

Afternoon Section A: Japan's International Relations

Room: A21

Chair: Jiří Matela

- 13:30 – 14:00 What Does Japanese Discipline of International Relations Look Like Now? Sociological Survey of Japanese IR Journals and University Education (M. Kolmaš, D. Kožíšek)
- 14:00 – 14:30 The Japan Socialist Party and WWII Reparations with East Asia in the 1950s and 1960s (I. Plšek)
- 14:30 – 14:50 *Coffee break*

Afternoon Section B: Japanese Cuisine and Rites

Room: A31

Chair: Marek Mikeš

- 13:30 – 14:00 What Can We Find in the Old Culinary Essays? – Analysis of the *Shijōryū hōchōsho* (M. Nawrocka)
- 14:00 – 14:30 Symbolism of the Body in Rites of Passage (M. Papp)
- 14:30 – 14:50 *Coffee break*

Keynote speech

Room: A21

14:50 – 16:10 **Japan, Japanese Politics and the World** (A. Stockwin)

16:10 *End of Day I*

Day II: Saturday, 21st September 2019

Morning Section A: Sub-Cultures in Contemporary Japan

Room: A21

Chair: Jiří Matela

- 9:30 – 10:00 *Bōsōzoku* – The Changing Face of Japan’s Controversial Youth
(A. Riessland)
- 10:00 – 10:30 The Roots of Queer Loneliness in Contemporary Japan. A Literary
Analysis (J. Świt)
- 10:30 – 10:50 *Coffee break*

Morning Section B: Sub-Cultures in Contemporary Japan

Room: A21

Chair: Marek Mikeš

- 9:30 – 10:00 *Shintō* Motifs in High-Grossing Japanese Movies
(L. Králiková-Hashimoto)
- 10:00 – 10:30 Tarkovsky and Haiku: The Influence of Japanese Aesthetics on Andrei
Tarkovsky’s View of the Cinematic Image (M. Honda)
- 10:30 – 10:50 *Coffee break*

Morning Section C: Contemporary Japanese Media and Popular Culture

Room: A21

Chair: Ivo Plšek

- 10:50 – 11:20 The Structural Changes of Japanese Media-Apologies in the Last 30
Years (E. Kovács)
- 11:20 – 11:50 Encoding/Decoding Antiheroism in Japanese Popular Culture
(I. Pruša)
- 11:50 – 13:30 *Lunch break*

Morning Section D: Japanese Culture and Well-being

Room: A31

Chair: Marek Mikeš

- 10:50 – 11:20 A Brief Insight into the History of Japanese Ophthalmology
(J. Zentai)
- 11:20 – 11:50 Modernizing the Vernacular Medicine: Hot Springs, Swimming, and
Travels in Modern Japan (N. Toyosawa)
- 11:50 – 13:30 *Lunch break*

Afternoon Section A: Early Modern Japanese Literature

Room: A21

Chair: Jiří Matela

- 13:30 – 14:00 Early Modern Japanese Literature and Parody: The Case of *Nise*
Murasaki inaka Genji (M. Mikeš)
- 14:00 – 14:30 *Chūshingura* and the Western Audience in Early Modern Period: How
the English Translation Influenced on the Theatre Experience of Non-
Expert Foreign Audience? (Y. Kawauchi)
- 14:30 – 14:50 *Coffee break*

Afternoon Section B: Literature and Thought of the 20th Century Japan

Room: A31

Chair: Ivo Plšek

- 13:30 – 14:00 Nishiwaki's Contribution to *Fukuikutaru kafu yo*
(F. Paulovič)
- 14:00 – 14:30 The Future or A Future? Abe Kōbō's *Inter Ice Age 4*, Laws of Physics and
Time Travel (M. Kotlarczyk)
- 14:30 – 14:50 *Coffee break*

Afternoon Section C: Japanese Religion and Textuality

Room: A21

Chair: Marek Mikeš

14:50 – 15:20 Dōgen the Thinker, Dōgen the Writer: Use of Language in Dōgen's *Zenki*
(Z. Kubovčáková)

15:50 – 16:10 *Closing*

Abstracts:

