大阪大学グローバル日本学教育研究拠点・大学院文学研究科 「国際日本研究」コンソーシアム 共催

Fourth Annual Osaka Graduate Conference in Japanese Studies

2022年1月8日 大阪大学豊中キャンパス 基礎工学国際棟セミナー室

FOURTH ANNUAL OSAKA GRADUATE CONFERENCE IN JAPANESE STUDIES

January 8, 2022 (Saturday), Osaka University Toyonaka Campus Engineering Science International Hall Seminar Room

Time	Speaker
10:00–10:10	Introductions and Opening Remarks
	(UNODA Shōya and Nicholas LAMBRECHT, Osaka University)
10:10-12:30	PANEL #1
	Japan's Vaccine Diplomacy:
10:10	Impacts of Donor Country Concerns on Humanitarian Aid
	(Jeehyun PARK, Sophia University)
10:45	"Attractive Men" as <i>Objet Petit A</i> in the Self-Help Books of "Ginza Mamas"
	(Mitsuko ŌE, Nagoya University)
11:20	Female Warriors in Medieval Japanese Video Games:
	Representations and Negotiations of Historical and Cultural Understanding
	(Carmel Anne ABELA, Nagoya University)
11:55	Liminal Identities: Buddhist Image Carvers
	in Modern and Contemporary Japan
	(Alin Gabriel TIRTARA, Osaka University)
12:30–13:30	Lunch Break
13:30-15:50	PANEL #2
	Two Poetries Facing Each Other: Communication between Japanese Poetry
13:30	
13:30	Two Poetries Facing Each Other: Communication between Japanese Poetry
	Two Poetries Facing Each Other: Communication between Japanese Poetry and Chinese Poetry in Premodern Japanese Literature
13:30 14:05	Two Poetries Facing Each Other: Communication between Japanese Poetry and Chinese Poetry in Premodern Japanese Literature (HUANG Mengge, Osaka University) The Mirrored Self and the Epistemology of Reconciliation: Ōe Kenzaburō's Okinawa Notes and the Taiwanese Indigenous Film Finding Sayun
	Two Poetries Facing Each Other: Communication between Japanese Poetry and Chinese Poetry in Premodern Japanese Literature (HUANG Mengge, Osaka University) The Mirrored Self and the Epistemology of Reconciliation: Ōe Kenzaburō's
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「国際日本研究」コンソーシアム Consortium for Global Japanese Studies

Japan's Vaccine Diplomacy: Impacts of Donor Country Concerns on Humanitarian Aid

Jeehyun PARK Doctoral Candidate, Sophia University

Japan has long played a leading role in international cooperation and foreign aid. Despite recent reductions in the scale of its contributions, Japan is still among the top five donor countries in the world. Japan has been widely criticized by the international community for its selective choice of recipients, its preference for environmentally harmful projects, and its high proportion of projects based on bilateral loans. On the other hand, this sort of donor profile based on geopolitical and infrastructure concerns can be seen as justified. The high quality of Japan's infrastructure technology is one of its most significant strengths among donor countries. In addition, Japan is not the only country that emphasizes investment in Southeast Asia and the Indo-Pacific area. However, the character of Japan's donorship has reemerged as a topic of debate during the ongoing fight against the COVID-19 pandemic. In giving vaccine aid, Japan has mainly concentrated on Asian countries, resulting in claims that the fundamental motivation behind Japan's vaccine aid has been a desire to combat Chinese and Russian influence in Southeast Asia, rather than an interest in humanitarian support.

In this presentation, I examine Japan's donorship in order to determine whether Japan's recent aid activities and foreign aid performance have taken into consideration existing criticism and policy recommendations for improving Japan's humanitarian donorship. If such policy recommendations have not been implemented sufficiently, does Japan's aid today remain centered on geopolitics with a biased preference for a specific type of aid project? If so, is such a donor-centric approach also evident in Japan's recent vaccine aid? To find answers to these research questions, I analyze OECD peer reviews from 2014 and 2020 and compare them to Japan's donor profile. Then I evaluate the effectiveness of the humanitarian aspects of Japan's donorship by looking at the decisions behind Japan's vaccine procurement and the selection of recipients for Japan's vaccine aid.

"Attractive Men" as *Objet Petit A* in the Self-Help Books of "Ginza Mamas"

Mitsuko ŌE Doctoral Student, Nagoya University

Since the 1970s, numerous self-help books have been written by hostesses working at nightclubs in Japan. Many of these books were written by "Ginza Mamas", head hostesses working as hostess club managers in the famous Ginza entertainment district in Tokyo. The books written by Ginza Mamas mostly share advice on the same theme: how to become an "attractive man". In all, more than eighty books by Ginza Mamas about "attractive men" have been published between 1971 and 2021. In this presentation, I attempt to determine why the self-help book market on "attractive men" has persisted for such an extended period. To do so, I examine how Ginza Mamas have characterized "attractive men" in their narratives.

