



大阪大学グローバル日本学教育研究拠点主催
「国際日本研究」コンソーシアム 共催

Fifth Annual Osaka Graduate Conference in Japanese Studies

2023年1月7日
大阪大学豊中キャンパス
基礎工学国際棟セミナー室

FIFTH ANNUAL OSAKA GRADUATE CONFERENCE IN JAPANESE STUDIES

January 7, 2023 (Saturday)
Osaka University Toyonaka Campus
Engineering Science International Hall Seminar Room

Time	Speaker
10:15–10:30	Opening Remarks (UNODA Shōya and Nicholas LAMBRECHT, Osaka University)
10:30–10:50	Introductions of Panelists and Commentators
10:55–12:15	PANEL #1
10:55	“Flowers Grow on Graves from the Mouths or Hearts of Holy Persons”: Common Literary Types and Motifs in Japanese and Spanish Tales (Marta AÑORBE MATEOS, Nagoya University)
11:35	<i>Kirishitan</i> History and Historiography: Understanding Communities and Individuals during the Sengoku and Early Edo Periods (Victor LAUBENSTEIN, Tokyo University of Foreign Studies)
12:15–13:30	Lunch Break
13:30–15:30	PANEL #2
13:30	Mizuki Shigeru’s Works Revisiting the War Zone: From Essays to Manga (KOJIMA Akira, Nagoya University)
14:10	Where the Wild Things Are in Contemporary Tokyo: Half-Japanese, Half-Taiwanese Characters in Hou Hsiao-hsien’s <i>Café Lumière</i> (Richard NG, Osaka University)
14:50	Punk Lives and Issues: Sustaining a Punk Public in Japan (Robert DAHLBERG-SEARS, Sophia University / The Ohio State University)
15:30–15:45	Short Break
15:45–16:45	General Discussion (Comments by Ann SHERIF, Oberlin College; Felipe MOTTA, Kyoto University of Foreign Studies; and the conference organizers)

**“Flowers Grow on Graves from the Mouths or Hearts of Holy Persons”:
Common Literary Types and Motifs in Japanese and Spanish Tales**

Marta AÑORBE MATEOS
Master’s Student, Nagoya University

This work is a comparative study of folktales classified under submotif V229.2.7 of the Stith Thompson *Motif-Index of Folk Literature*, “Flowers grow on graves from the mouths or hearts of holy persons”, examining one tale from the *Konjaku monogatari-shū* of late-twelfth-century Japan and three stories belonging to the Hispanic tradition. The Japanese tale, story 14 of chapter XIX of *Konjaku monogatari-shū*, is titled “The Story of the Fifth-Ranking Courtier of Tado-gun, In the Province of Sanuki, Who Heard the Word and Decided to Take the Habit at Once”, and the three Hispanic stories are two *cantigas* of Alfonso X of Castile (1221–1284) and the miraculous tale “The Clergyman and the Flower” from *The Miracles of Our Lady* written by Gonzalo de Berceo (ca. 1196–1264). The objective of comparing these works is to determine why their thematic coincidences exist across regions, while at the same time attempting to overcome the superficiality that often pervades comparative studies.

To find the answer to this research question, I employ comparative textual analysis to the different adaptations of the motif across several international motif catalogs. I conclude that in both traditions, flowers are a symbol with positive connotations that extolling the divine goodness and the purity of divine love, which only requires sincere prayers to grant Salvation. Moreover, I explain that the cases of Berceo and *Konjaku monogatari-shū* have an additional point of correspondence: the literary care seen in both works may be due to the fact that they were each used for homiletic purposes. Finally, since the positive connotations of the beauty of flowers transcend the specific religious circumstances of each country, I conclude that these instances of the V229.2.7 submotif most likely emerged as the result of independent, polygenetic development on both sides of the world.

***Kirishitan* History and Historiography: Understanding Communities
and Individuals during the Sengoku and Early Edo Periods**

Victor LAUBENSTEIN

Master's Student, Tokyo University of Foreign Studies

Although the twentieth and early-twenty-first centuries have seen the production of a number of studies on the evangelization that took place in Japan during the Sengoku and early Edo periods, such scholarship has a clear tendency to focus on the agency of European missionaries. For example, interpretations of the eventual failure of the mission are often viewed through Western spectacles, finding priests responsible for an inability to adapt to local ways of life or for the delay in the creation of a local clergy. Because these narratives place European missionaries in the role of protagonists, they often render unclear the specificities of the historical agency of the Japanese population of the time.