Friday

20. Sept. 2019

9:30 – 10:00

Room: A21

Anna CIMA

Charles University, Praha, Czech Republic

The Student and the Left-wing Movement in Japanese Literature between 1960 and 1965

The lives of left-wing oriented students in the 1950s were affected not only by several violent encounters with the police, for example the May Day incident (血のメーデー事件) of 1952, but also by the coup within the Japanese Communist Party itself, which in 1955 deviated from the politics that promoted the necessity of revolution based on the Chinese model and decided to adopt less extreme model of fighting the capitalism from within the democratic structures. This led to a loss of trust in the Communist Party by many students, who felt that the Party had betrayed them, and consequently to the loss of their own identity which was connected to the abandoned political direction. Yet many students in the beginning of the 1960s participated in organizations connected to the very same Communist Party, and many of them were involved in demonstrations that occurred in years 1958 and 1960.

This paper focuses on three literary works written in the first half of 1960s, namely Kurahashi Yumiko's *Parutai* (パルタイ, 1960), Shibata Shō's *Saredo warera ga hibi* (されどわれらが日々, 1964) and Takahashi Kazumi's *Yūutsu naru tōha* (憂鬱なる党派, 1965), in which the literary character of student appears in close relation to the leftist movement. The aim is to analyze various depictions of students and their relationships with the left-wing ideology in these novels.

Friday

20. Sept. 2019

10:00 – 10:30

Room: A21

Igor CIMA

Charles University, Praha, Czech Republic

Visions of Tōkyō in 80's Japanese Literature

The 80's were a period of change for Japan, and the change was rampant even in the field of literature. Economic growth and a development of consumer society can also be seen in changing landscapes of Japanese cities, some of which are changing into giant concrete organisms. These changes of course made its way into literary discourse. City has become a space of anonymity, space of a sign, space of never-ending growth and destruction, where old is replaced by new and even newer is built upon the new. All these characteristics are embodied by Japanese capital Tōkyō, with its history of being wiped from the face of the Earth and emerging again completely changed, ending in a behemoth city that keeps growing to this day.

There is a long history of writing about Tōkyō and about big cities, going back to the works of Nagai Kafū (1879–1959), and reaching the postwar fantasies of Abe Kōbō (1924–1993). In this paper I want to focus on the vision of Tōkyō during the 80's, as the title suggests, mainly on the works of Hino Keizō (1929–2002), who was famous for his urban stories. Among them I will mainly focus on his famous novel *Yume no shima* (1985). The main goal of this paper is analyzing, how the city is depicted, what are the effects of this depiction, and what are a possibilities of urban space in a work of literature. I will also work within a broader context of works of authors such as Tanaka Yasuo (1956–), Shimada Masahiko (1961–), Murakami Ryū (1952–) or Murakami Haruki (1949–).

Friday

Shōko NAKAYAMA

20. Sept. 2019

Nicolaus Copernicus University, Toruń, Poland

10:50 – 11:20

**Problems in Mastering Benefactive Expressions:
Focusing on Use of “-te ageru”**

Room: A21

Japanese title:

授受表現習得の問題 – 「てあげる」の使用を中心
心に –

Japanese benefactive expressions are one of sentence patterns that are difficult to master by foreign learners. A survey on the use of benefactive expressions conducted on Polish learners showed that the way the learners use benefactive expressions does not improve as their grade goes up, and that they use them differently from Japanese people. In my paper I would like to present in what way exactly does the use of benefactive expressions differ between learners and native speakers of Japanese. In this presentation, I would like to pay special attention to the use of “-te ageru (-te yaru, -te sashiageru)”. I will analyze the usage examples of “-te ageru (-te yaru, -te sashiageru)” found in *Gendai Nihongo Kakikotoba Kinkō Kōpasu* (Balanced Corpus of Contemporary Written Japanese), consider in what circumstances do the Japanese actually use “-te ageru (-te yaru, -te sashiageru)”, examine how does this usage differ from examples found in textbooks and other materials used in Japanese language education, and think how can these findings be concretely applied to Japanese language education.

