



## Day II: Saturday, 19<sup>th</sup> September 2015

- 9:30 – 10:00 Transformation of the Tale of Genji in post-war Japanese film  
(M. Mikeš)
- 10:00 – 10:30 “*Low above the railroad wild geese flying...*” (S. Martinásková)
- 10:30 – 10:50 *Coffee break*
- 10:50 – 11:20 “The real Japanese theatre”: The image of Japanese theatre at the beginning of the 20<sup>th</sup> century in Czech area (Z. Rozwałka)
- 11:20 – 11:50 What makes contemporary Japanese names hard to read:  
The phenomenon of rising discordance in the character-sound relationship in given names (I. Barešová)
- 11:50 – 13:30 *Lunch break*
- 13:30 – 14:00 Japan as Text: Tracing early Japanese history in mythological narratives of the ancient Chronicles (Z. Kubovčáková)
- 14:00 – 14:30 Japanese new religious movements and their self-presentation (B. Korčáková)
- 14:30 – 14:50 *Coffee break*
- 14:50 – 15:20 The literature of the Five Mountains: Turning fragmented text into a meaningful discourse (V. Ulman)
- 15:20 – 15:45 *Closing*

## **Abstracts:**

Friday

18. Sept. 2015

9:30 – 10:00

Ivan RUMÁNEK

*Masaryk University, Brno, Czech republic*

### **Japan as TEXT – Text in Japan**

The paper is a general reflection of what TEXT means in Japanese and in Japan, with its lexical equivalents and the various literary terms connected with it, including the *bun* versus *kotoba* dichotomy, the material character of texts in the pre-classical and classical periods, and TEXT as the parallel “virtual reality” of classical literature.

Lang. of presentation: *English*

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Friday

18. Sept. 2015

10:00 – 10:30

Jiří MATELA

*Masaryk University, Brno, Czech republic*

### **Subject in TEXT in the Japanese context**

The main goal of the paper is to examine TEXT in the context of Japanese culture with special focus on the role of a subject. First, a notion of TEXT in the Japanese context will be briefly reviewed. Then the concept of SUBJECT from the perspective of philosophy will be summarized. The concept of SUBJECT in western thought has undergone a significant evolution, being adopted by the Japanese only recently (as 主体 or 主観).

In the following part TEXT will be discussed from the point of view of semiotics (with some reference to contemporary cognitive linguistics). While in the perspective of Prague functional structuralism there is a methodological commitment to approach a text as an objective (supra-individual) entity, reflecting the textual reality of the Japanese context, a bi-partisan approach to the meaning (or sense) of a text might fail to capture some aspects of various kinds of texts. It will be argued that meaning is mostly a construal operation, so called “subjective construal” being the default one for Japanese texts, and that their interpretation requires taking subject into consideration.

Lang. of presentation: *Japanese* 日本語

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Friday

18. Sept. 2015

10:50 – 11:20

Jana URBANOVÁ

*Comenius University, Bratislava, Slovak republic*

### **Four seasons in Okinawan poetry *ryūka***

#### **Comparison with classical Japanese poetry *waka* and old Okinawan songs *omoro***

The 30-syllabic form of Okinawan poetry *ryūka* has little resemblance to the 31-syllabic form of classical Japanese poetry *waka* and it is believed to have its origins in old Okinawan songs *omoro*. However, the findings of the present linguistic research show that the influence of expressions seen in Japanese poetry *waka* on *ryūka* is significant.

In the first part of the presented comparative study, the author focuses on the use of expressions “spring”, “summer”, “autumn” and “winter” in the above-mentioned genre. The expressions are analyzed from the point of view of their occurrence and their connection with other expressions, such as Verbs, Nouns, etc., while differences and similarities between *ryūka*, *waka* and *omoro* are pointed out. Furthermore, a comparison of two expressions – *wakanatsu* and *urizun*, which stand for typical Okinawan seasons and are thus seen solely in *ryūka* and *omoro* – will be introduced. The two poetries, however, show no similarities regarding Verbs connected to these expressions.

The second part of the presentation deals with a phenomenon called *kaisaku ryūka*, which can be described as a piece of *ryūka* strongly influenced by a concrete, usually famous, piece of *waka* or *omoro* that was transformed into corresponding language and syllabic form of *ryūka* while maintaining its former meaning. Examples of such *kaisaku ryūka* will be introduced, as well as anthologies of Japanese poetry that possibly influenced *kaisaku ryūka* containing expressions of four seasons.

The aim of this comparative study is to demonstrate the extent of influence of both *waka* and *omoro* on the expressions of four seasons in *ryūka*, as this topic has not yet been researched in such a broad span.

Lang. of presentation: *Japanese* 日本語

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Friday

18. Sept. 2015

11:20 – 11:50

Martin Tirala

*Charles University, Praha, Czech republic*

### **Style and structure in the early Heian fiction**

The beginnings of fiction in Heian Japan are usually traced back to the end of the 9<sup>th</sup> or the beginning of the 10<sup>th</sup> century. This paper concentrates on two texts from this period, *Taketori monogatari* and *Ise monogatari*, and tries to show the differences between these texts from the stylistic as well as structural perspectives.

