal autonomy vis a vis the demands of social order.

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