Friday

Jiří MATELA

20. Sept. 2019

Masaryk University, Brno, Czech Republic

11:20 – 11:50

Towards empirical study of the “ontological” character of modern Japanese

Room: A21

Japanese title:

日本語の存在論的な性質の実証的研究に向けて

The so called “individualizing” linguistic typology – classified as “cognitive typology” by Pardeshi & Horie 2019 – has been characterizing the Japanese language as a *BECOME*-type of language, in contrast to a *DO*-type of languages (such as English). Although the idea has been present within the Japanese linguistics since at least Teramura (1976), it was mainly due to Yoshihiko Ikegami’s seminal work (1981) that the “ontological” character of Japanese gained attention throughout the various linguistic or philological frameworks (see e.g. Haga 2004 for *kokugogaku*, Kanaya 2003 for *nihongogaku* and others). Despite its popularity, the typological classification of Japanese as a *BECOME*-language is far from being uncontroversial, as it has been criticized (although on different grounds) by Takebayashi (2008), Noda (2015) and others.

The present paper sees the sources of the aforementioned controversy in the lack of unified, systematic and empirically verifiable criteria for classifying a language as displaying either “ontological” (*BECOME*) or “processual” (*DO*) orientation. It presents perspective of a functional “text-based” typology with the use of Czech and Japanese corpus data, suggesting that the “cognitive type” of a language is to be identified in a concrete text, rather than in a speaker’s general linguistic knowledge.

Friday

20. Sept. 2019

13:30 – 14:00

Room: A21

Michal KOLMAŠ, David KOŽÍŠEK

Metropolitan University Prague, Praha, Czech Republic

Ritsumeikan University, Kyōto, Japan

What Does Japanese Discipline of International Relations Look Like Now?

Sociological Survey of Japanese IR Journals and University Education

Although there is a vivid interdisciplinary discussion about the historical and societal roots of Japanese discipline of international relations, there is almost no literature dealing with how does Japanese IR (within both academy and pedagogy) look like *now*. We aim to remedy this through sociology of knowledge theoretical framework and empirical analysis of Japanese research agenda and university education. We do so in two steps: First, we analyze (and visually represent) what topics, theories and methods are used within four selected Japanese language IR scientific journals (*kokusai seiji*, *kokusai mondai*, *heiwa kenkyū* and *kokusai anzen hoshō* – we analyzed all the articles published in 2018, almost 150), and what the authors background is (gender, affiliation, nationality etc.). These journals, although virtually unknown to non-Japanese scholars, are key agenda setters of IR research in Japan. Second, we discuss IR education in Japanese tertiary schooling, within two particular case studies: The University of Tōkyō and Ritsumeikan University. We build on extensive interviews with respective lecturers and focus on what courses are taught, what do their syllabi look like, what literature they use and what topics do these courses encompass. We also analyze department composition and the academic background of the lecturers. This gives us, for a first time, a clear picture of contemporary Japanese IR.

Friday

20. Sept. 2019

14:00 – 14:30

Room: A21

Ivo PLŠEK

Masaryk University, Brno, Czech Republic

The Japan Socialist Party and WWII Reparations with East Asia in the 1950s and 1960s

It has long been argued that long rule of the conservative Liberal Democratic Party was a major roadblock to historical reconciliation in East Asia. The pro-contrite policies of the Japanese Socialist Party (JSP) of late 1980s and early 1990s are then interpreted as evidence that had the Japanese Left assumed power earlier, it would have closed the history gaps quicker. The purpose of my talk is to test this assumption.

I do so by analyzing a critical problem of Japan's early post-war foreign policy: the settlement of war reparations with its East Asian neighbors. According to Article 14 of the San Francisco Peace Treaty, Japan had the obligation to pay reparations for the damages it caused to Asians during WWII. Eventually it reached four reparation agreements: with Burma, the Philippines, Indonesia and South Vietnam under this framework. Subsequently it also concluded a normalization agreement with South Korea in 1965. The Socialists were not involved in the reparation negotiations. But the party was a key public critic and a powerful parliamentary force during the ratification process. In this paper I analyze the JSP's approach towards these agreements and by extension towards the general issue of Japanese war responsibility.

Friday

Monika NAWROCKA

20. Sept. 2019

University of Warsaw, Warsaw, Poland

13:30 – 14:00

What Can We Find in the Old Culinary Essays?