In their self-help books, Ginza Mamas frequently describe examples of customers whom they consider "attractive men". These examples are followed by explanations about the traits "attractive men" have in common or the things one should do to become "attractive". Nevertheless, the examples given by Ginza Mamas consistently fail to pin down the definition of an "attractive man". In other words, in the narratives of Ginza Mamas, there is no one who can be considered the ideal "attractive man". In this sense the figure of the "attractive man" described by Ginza Mamas can be considered what Jacques Lacan identified as *objet petit a*, the unattainable object causing desire.

Therefore, in this presentation, I employ ideas from Lacanian psychoanalysis to explore readers' desire to become or to meet the "attractive man" idealized in the writings of Ginza Mamas. I argue that it is precisely because this "attractive man" does not actually exist that the figure functions as *objet petit a*, instilling in readers a desire to embody it. This helps explain why the "attractive man" self-help book market has continued to exist for more than fifty years.

Female Warriors in Medieval Japanese Video Games: Representations and Negotiations of Historical and Cultural Understanding

Carmel Anne ABELA Doctoral Student, Nagoya University

This research explores representations of female warriors in the historical video games *Ghost of Tsushima* (2020) and *Sengoku Musō 5* (*Samurai Warriors 5*, 2021). *Ghost of Tsushima* and *Sengoku Musō 5* are set in the Kamakura period and Sengoku period, respectively, thus situating their female characters within predominantly male warrior societies. Since these characters are responsive and playable representations of a reimagined past, then to some degree, they may be treated as artifacts of the past with which players must negotiate in order to interact with the game setting. In addition, depictions of female warriors are rare in historical records of medieval Japan, raising the question of the degree to which the creation of these game characters has been influenced by contemporary sentiments, popular culture, and idealized imagery.

Scholars including Adam Chapman (2012, 2016), Majed Balela and Darren Mundy (2011), and Jeremiah McCall (2019) have shown that a video game's form, affordance, and agency can tell us what parts of the real and reimagined past are deemed important by their creators. Furthermore, the structures of video games can invite players to interrogate in-game representations of history, often prompting players to use their own experiences as touchstones. Therefore, my presentation focuses on two areas requiring further analysis. First, I examine narrative and game design. Second, I analyze how representations of characters in video games reflect resonance with, or are subject to the resistance of, video game players. While this research provides a critical analysis of video game content, it also highlights insights drawn from interviews with non-Japanese players and viewers in order to understand more fully how representations of female warriors in works like *Sengoku Musō* 5 and *Ghost of Tsushima* are consumed and interpreted abroad.

Liminal Identities: Buddhist Image Carvers in Modern and Contemporary Japan

Alin Gabriel TIRTARA Doctoral Student, Osaka University

This research involves analysis of modern and contemporary Buddhist image carvers (*busshi*) as occupants of a liminal category between the categories of "artist" and "craftsman". Distinctions between artists and craftsmen were unknown in Japan prior to the Meiji Restoration. Nevertheless, beginning with the introduction of the Western concept of "art" to Japan in the Meiji era, *busshi* came to be regarded as mere craftsmen with little of the creative genius of their medieval predecessors. Similarly, despite forming the backbone of Japanese art history, Buddhist statues were gradually replaced by Western forms of sculpture after the start of the modern period. However, in recent years the position of *busshi* has reemerged as an occupation and *busshi* have even begun to attract interest in artistic circles.

Investigating *busshi* provides an excellent opportunity to explore the liminal spaces between art and craft, on the one hand, and art and religion on the other. At the same time, it is important to remain aware of issues surrounding Japanese national identity. Concentrating on the period from the Meiji era onward, my analysis focuses on three elements: changing perceptions toward traditional Japanese crafts such as wood carving, the dynamic between *busshi* and the concepts of "national treasures" and "cultural properties", and the religious backgrounds of the images involved. My presentation argues that two factors contributed in significant ways to the development of the modern *busshi* category. The first factor was the postwar effort to rebuild Japanese national pride, which led to a positive reevaluation of traditional crafts and the repositioning of *busshi* within a larger discourse on "Japaneseness". The second factor is new engagement with the art world by *busshi* in recent years, which has contributed to increasing challenges to the idea of an art-craft hierarchy.