Lang. of presentation: *English*

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Friday

18. Sept. 2015

13:30 – 14:00

František PAULOVÍČ

*Comenius University, Bratislava, Slovak republic*

### **Synonyms as the basis of literary criticism**

#### **Nishiwaki Junzaburō's reaction to French surrealism**

Among the first local authorities in Japan that responded to French surrealism was Nishiwaki Junzaburō. Since 1926, he published a relatively large amount of works on literary criticism in which he presented his divergent view to the topic. By using Japanese synonyms for the designation of *surrealism* (in French *Le Surréalisme*) he exposes basic structure of his critical attitude toward this cultural movement in Japan. Terms such as 超現実主義 and シュールレアリスム are commonly used as synonyms, but in Nishiwaki's work each of them connote relatively different meanings. The difference between them at the same time represents his different approach to the works of various authors of surrealism. If the first term stands for a relatively positive meaning, the second term has in his writing often a negative meaning. Nishiwaki's critical arguments supported by the use of synonyms reflect his interest in the topic, but on the other hand also reflect his objections, which are crucial in understanding his attitude toward French surrealism.

Lang. of presentation: *English*

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Friday

18. Sept. 2015

14:00 – 14:30

Klemen SENICA

*University of Ljubljana, Ljubljana, Slovenia*

**Nakajima Atsushi: A forerunner of Japanese postcolonial literature?**

Since his premature death, Nakajima Atsushi's short stories set in Micronesia were relatively unknown in Japan, not to mention the rest of the world, and were considered a less important part of his literary opus. However, this perception changed in the last decade of the 20<sup>th</sup> century when a handful of Japanese literary historians and their Western counterparts started to discover their presumably counter-narrative character. Moreover, Nakamura Kazue regards Nakajima Atsushi (1909–1942) as the first Japanese post-colonial author *avant la lettre*. In this presentation, the author will be particularly interested in the reasons and causes for the sudden emergence of glorifying Nakajima's supposed uniqueness in representations of the Micronesian "others" and will try to show how the phenomenon is related to the recent discovery of the Great Japanese Empire in Japan.

Lang. of presentation: *English*

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## **KEYNOTE SPEECH**

Friday

Seiichi MAKINO

18. Sept. 2015

*Princeton University, USA*

14:50 – 16:10

### **How and why do we repeat?**

#### **A case study of the Japanese**

The talk will deal with a basic problem of how and why we repeat in Japanese. Kuno (1987) discussed Japanese and English deletion in functional linguistic framework and stated that “the function of deletion is to lower redundancy through deleting information which is already known to the listener/reader.” Kuno’s analysis is an excellent analysis of deletion; but if we accept the above quoted statement, it would imply that the function of repetition is to increase the level of redundancy. The author disagrees with this assumption. In Makino (1980) the author has argued that repetition phenomena cannot be explained by the argument of raising the degree of redundancy. In other words, to repeat is not to be redundant. Repetition has positive communicative functions, such as function of expressing politeness, confirmation, involvement, human emotions, cohesion, rhythm, and the creation of linguistic and literary styles or rhetoric functions, among others. In the talk the author will show that all of these surface characteristics of repetition can be reduced to a function of interaction in human communication. The focus of the discussion will be on repetition in Japanese, but there is a belief that the analysis is applicable to repetition in other languages as well.

Lang. of presentation: *Japanese* 日本語

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Saturday  
19. Sept. 2015  
9:30 – 10:00

Marek MIKEŠ  
*Masaryk University, Brno, Czech republic*

### **Representation of the Tale of Genji in post-war Japanese film**

The Tale of Genji is today recognized as perhaps the best known work of classical Japanese literature. As a work written more than a thousand years ago, it survived for a long time and retained its status owing, among other things, to its translations throughout history. The translations here do not mean only the conversions from one language to another, which did not occur for a large part of the tale's existence, but rather its transpositions to new genres and media.

The author's main field of interest are the literary paraphrases of The Tale of Genji of the Edo period; however, this presentation will focus on the translations of the tale into film. By means of narrative analysis of selected post-war Japanese films based on The Tale of Genji, the author will examine how the tale changed, what of the original survives, or if anything has been added. Through this analysis it also might be possible to pinpoint what is considered the essence of the Tale of Genji by filmmakers and what of the tale keeps its appeal to its present-day audience.

Lang. of presentation: *English*

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Saturday  
19. Sept. 2015  
10:00 – 10:30

Sylva MARTINÁSKOVÁ  
*Palacký University, Olomouc, Czech republic*

### ***“Low above the railroad wild geese flying...”***

This paper deals with modernization of Japan as it was captured in tanka and haiku poetry of Meiji and Taishō poets. It focuses on the change of themes in these traditional poetic forms, caused by the poets' aim to depict the new image of Japanese towns and countryside. The author believes that the changes in poetic themes at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries also brought about changes in perception of modernization and modernity – for many poets modern towns became the new “nature”.