Room: A31

Analysis of the *Shijōryū hōchōsho* (1489)

Japanese title:

昔の料理書の内容は何ですか？ – 「四条流庖丁書」 (1489) の分析

Nowadays, in every household, we can find at least one book full of recipes and guidance on how to prepare a meal. However, if we look back and compare some culinary notes from different eras, we can see many differences in the purpose of writing them.

In my speech, I would like to explain the disparity between cookbooks (料理本) and culinary essays (料理書) and their main aims in the Middle Ages and Early Modern Times in Japan. However, culinary essays will be my main focus. By answering questions such as:

Who could use them?

What kind of information can we read in them?

I would like to introduce to the listeners some culinary customs from Muromachi Period. As my source to analyze, I have chosen a culinary essay written by Shijō Clan called *Shijōryū hōchōsho* (1489). It is one of the oldest culinary essay containing instructions and strict rules on preparation and arrangement of food.

Furthermore, I would like to prove that old culinary essays often were more than just “notes full of recipes”. It is not only literature, like poems *waka* or diary notes, but also an important historical source.

Friday

20. Sept. 2019

14:00 – 14:30

Room: A31

Melinda PAPP

Eötvös Loránd University, Budapest, Hungary

Symbolism of the Body in Rites of Passage

Ritual practice is related to body in multiple ways. Symbolic and physical inscription onto the body serves to communicate to the wider society the transformation that occurs during the ritual, such as the emergence of a new (social) identity. The body appears here as an important agent and alterations to its parts are indeed frequent and common elements in rites of passage. The body can be altered not only by physical intervention but also by adornment in form of clothes, headcovers, hair arrangement, make-up or tattooing. These ways of adornment can be interpreted as an extension of the body. Indeed, traditional rites of passage in Japan often involved a change in hairstyle, clothing or tattoos on the skin (and teeth) as visible signs of a further step in maturing. The historical perceptions regarding the body combined with prevalent social and cultural views on hierarchy, gender roles or aestheticism, influenced the historical development of these signs, as well as the role of the body as conveyor of meaning in rites of passage. The discussion will focus on the interpretation of the body as agent of communication within rites of passage, in particular in traditional childhood rituals such as *shichigosan* and other modern forms of rites of passage (e.g. *seijinshiki*).

KEYNOTE SPEECH

Friday
20. Sept. 2019
14:50 – 16:10
Room: A21

Arthur STOCKWIN (professor emeritus)
University of Oxford, Oxford, United Kingdom

Japan, Japanese Politics and the World

Since the middle of the nineteenth century, Japan has gone through a series of momentous changes, which I outline under the following headings (some periods overlap with each other):

1. Closed country (Tokugawa period to 1850s).
2. Late developer (Meiji period – restoration of the Emperor – to 1912).
3. International military challenger: (1930s to 1945).
4. Defeated power subordinate to the United States (1945 to 1952 and beyond).
5. Single-party-dominant State: (1955 – founding of Liberal Democratic Party, to 1990s).
6. Pacifist State: (1950s to 1970s and beyond).
7. World-challenging economy: (1960s to 1990).
8. ‘Lost decades’: (1990s to 2000s).
9. Alternative government: (2009 to 2012).
10. Hard right government (Abe period): (2012 to the present).

In the course of my presentation I shall discuss the significance of the Emperor in contemporary Japan. I shall also touch on my own experiences of Japan and of Japanese politics.

Saturday
21. Sept. 2019
9:30 – 10:00
Room: A21

Andreas RIESSLAND
Nanzan University, Nagoya, Japan

***Bōsōzoku* – The Changing Face of Japan’s
Controversial Youth**

For more than 50 years, Japan’s society has been an unwilling host to a particular manifestation of juvenile rebelliousness, the disruptive and at times violent presence of the *bōsōzoku* motorcycle gangs.

Today, there are only a few thousand active *bōsōzoku* left in Japan, but a deeper look into this phenomenon reveals its actual importance in society: Among the people in Japan aged 30 and over, pretty much everyone has at some time had first-hand encounters with the *bōsōzoku*’s highly visible (and even more audible) presence on Japan’s streets. What is more, police statistics suggest that of Japan’s current population, more than a quarter of a million people have for at least part of their youth been *bōsōzoku* members. Also, from early on, the *bōsōzoku*’s immediately identifiable outfit and mannerisms has made them a lasting typecast for juvenile delinquent behavior in Japan’s popular media and pop culture.