In this presentation, I advocate a perspective that reconsiders the role that the groups known as *kirishitan* had in the evangelization process. I focus on the dynamics of interactions that took place from 1549 and 1614 between missionaries and Japanese people, and between *kirishitan* and non-*kirishitan* groups, based on previous research on the letters and chronicles written by missionaries such as Luís Frois, Francis Xavier, Cosme de Torres, and Francisco Cabral, as well as contemporary and subsequent Japanese sources. Through a historical approach to the networks described in these sources I intend not only to overcome the invisibility of previously hidden historical actors, but also to promote additional research, anchored in Japanese local dynamics, on the process of establishing and remodelling this evangelization project, on representations of the *kirishitan* phenomenon, and on how the process of persecution of the Christian faith was related to the closure of Japan in the seventeenth century.

**Mizuki Shigeru's Works Revisiting the War Zone:
From Essays to Manga**

KOJIMA Akira
Doctoral Student, Nagoya University

Mizuki Shigeru (1922–2015) was among the most famous manga authors in postwar Japan, and was particularly well known for his manga about spirits (*yōkai*). However, Mizuki's works based on his personal experiences as a soldier during World War II are also highly regarded. After Mizuki returned to Japan at the end of the war, he revisited the war zone in Rabaul, Papua New Guinea in 1971. Mizuki especially wanted to reconnect with his friend Topetoro, a local resident who had helped him during the war. Mizuki visited Topetoro's village many times until Topetoro's death in 1994.

Mizuki wrote several essays based on his experiences of returning to Papua New Guinea, but these works have not been the subject of previous research. Therefore, this study focuses on Mizuki's experience of revisiting the war zone and considers how he reshaped his experiences into his written works. First, I analyze the differences among his works about revisiting the war zone. For example, "A Father's Story for His Daughters about the War" (*Musume ni kataru otōsan no senki*, 1975) was written for Mizuki's daughters, so the work's primary target was readers without direct experience of the war, while the essay "Fifty Years with Topetoro" (*Topetoro to no 50-nen*, 1995) is set apart by its use of many pictures taken by Mizuki in Rabaul. I focus on the different styles Mizuki used in such works and how they changed over time as they were reproduced and reprinted with additions and amendments. Finally, I discuss a manga called "Dream Guide Cat" (*Yume saki annai neko*, 1994). In this work of fiction, a cat spirit appears and guides the character "Mizuki" (named after Mizuki Shigeru himself) through Topetoro's village. I use this example to discuss how Mizuki fused his real-life experience with his vibrant imagination.

**Where the Wild Things Are in Contemporary Tokyo: Half-Japanese,
Half-Taiwanese Characters in Hou Hsiao-hsien's *Café Lumière***

Richard NG

Doctoral Student, Osaka University

In 2003, the film production company Shochiku invited Taiwanese filmmaker Hou Hsiao-hsien (1947–) to create a Japanese-language film to commemorate the 100th anniversary of the birth of the director Ozu Yasujiro (1903–1963). Hou's film, *Café Lumière* (2003), depicts everyday life in Tokyo alongside a search for traces left behind by Jiang Wenya, a Taiwanese musician who gained popularity in Japan in the 1930s. Though *Café Lumière* has generally been considered an homage to Ozu's *Tokyo Story*, some have argued that it is in fact a rival to Ozu's film because it reverses the emphasis placed on the value of family in *Tokyo Story*. Moreover, evidence that the protagonist Yōko should be understood as an outsider provides important clues for a new reading of *Café Lumière* based upon the perspective of mixed identities. Therefore, this paper reads Hou Hsiao-hsien's film *Café Lumière* as a social allegory by questioning the mode of existence of the half-Japanese, half-Taiwanese characters in the film.

This paper uses the concept of intersectionality to clarify the role of mixed-background characters in Hou Hsiao-hsien's film. In doing so, I find that in *Café Lumière*, these characters are often portrayed as occupying multiple socially disadvantaged positions in terms of gender, socioeconomic class, and family structure, thereby resulting in an independent lifestyle that clashes with traditional social and family values. Based upon this observation, I argue that while Ozu's *Tokyo Story* explores the traditional concept of family, *Café Lumière* instead sheds light on how people who are considered unconventional find ways to survive in the city of contemporary Tokyo, a city full of impermanence and opportunity, through creation of a new sort of home that does not require dependence on the family.

**Punk Lives and Issues:
Sustaining a Punk Public in Japan**

Robert DAHLBERG-SEARS

Researcher, Sophia University / Doctoral Candidate, The Ohio State University

Punk music communities are often the most comprehensive repositories of their own particular histories and canons, but only slowly, if ever, does this information filter into mainstream awareness. Despite having developed the first punk music scene in Eastern Asia, Japan is little different in this regard. Over the last decade English-language research on punk music and its history has revealed interconnections among local varieties of the genre and has illuminated how it fits into a broader, global music culture, highlighting the deep connections between punk music and other popular musics the world over. Yet Japan's punk history remains conspicuously absent from this research, with only a few books published on aspects of punk music in either Japanese or other languages.