Lang. of presentation: *English*

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Saturday

19. Sept. 2015

10:50 – 11:20

Zuzana ROZWAŁKA

*Masaryk University, Brno, Czech republic*

**“The real Japanese theatre”: The image of Japanese theatre at the beginning of the 20<sup>th</sup> century in Czech area**

In February 1902 the first Japanese theatre group performed within the area of today’s Czech republic. Kawakami Otojirō’s theatre company rose to fame as early as 1900 with its performance at the World Exhibition in Paris, France, and the performances of the principal’s wife Sada Yacco was not only greatly admired, but also became an important inspiration for the theatre avant-garde. In 1914, and possibly as early as 1908, the tour of Ōta Hisa was rather famous for her relationship with Auguste Rodin before her dramatic art, and in October 1930 the Prague’s German theatre was visited by Tsutsui Tokujirō who performed so-called sword plays.

In addition to these exceptional opportunities for a live contact with the Japanese theatre, there existed a certain image of it primarily through popular travel books, literary Japonism and popular lectures. Through its analysis, the author will try to reconstruct how the image of Japanese theatre was created and, by comparison with reviews of live performances, she will try to find out how authentic performances fit into this context.

Lang. of presentation: *English*

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Saturday

19. Sept. 2015

11:20 – 11:50

Ivona BAREŠOVÁ

*Palacký University, Olomouc, Czech republic*

**What makes contemporary Japanese names hard to read: The phenomenon of rising discordance in the character-sound relationship in given names**

One of the current issues concerning Japanese given names that has been widely discussed in the media and increasingly in academic literature are the so-called *kirakira nēmu* ('shiny, sparkly names'). This term refers to contemporary given names which are characterized by unusual and interesting phonological and graphic forms. A typical feature of most of these names is a discordant character-sound relationship which makes them hard or even impossible to read. This type of name started to appear in the 1980s and experienced a boom at the turn of the millennium. The rather negative consequences of this phenomenon, however, started to appear only recently, when generations with a high concentration of such names started to become socially active (attending schools, entering the workforce, etc.).

Through an analysis of a corpus of 8,390 current children's names, this paper seeks to identify particular types of deviations in the sound-character relationship and thus pinpoint what it is that makes current Japanese names hard to read.

Lang. of presentation: *English*

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Saturday  
19. Sept. 2015  
13:30 – 14:00

Zuzana KUBOVČÁKOVÁ  
*Masaryk University, Brno, Czech republic*

**Japan as Text: Tracing early Japanese history in mythological narratives of the ancient Chronicles**

When tracing the ancient history of the Japanese nation and its culture, we commonly draw upon the earliest written sources of the Chronicles. In the current research, as well as during the conference presentation, the author would like to draw the attention toward employing the myths of the ancient Japanese chronicles of Kojiki and Nihonshoki as historical narratives that describe the earliest religious and political history of the country, yet without the distinction within the categories that signifies a modern outlook. The intention of this paper is to offer a historical interpretation to the mythological texts of the Chronicles by introducing the earliest political history of the country via the narratives in the Kojiki and Nihonshoki.

Lang. of presentation: *English*

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Friday  
18. Sept. 2015  
14:00 – 14:30

Barbora KORČÁKOVÁ  
*Palacký University, Olomouc, Czech republic*

**Japanese new religious movements and their self-presentation**

The presentation deals with topics that new Japanese religious movements use for self-presentation and with issues presented by these new religious movements with the purpose of attracting new members. Three new religious movements – Sōka Gakkai, Tenrikyō and Sukyō Mahikari – will be focused on. Their official websites will be analyzed in order to categorize the topics used. Here the question of whether new religious movements show similarities in these topics despite being based on different religious traditions is asked. It is also inquired whether there is some connection between used topics and the means of their spreading in general and outside of Japan. These particular movements were chosen for their different period of establishment, diverse inspiration in established religions, and different levels of success outside of Japan.

Lang. of presentation: *English*

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Saturday

19. Sept. 2015

14:50 – 15:20

Vít ULMAN

*Charles University, Praha, Czech republic*

**The literature of the Five Mountains: Turning fragmented text into a meaningful discourse**

In the literature of the Five Mountains, as with most pre-modern corpora, we both as researchers and readers face the problem of a limited source material for our analyses, or maybe even just for our own pleasure derived from reading. The lenses through which we look at the world in which the authors lived (and which they imagined in their minds) are incredibly narrow, which leaves many aspects of the context of these texts open to interpretation. If we accept such concepts such as truth, reality, validity, and judge our research based on these principles, it is easy to fail the criteria we have imposed on ourselves. Therefore it is important to try to maximize the probability of a correct assessment. In this presentation we will focus on various strategies of gleaning data, context connecting, mitigating the effects of researcher bias etc., using the example of the literature of the Five Mountains (*Gozan bungaku*). We will go through different layers of literary analysis in its application on an individual poem, especially focusing on cognitive poetics and other modern frameworks of research.

Lang. of presentation: *English*

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