In view of this and of the fact that the conspicuous *bōsōzoku* style is one of the few expressions of youth culture that can claim to always have been uniquely Japanese, the relative lack of academic interest in this social phenomenon, both in Japan and overseas, is somewhat surprising.

With this in mind, this presentation hopes to shed light on the *bōsōzoku* phenomenon, with a short outline of their history, the main characteristics of their youth culture and, time permitting, a look at the most recent manifestations, as *bōsōzoku* culture reinvents itself in a less confrontational and less antisocial vein.

Saturday

Joanna ŚWIT

21. Sept. 2019

Jagiellonian University, Kraków, Poland

10:00 – 10:30

The Roots of Queer Loneliness in Contemporary Japan. A Literary Analysis

Room: A21

Literary works on women-loving-women can be broadly grouped into three categories: ones about lesbians or bisexual women written by mainstream, heterosexual authors; ones whose characters are romantically and/or sexually interested in other women but do not identify as gay; and ones by out lesbian or bisexual women whose characters also identify as such (Summerhawk, Hughes ed. 2008). Itō Akari's novel *Namae mo yobenai* (2015) can be classified as part of the second category, while Nagata Kabi's essay manga *Sabishisugite rezu fūzoku ni ikimashita repo* (2016) – the third one.

Both focus on a heroine (in the case of the latter one – the author herself) whose relationships with other people severely strain her mental and, in turn, physical health. In both of them, another reason for the heroines' suffering is the lack of understanding – on their part as well as the surroundings" – of their queerness. They are terribly lonely in a society that for an unknown reason does not seem to have a place for them.

In my paper I would like to focus on the way both authors describe the reasons for and the causes of such feelings of exclusion. I would also like to see whether it can be said that these literary works give hope to a queer reader. Do the characters, disoriented within a heteronormative society, find themselves and a way out of their sorrow in the end?

Saturday

21. Sept. 2019

9:30 – 10:00

Room: A21

Japanese title:

Lena KRÁLIKOVÁ-HASHIMOTO

Comenius University, Bratislava, Slovakia

***Shintō* Motifs in High-Grossing Japanese Movies**

興行収入上位映画における神道的モチーフ

When we take a look at the most popular and successful films according to the box office, the majority of top places are taken by animated films. Within these, the films of internationally well-known Japanese director Hayao Miyazaki are taking the top positions. In some of his movies, for instance the *Princess Mononoke* (1997), or *Spirited Away* (2001), there are strong *shintō* motifs.

On the other hand, according to the studies of The Institute of Statistical Mathematics, from years 1998 to 2013, Japanese residents that were asked the questions “do you have a belief/are you part of any religion” answered “no” or that they are not believers in 70percent scale.

In this paper we will analyze how much the religious motifs, shintoistic primarily are being shown in the most successful Japanese films. We will be working with movies, that gained huge success around years 1998–2013. Our aim is to compare animated films with the rest of the titles from the perspective of *shintō* motif.

Saturday

Monika HONDA

21. Sept. 2019

Comenius University, Bratislava, Slovakia

10:00 – 10:30

Tarkovsky and Haiku: The Influence of Japanese Aesthetics on Andrei Tarkovsky's View of the Cinematic Image

Room: A21

Japanese title:

タルコフスキーと俳句：アンドレイ・タルコフスキーが考える「映画的映像」における日本の美学の影響

The Russian film director, Andrei Tarkovsky, left behind not only seven feature films that were praised by many film critics and won awards at various prestigious international film festivals. He is also known as the author of essays and reflections about film translated to numerous languages where he discusses a wide range of topics. *Mise-en-scène*, the relationship of film to poetry, the concept of time, the film image and many other topics reflect Tarkovsky's view on his style of filmmaking and cinematography in general, which was influenced not only by Russian artists but also by the foreign art and aesthetics.