Two Poetries Facing Each Other: Communication between Japanese Poetry and Chinese Poetry in Premodern Japanese Literature

HUANG Mengge Doctoral Student, Osaka University

Many works of premodern Japanese literature are composed of combinations of Japanese poetry and Chinese poetry. Writings of this kind include *kudai-waka* (Japanese poetry adapted from Chinese poetry), *shika-awase* (poetry arranged with Chinese poetry on the left and Japanese poetry on the right), and *wakan-renku* (linked verses of Japanese and Chinese poetry). Such works were often composed at public events organized by the influential, educated class and are therefore useful materials when exploring Japanese-Chinese literary communication in the context of premodern Japanese literature. These works highlight many aspects of the close relationship between Japanese and Chinese poetry, such as the mutual influence between them and the new expressions created by combining them in the same work. These types of poetry also illustrate the differences between traditional Japanese literary culture and Chinese literary culture.

With this in mind, my presentation explores the communication between Japanese poetry and Chinese poetry through *kudai-waka* and *shika-awase* works that have not been compared in detail in previous studies. By analyzing how Chinese poetry was adapted into Japanese poetry, and how Japanese and Chinese poetry expressed similar themes, I examine the influence of Chinese poetry on Japanese poetry and the differences between Japanese-language poetry and Chinese-language poetry. Finally, I show how such works may have led to the development of later forms of literature. This research thereby presents a new perspective on the depth of Japanese-Chinese literary communication, allowing us to think about Japanese literature as always syncretically constituted.

The Mirrored Self and the Epistemology of Reconciliation: Ōe Kenzaburō's *Okinawa Notes* and the Taiwanese Indigenous Film *Finding Sayun*

GUO Tianyi Master's Student, Hiroshima University

For many people in Okinawa, Ōe Kenzaburō represents the embodiment of mainland Japan. In the first decades of the postwar period, while Japan was undergoing a process of rapid reconstruction and development, occupied Okinawa dealt with a unique set of issues, and Ōe faced criticism from residents of the archipelago due to his depictions of occupied Okinawa and his status as a member of the Japanese intelligentsia. In this presentation, I reexamine Ōe's work by combining decolonizing epistemologies with scenario studies, an approach that envisages scenarios as the results of processes of selection that work to relativize episodes and protagonists. The presentation focuses on the analysis of two works: the Ōe Kenzaburō essay *Okinawa Notes* (1970), and the Laha Mebow film *Finding Sayun* (2011), which explores the historical memory of the Atayal people of Taiwan. I deal with *Okinawa Notes* from the perspective of decolonization, whereas in the case of *Finding Sayun* I analyze how the cinematic aspects of the work contribute to recuperation from colonial trauma in ways that are independent of normative politics.

First, I assert that taking responsibility for colonialism means sharing colonial and decolonial memories of historical experience. I show that Ōe depicts a desire for decolonization, but that his approach is insufficient for taking into consideration subaltern identities like those of Taiwan's indigenous peoples. Second, I uncover a trend toward self-reflection based in objections to the act of using the other to define the self. I argue for the possibility of reconciliation without state intervention and normalization—processes that would recapitulate a narcissistic mirroring structure—and contend that this sort of undirected reconciliation can overcome the limitations inherent in Ōe's slant on historical colonialism. The aim of this paper is thus to consider redeeming the past through a more effective process of decolonization across Asia, a process which would give voice to minorities without invoking state intervention and normalization.

Japanese Reception to Aleksandr Solzhenitsyn and His 1982 Visit to Japan: Anti-Communism, Historical Awareness, and the Japanese Communist Party

Ahlam YANG Doctoral Student, Nagoya University

This research examines the sociocultural significance of the 1982 visit to Japan made by the prominent Soviet dissident writer Aleksandr Solzhenitsyn (1918–2008), including how the trip affected the reception of Solzhenitsyn's works in Japanese translation. In Japan, Solzhenitsyn was recognized as an anti-communist, a camp writer, and an intellectual. Solzhenitsyn attracted significant attention in Japanese media at the time of his expulsion from the Writers' Alliance in 1969, upon being awarded the Nobel Prize in Literature in 1970, and when he was deported in 1974. In particular, Japanese media showed interest in the Japanese Communist Party's reaction to the deportation of Solzhenitsyn.

