
Beauty and Identity – On Cultural Self-Assertion in Times of Globalization

by Irmela Hijjya-Kirschner

Even in the 21st century, the age-old topos of Japan as an “empire of beauty” is revived again and again in Japan itself and abroad. One only has to think of Prime Minister Abe Shinzō’s government program, formulated in his 2006 best-seller *Utsukushii kuni e* (*Towards a Beautiful Country*). What is remarkable about this topos is the fact that it is effective outside of Japan as well as in the country itself. Since the late 19th century, “beautiful Japan” has served to attract Western artists and intellectuals as well as the general public. On the other hand, in Japan, this myth helped to establish a form of cultural self-assertion vis-à-vis the West. This paper attempts to sketch some historical stages of this topos—or myth—by suggesting examples from Japanese and European literature and intellectual discourses. These include Kawabata Yasunari and Umehara Takeshi on the Japanese side and, in Europe, the German early 20th century writer Hugo von Hofmannsthal as well as the Belgian novelist Amélie Nothomb in the 21st century. These writers represent distinctive landmarks in this widely diversified discourse, which can also be studied in advertising strategies, as an example from a German car maker’s campaign in Japan will show. The purpose of this paper is to discuss which functions this topos serves for which actors and to hypothesize a reason why “beautiful Japan” persists as a powerful and unbroken image even today, not only in obvious areas such as tourism, consumerism, and art, but also in Japanese education and Western philosophy. As an introduction to the problem, this paper attempts to contribute to questions of image-formation and strategies of trans-cultural perception.

Japanese Contemporary Literature and the Perspectives of Translation

by Cécile Sakai

This paper focuses on the links between contemporary literature and the various positions chosen by authors facing the problematics of translation. Beginning with the observation that translation studies should develop from a theoretical point of view in Japan—an emblematic country for translations—this paper shows that currently, translation in Japan has to be considered as a cultural exportation trend and not only as the importation trend that dominated the cultural scene during the 20th century. For example, data on published translations in France show that since 2007, Japanese is the second most frequently translated language after American-English—due to the popularity of mangas in France. In the literary field, new phenomena can

also be observed in Japan. In this paper, four case studies are presented. The most remarkable case concerns Murakami Haruki's strategy, in which he, being an important translator of the Great American Novel, crosses the boundaries between countries and languages in order to represent a new kind of nationless writer, i.e. a global writer appreciated all over the world. On the other hand, Mizumura Minae mixes English and Japanese in her *I novel from left to right*, making it untranslatable into English. This for her represents the resistance of a minor language, Japanese, to the domination of English. Tawada Yoko, for her part, writes in two languages, Japanese and German, and in doing so tries to deconstruct both cultural and linguistic norms, enhancing translation as an impossible tool. Finally, the American-born Hideo Levy's three-piece band features Japanese, English and Chinese members, interconnected by the belief in translation as an ideal vector of communication. All these new streams contribute to the reshifting of Japanese literature in the world and induce a necessary renewal of the critical approaches.

An Essay on Transnational Literature in Contemporary Japan: Shirin Nezamaffi's "Salam" and Representations of Translation

by Yoshitaka Hibi

In this paper, I examine how contemporary transnational writers in Japan bring about their *appearance* (H. Arendt) in the public sphere of literature. An illusion that links *nation*, *national language* and *national literature* still seems to be dominant in the public sphere where people discuss and maintain "Japanese Literature". I consider here how transnational writers and their works in contemporary Japan manifest themselves with foreign styles and provide alternative discourses. Contemporary transnational authors are not only participants in the *politics of recognition* (C. Taylor) themselves, but their narratives also join in the space of dispute with the power of literature. I consider the power of literature a power to bridge public spheres, intimate spheres and private spaces, and to partage (J. L. Nancy) cultural distribution and placement of recognition.

Cultural translation provided by transnational writers and their works stands between these phases of bridging and partaging. In the case of transnational authors of contemporary Japan, contact between heterogeneous cultures not only thematizes encounters between different cultures but also forms motifs about the meeting and comingling of the Japanese language with other languages. This reveals that the representation of cultural translation is a critically important subject in the transnational literature of contemporary Japan. In this paper, I will discuss this concretely by analyzing the short novel by Shirin Nezamaffi, "Salam."

"Salam" is the story of a female university student working part-time as an interpreter for an Afghani girl applying for refugee status in Japan. My reading of the novel will focus on the following two points: on the one hand, representing failures of translation reveals the difficulty of bringing over words from different cultural

backdrops and experiences; on the other hand, it depicts the difficulty of transference to public spheres via narrative. By representing a translator who deepens her understanding of her native country, Iran, and its neighbor, Afghanistan, by encountering them in through interpretation, the novel opens the door for better recognition of each of the two nation's cultures in the public literary sphere of contemporary Japan.