In my presentation, I will examine how Japanese haiku and Matsuo Bashō's *hokku* influenced Tarkovsky's film theory. The research is focused especially on two texts: *Imprinted Time* and *The Film Image* – the chapters of Tarkovsky's book *Sculpting in Time* translated to English and published in 1987 after the author's death. In these texts, Tarkovsky attends to the concept of *sabi* and, with the reference to Bashō's *hokku*, examines its image as the result of precise observation of life. He also explores similar expressions of reality in the film as well as the creation of the cinematic image. According to Tarkovsky, observation presents the crucial concept for understanding the relationship between the image, time and reality.

Saturday

21. Sept. 2019

10:50 – 11:20

Room: A21

Emese KOVÁCS

Károli Gáspár University, Budapest, Hungary

The Structural Changes of Japanese Media-Apologies in the Last 30 Years

In the Japanese media, individuals and corporate executives bow in front of the cameras tearfully asking for forgiveness for their misconduct. Compared to media apologies in Europe and in the United States, it is clear, that the Japanese are following strict formal rules, including even the length and the degree of the bow during the apology, while Western apologies are diverse.

Analysing this formalised action, it can be clearly seen that not only the cultural collectivist background, but also the media plays an important role in the structural change of apologies in the Japanese televisions. Also, it is important to understand how the media can manipulate the apologisers and the public as well.

The current presentation shows not only the uniqueness of Japanese apologies but shed light on structural differences between the types of apologies during the last 30 years. My aim is to categorise and name the various apologies, beginning with the traditional apology, following by the media apology, where media got involved into the action, and finishing with the apology parody, that clearly shows the loss of sociological context of apology in Japan.

Saturday

21. Sept. 2019

11:20 – 11:50

Room: A21

Igor PRUŠA

Metropolitan University Prague, Praha, Czech republic

**Encoding/Decoding Antiheroism in Japanese
Popular Culture**

This talk deals with popular antiheroic archetypes. It differs from previous research, because by exploring narrative structures of antiheroic fiction, it shows that essential parallels exist in transgressive heroes of both East and West. This is important since in recent decades we register (not only in Japan) a general decline of “moral perfectionism” (term by S. Cavell) in popular fiction at the expense of “postconventional morality” (term by L. Kohlberg), which gets further reflected in morally ambiguous, dystopian/nihilistic, transgressive-but-enjoyable heroes. In Japan same as in the West, these antiheroes are “culturally permitted” despite their antisocial inclinations, extralegal violence, or motivation by vendetta (e.g., *Nezumi Kōzō* vs. Robin Hood or Kitano Takeshi in *Brother* vs. Al Pacino in *Godfather*). Thus, various Japanese hero-archetypes are analyzed (e.g. samurai, yakuza, social bandit, war hero) as they appear in Japanese mainstream narratives. My main theoretical argument is that rendering a transgressive behavior as enjoyable can be realized via three narrative mechanisms: *positioning* of the character within a net of social relationships, *motivation* of the character as a set of adequate reasons to be transgressive, and *charisma* (appearance, aura) of the character and/or actor. Apart from offering an interdisciplinary methodological framework, this research represents a significant departure from Friedrich Nietzsche (e.g. the dichotomy of Dionysian versus Apollonian ideal of conduct) in order to illuminate the fascination by heroes that are located *beyond* the conventional categories of good and evil.

Saturday

21. Sept. 2019

10:50 – 11:20

Room: A31

Judit Éva ZENTAI

Eötvös Loránd University, Budapest, Hungary

A Brief Insight into the History of Japanese Ophthalmology

Keeping health of our eyes has always occupied a very special place in the medicine. If we look at the universal history of medicine, we can say it has already been important to have eye healing in Ancient Times, and we know that the European ophthalmology has begun to develop as a separate science within surgery and anatomy from the 12th century onwards. At the same time, condition of the eyes was also important in the classical Chinese medicine, because it was one of the most important diagnostic methods, which is also used as one of the most essential diagnostic aspects in the traditional medicine nowadays. Classical Chinese medical ways have been followed by the Japanese medicine, up to appearing of the European medicine, including the emergence of surgical interventions. This process led to appearance of several medical schools and healing concepts and methods. The European ophthalmology has been spread and begun to develop significantly thanks to the Japanese translations of several European works such as Joseph Jacob Plenck's work. In addition to the classical Chinese medical way, which focused on the traditional way of treatment of eye diseases with herbal formulations and acupuncture and etc., the combination of the European and Classical Chinese ways also has taken a significant place within the Japanese medical history. We cannot forget about the followers of *yōjō*-theories who emphasized the prevention of eyes diseases by using eye-hygiene such as Kaibara Ekiken, which theories less can be found in the European ophthalmology, which I think mainly focused on surgery interventions rather than prevention.