In order to understand the degree of acceptance of Solzhenitsyn's works in Japan, I begin by examining responses to the Japanese translation of *The Gulag Archipelago*, the work that had been the trigger for Solzhenitsyn's deportation, including the reaction of the Japanese Communist Party. Second, I deal with Solzhenitsyn's visit to Japan in 1982. For Solzhenitsyn, his visit to Japan was an opportunity to reconsider not only his own camp literature but also the level of historical awareness in Japan. Solzhenitsyn, who valued accurate depictions of life in the Soviet Union, criticized the Japanese Communist Party and pointed out distortions present in authorized textbooks. Finally, I examine Solzhenitsyn's understanding of Japan, showing how the Russian writer's visit served as an instance of bidirectional cultural exchange.

Voices of the Desert and the Sea: Literature and the Environment in the Works of Abdelrahman Munif and Ishimure Michiko

Munia HWEIDI Doctoral Candidate, Sophia University

The purpose of this study is to widen the scope of research on world literature and literature focusing on the environment by putting Japanese author Ishimure Michiko's *Paradise in the Sea of Sorrow* (1969) into conversation with Arab author Abdelrahman Munif's *Cities of Salt* (1984). Ishimure and Munif are from vastly different cultures and parts of the world, but both write about the human interaction with the environment by focusing on the ongoing effects of man-made environmental crises. In particular, it is significant that each looks at the relationship between the human and the more-than-human within the environment through the lens of place.

Acting in concert with deliberate choices concerning narrative voice and structure, place is a central entity in these works by Munif and Ishimure, creating a sense of longing and nostalgia after the shocking loss of identity caused by environmental change. In each case, the environmental changes involved are the result of the rapid encroachment of industrialization into traditional spaces with identities that had been molded by the environment and the space the environment created for the people living within it. The importance and influence of place, in these cases the desert and the sea, is so pivotal that it can be argued the central figures in these works are not the people, but the places whose voices are clearly heard under the roar of the modern industrial machine. Through the use of the shamanistic narrator and the ecological Bedouin, Ishimure and Munif channel the voices of the sea and the desert, allowing readers to experience the stories of these places in addition to the stories of the people who have lived and lost or found their identities in them. This prompts readers to reassess their own relationships with the environment and to reflect on the places that have shaped their own cultures, identities, and existence. The fact that authors from such vastly different parts of the world write about similar themes in a universally intelligible manner shows the importance and potential impact of works like these, especially when they are read within the current landscape of growing environmental awareness.

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 from the early modern period to the present day. Recently, he has conducted research into the circle movements of the early postwar period. His current research focuses on Zainichi Korean cultural and social movements. He chairs the program in Global Japanese Studies at Osaka University.

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 teaches courses on Japanese literature and culture and courses on writing and presenting research in English.

Felipe MOTTA

Assistant Professor of Global Japanese Studies, Osaka University

Felipe Motta holds a PhD in Literature from Osaka University. He specializes in Migration Studies, with a focus on Japanese migration to Brazil. His current research project investigates the intellectual activities of Japanese migrants in Brazil between the 1920s and the 1980s. He teaches English-medium courses in the Graduate School of Letters at Osaka University.

Kathryn TANAKA

Associate Professor of Japanese Literature and Culture, University of Hyogo

Kathryn Tanaka holds a PhD in East Asian Languages and Civilizations from the University of Chicago. Her research deals with the connections between medicine, writing, and gender in modern Japan, with special emphases on Hansen's disease literature and human rights. At the University of Hyogo, she teaches courses in the School of Economics and Management.

Yufei ZHOU

Senior Research Fellow, German Institute for Japanese Studies

Yufei Zhou holds a PhD from Osaka University, where she has also taught modern Japanese intellectual history and comparative thought. Her dissertation traced how the idea of a peculiar Asiatic path toward modern capitalism was disseminated and interpreted in East Asia in the prewar and wartime periods. Her current research focuses on the effects of Western thought on East Asia's historiography and social sciences in the first half of the twentieth century.

Conference Staff

Burcu ALACAKLIOĞLU (Doctoral Student, Graduate School of Letters, Osaka University) **CHAEN Naoto** (Doctoral Student, Graduate School of Language & Culture, Osaka University) **HIRAO Sōta** (Master's Student, Graduate School of Letters, Osaka University)

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 Graduate School of Letters at Osaka University

The Graduate School of Letters has its intellectual origin in the Kaitokudō, which was established in the eighteenth century as an independent school of the humanities for Osaka merchants. In line with this tradition, the Graduate School of Letters makes persistent efforts to explore relevant questions through systematic methods, and then to return the knowledge and experience gained to society. The Graduate School of Letters currently offers courses in over twenty disciplines. Through research and education in the humanities, the Graduate School of Letters aims to achieve a clear understanding of present-day society and culture, as well as to investigate its future possibilities.

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.