This presentation addresses issues concerning the history, development, and global connections between Japan and other music scenes around the world by examining the circulation network and content of *Punk Rock Issue Bollocks*, the only punk music specialty magazine currently in publication in Japan. I argue that *Bollocks* is involved in generating a punk "present" for its Japanese readership as a way of reifying and canonizing Japanese punk music within the larger Japanese popular music sphere. By providing punk music a legible and public history as "un-popular" music, *Bollocks* is involved in shaping a punk listening public that is connected to a larger aural sphere both internal and external to Japan. Further, by making this history at once accessible to new fans (both listeners and readers) and legible for self-identified "punks", *Bollocks* is actively involved in defining and sustaining a national music scene while offering a gateway to broader global musical entanglements.

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Conference Organizers and Commentators

UNODA Shōya
Professor of Japanese Studies, Osaka University

Unoda Shōya holds a PhD in Japanese Studies from Osaka University. He specializes in Japanese intellectual history, and his recent research has involved Zainichi Korean cultural and social movements and the circle movements of the early postwar period. He chairs the Global Japanese Studies Program at Osaka University and is Associate Director of GJS-ERI.

Nicholas LAMBRECHT
Assistant Professor of Global Japanese Studies, Osaka University

Nicholas Lambrecht holds a PhD in East Asian Languages and Civilizations from the University of Chicago. His research examines modern and contemporary Japanese literature, particularly works dealing with postwar repatriation. At Osaka University, he offers courses on Japanese media and culture and co-organizes the GJS-ERI's Incubator-Supported Project "An International Collaborative Network for Research on Zainichi Korean Literature".

Yulia BURENINA
Lecturer, Global Japanese Studies Education and Research Incubator, Osaka University

Yulia Burenina holds a PhD in Japanese Language and Culture from Osaka University, and her research centers on Japanese religion, with a particular focus on modern Japanese Buddhism. Burenina currently serves as the first full-time faculty member of GJS-ERI and teaches courses on Japanese religion and intellectual history in Japanese and English.

Ann SHERIF
Professor of Japanese, Oberlin College

Ann Sherif holds a PhD in Japanese Literature from the University of Michigan. She is the author of *Japan's Cold War: Media, Literature, and the Law* (Columbia University Press) and has published widely on postwar Japanese literature and literary criticism. At Oberlin, Sherif teaches courses on Japanese literature, cinema, and language, and coordinates the Green Legacy Hiroshima Initiative.

Felipe MOTTA
Assistant Professor of Brazilian and Portuguese Studies, Kyoto Univ. of Foreign Studies

Felipe Motta holds a PhD in Literature from Osaka University and specializes in Migration Studies. His Japanese-language book *The Immigrant Thinking the Immigrant: Tomoo Handa and the Writing of the Japanese-Brazilian Community's History* was released by Osaka University Press in 2022. In addition to his work at the Kyoto University of Foreign Studies, Motta teaches courses in the Global Japanese Studies Program at Osaka University.

Conference Staff

HIRAO Sōta (Graduate Student, Graduate School of Humanities, Osaka University)
Fernanda MOURA (Graduate Student, Graduate School of Humanities, Osaka University)

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Conference Access

The Graduate Conference in Japanese Studies is being convened in the Seminar Room of Engineering Science International Hall on Osaka University's Toyonaka Campus. The maps below provide general guidance on access from nearby railway stations.



About the Global Japanese Studies Education and Research Incubator

The Global Japanese Studies Education and Research Incubator (GJS-ERI), established at Osaka University in 2020, aims to generate new advances in research and education by integrating the benefits of work done in both the humanities and social science disciplines. GJS-ERI promotes interdisciplinary and international research by serving as a platform for the exchange of advanced academic dialogue relating to the study of Japan. Further, GJS-ERI endeavors to translate research results into valuable interdisciplinary and society-oriented educational programs that incorporate the study of Japan as part of an essential foundation for the training of global talent.

About the Consortium for Global Japanese Studies

The Consortium for Global Japanese Studies (CGJS) is Japan's first effort to meet the needs of university research institutes and graduate programs in international Japanese studies and encourage coordination and networking among them. The Consortium aims, through participation in joint research meetings and international symposiums relating to global Japanese studies, to serve as an intermediary through which to link the domestic research community to international research networks. In addition, by promoting joint research and holding international joint research workshops, the Consortium's activities are helping to build the academic foundations of global Japanese studies as a field, as well as to contribute to the training of young researchers.