Saturday

21. Sept. 2019

11:20 – 11:50

Room: A31

Nobuko TOYOSAWA

Czech Academy of Science, Praha, Czech republic

Modernizing the Vernacular Medicine: Hot Springs, Swimming, and Travels in Modern Japan

This paper examines the changing discourse of “bathing” in hot and cold springs from the Tokugawa to Meiji era to understand the transformation of bathing as the modern treatment to cure diseases and to strengthen the body and mind. During the Tokugawa period, the practice of bathing was referred to as *tōji* (湯治), *shio tōji* (汐湯治), or *yuami* (湯浴), among others, and it was generally understood as a means to miraculously cure numerous illnesses. In the Meiji era, with the introduction of scientific medicines from the West, the discourse of bathing changed while adopting scientific theories and the results of various experiments. The practice itself obtained a new name, *kaisuiyoku* (海水浴) and *onsen* (温泉) or *kōsen* (鉱泉) *ryōhō* (療法) along with the importation of climate treatment (気候 or 転地療法) and other “treatment” to improve one’s physical, mental, and psychological state.

I comparatively read comic tales (*kokkeibon*) and guidebooks from the Tokugawa and Meiji eras, such as the 1843 *Gōchū Chitakurige* (Shank’s Mare in Chita), which was inspired by Jippensha Ikku’s *Tōkaidōchū hizakurige* (*Shank’s Mare*, 1802), Nozaki Sabun’s *Man’yū annai* (Guide to Leisure Travels, 1893), and other *annai* guidebooks of the 1870s and 1880s, against the emergent medical discourses — the study of health (*seiri eiseigaku*), suggestions (*shuisho*), and textbooks (*oshiegusa*) — for swimming in the sea (海水浴 or 水泳). By analyzing the intersections of the *yōjō* inspired discourses and the scientific *ryōhō*-based discourses, the goal of the paper is to understand the historical and discursive interplay that produced a leisure space of bathing, *yokujō* (浴場), and a new kind of travel to the hinterland (避暑).

Saturday

21. Sept. 2019

13:30 – 14:00

Room: A21

Marek MIKEŠ

Masaryk University, Brno, Czech republic

**Early Modern Japanese Literature and Parody:
The Case of *Nise Murasaki inaka Genji***

Early modern popular Japanese literature and Japanese literature in general is rich with allusion and creative use of preceding works. The term parody is also used often when describing works of popular literature of the Edo period, which is not without problem.

In my paper I would like to present some western theoretical approaches to parody and to try to apply them on writings on Edo literature to see whether the label of parody holds or not. I will focus primarily on the late Edo period best-seller *Nise Murasaki inaka Genji* (publ. 1829–1942) by Ryūtei Tanehiko (1783–1842), that draws inspiration from the Heian classic *Genji monogatari* and has been sometimes, mostly in older works, been described as its parody. While there are Edo period popular works that could be described as parodies without greater difficulty, the case of *Nise Murasaki inaka Genji* is not so simple. I will discuss the question of parody using examples from several Edo period works based on *Genji monogatari*, aiming to pinpoint conditions, that make a work a parody and conditions that, on the other hand, prevent a work from becoming one. As a part of this search, I will also examine whether there is something, that could be described as *language of parody*.

Saturday

Yūko KAWAUCHI

21. Sept. 2019

Ritsumeikan University, Kyōto, Japan

14:00 – 14:30

***Chūshingura* and the Western Audience in Early Modern Period: How the English Translation Influenced on the Theatre Experience of Non-Expert Foreign audience?**

Room: A21

Kabuki performances, one of the most popular entertainment for Japanese people, had interested the Westerners even from the time of the seclusion. When the opening of the country in the 1850s and the improvement of the transportations from the 1860s provided the Western people easier access to Japan, they also took the opportunities to visit the native theatres. This paper examines how the appearance of translations could change the theatre experiences of the Western theatregoers in Japan, using *Chūshingura* as a case study.

The first full English translation of *Chūshingura*, one of the most successful *jōruri/kabuki* programs in Japan, appeared in 1875 by F. V. Dickins. Among the Westerners, this revenge drama was better-known as a historical event in 1702 which the drama was based on. Therefore, prior to the translation, the English descriptions of the incident were used as an aid to understand the play along with a help of a person who can translate or explain it. However, since the story focused mainly on the melodrama which should be the side episodes of the incident, it was still confusing for the foreigners. One article appeared on *Tokyo Times* in 1877 explained how the Western audiences had been longing for the appearance of the translation.

Saturday

21. Sept. 2019

13:30 – 14:00

Room: A31

František PAULOVÍČ

Comenius University, Bratislava, Slovakia

Nishiwaki's Contribution to *Fukuikutaru kafu yo*

In November 1928 the first-ever Japanese collection of surrealist poetry was published – *Fukuikutaru kafu yo*, as an outcome of joint literary effort led by Nishiwaki. The other contributors were mostly his students from the Keiō University. This collection did not attract so much attention when compared to other surrealist creation of that time and therefore has not been properly explored by global audience. It is a pity, because the authors include great names such as Takiguchi Shūzō, or the Ueda brothers – the main figures of the surrealist movement in Japan. It shows the potential as well as the limitations of the individual authors. Some years later, Nishiwaki revisited and edited his poem published in *Fukuikutaru kafu yo*. The manner in which Nishiwaki handled his older creations – his deletions and additions, is an interesting topic of research, also in terms of his evolving mindset.

Saturday

Magdalena KOTLARCZYK

21. Sept. 2019

Jagiellonian University, Kraków, Poland

14:00 – 14:30

The Future or A Future?

Room: A31

Abe Kōbō's *Inter Ice Age 4*, Laws of Physics and Time Travel

Japanese title:

ある未来か絶対的未来？安部公房の『第四間氷期』、物理学の法則とタイムトラベル

I would like to present the preliminary results of my research on the way future is shown and implemented in plot advancement in Abe Kōbō's *Inter Ice Age 4*. I would like to argue that the programmed future version of prof. Katsumi as predicted by the forecaster can be interpreted as a kind of time travel. The future prof. Katsumi – similarly to some characters in Netflix's series *Dark*, or Demus in Mark Lawrence's *One Word Kill* – seemingly tries to warn the present-time Katsumi, but actually steers his actions so that they happen according to how the forecaster had foretold them.

Such a way of controlling events may be linked to Everett's theory of multiverse and parallel worlds. In order to prevent the universe from splitting into two parallel universes, the future Katsumi must make sure that everything happens exactly as it had been predicted. This may be said to be a way of implementing future (as perceived from the point of view of quantum physics) to advance the plot of the novel.

However, most scientists in *Inter Ice Age 4* understand future as something that is an absolute (as in Newtonian physics) and therefore is something that is an obvious result of present events.

Saturday

21. Sept. 2019

14:50 – 15:20

Room: A21

Zuzana KUBOVČÁKOVÁ

Masaryk University, Brno, Czech republic

Dōgen the Thinker, Dōgen the Writer: Use of Language in Dōgen's *Zenki*

The Japanese Zen master Dōgen (1200–1253), founder of the Sōtō Zen school, lived and wrote during a time of not only social and political change in Japanese history, but also a linguistic one. Dōgen's language can be described as highly orderly and systematic, yet at the same time seemingly contradictory, presenting a unique style of so called 'Zen logic'. Linguistically speaking, however, Dōgen is very precise and exact.

According to Bjarke Frellesvig (2010), the middle medieval period in Japanese history was a time of significant linguistic developments and a transition between so called Old Japanese and Medieval Japanese. Based on *Zenki* (全機), a profound doctrinal treatise of Dōgen's monumental *Shōbō genzō* (正法眼藏), the aim of this paper is to explore the linguistic phenomena that Frellesvig describes as essential within the development of medieval Japanese by presenting examples from Dōgen's writing themselves, namely from *Zenki*.