A Study on the Acceptance of Japanese Detective Fiction in China **—Focusing on Translation Trends after the Reform and Opening-up Policy**

by Dongyuan Kang

The studies and the translations of modern Japanese literature that began at the end of Qing Dynasty (1880s) have been prevailing across China ever since the adoption of the reform and opening-up policy (1979). Various Chinese versions of works by Akagawa Jiro, Nishimura Jukou, Matsumoto Seichou, Mizugami Tsutomu, Edogawa Ranpo, Yokomizo Seishi and other writers have been published. After 1979, translating and introducing Japanese detective fiction became more and more common (*Ningen no shoumei* by Morimura Seichi, etc.). This trend became formalized and achieved a great scale in the middle of 1980s when Japanese detective fiction was booming in China.

In the 1980s, works such as *Kimi yo fundo no kawa o watare* by Nishimura Jukou and *Ningen no shoumei* by Morimura Seichi pioneered the translation wave of Japanese detective fiction in China. From the point of view of readers (audience), the continuous mixing of movie media and original works accounts for this trend. Just as Shigemasa Takafumi (a film and TV arts professor at Osaka University of Arts) points out in *Eiga no mikata, bungaku no yomikata* (2008) “as cinema makes use of video media, it also occupies the original written work’s market at the same time”. Another reason why Chinese readers were attracted by Japanese mystery novels is the connection between the basic composition models of detective fiction and Scar literature, namely, the models of “victim” and “victimizer”.

Ever since the PRC was founded, anti-capitalist measures have been unswervingly enforced in the world of publication, especially during the Cultural Revolution. Due to the reform and opening-up policy, a liberalized atmosphere was formed in the circles of literature, and the art and many works of foreign literature that had often been criticized were then freely translated and introduced into Chinese culture. Since the 1980s, Japanese detective fiction as well as mystery fiction, has been officially accepted and translated into Chinese. It is generally thought that the support from the masses has a direct link with the cultural and spiritual transformation owing to the great change in China i.e., the reform and opening-up policy. This has also been considered as one factor deeply influencing the acceptance of Japanese detective fiction in present day China.

In this essay, the author will study the Japanese detective fiction translated into Chinese after the adoption of the reform and opening-up policy and examine its

current development and influence on the modern Chinese literature (Scar literature) and Chinese society as well.

Miyabi in The Tales of Ise

by Haruhiko Oida

It has been said that the theme of *The Tales of Ise* is *miyabi*. Though this word is used only once in chapter one, *miyabi* is nevertheless a very important word.

Miyabi means having been refined by urbanity. The various aspects of *miyabi* are found in this tale.

Many kanji are read with the Japanese pronunciation with *miyabi*. This fact shows the polysemy of this word.

In *Mannyoushu*, two characters, Otomo-no-Tanushi and Ishikawa-no-Iratume, enjoyed exchanging *waka* by using the polysemy of this word skillfully. This episode was adapted from *Monzen* (a classical Chinese poetry anthology). Tanushi was modeled after Sougyoku, who was a handsome young nobleman. Like Tanushi, Ariwara-no-Narihira, who is the hero of *The Tales of Ise*, was modeled after a Chinese nobleman. This novel is subject to the great influence of Chinese literature, especially, chapters one, sixty-nine, and sixty-three. In chapter sixty-three, Narihira meets a silver-haired old woman and pretends to love her so as not to break her heart. Though Narihira's attitude is contrastive with that of Tanushi, this can also be called *miyabi*.

Miyabi was the indispensable ethics for the aristocrat who lived in the city.

Mainland China's Textbook of Japanese Literature: Shiga Naoya's *In Kinosaki*

by Baohua Wu

Textbooks play a very important role in the propagation process of foreign cultures. They are one of the important indicators for judging whether foreign cultures are correctly comprehended and correctly propagated in a country. This article focuses on a study and comparison between the Japanese modern era writer Shiga Naoya's short story *In Kinosaki* published in mainland China's textbook and the version of *In Kinosaki* in his *Complete Works of Shiga Naoya*. The key point of the study and comparison is to observe and study the alterations of the written forms of words and phrases and the use of paraphrasing.

Upon a close reading of *In Kinosaki* in the *Complete Works of Shiga Naoya*, we can see that some kanji and kana in his story were chosen deliberately. They must be a

demonstration of his meticulous design as they exhibit deep consideration. The number of kanji used in the story, the frequency of the appearance of the same kanji, the echoing of the same correlative kanji in different paragraphs, and the exploiting of the visual effect of hiragana and katakana so as to make use of onomatopoeic words—all four of these skills are an indispensable and unchangeable component of the text of *In Kinosaki*. Thus, any alteration of the original version's written forms, when compiling a textbook, are a violation of the version's original features.

There is no shortcut to truly comprehending Japanese culture. We have to read the text closely and carefully over and over again, struggling arduously. This is the one and only way to comprehend Japanese culture.

The interaction between English-Chinese Dictionary and Chinese-Japanese Dictionary through 19th to 20th century

by Liwei Chen

In the nineteenth century, many Chinese translations of English terms, such as “bank, insurance, love, and medicine.” were adopted as Japanese translations of the same terms. It is well known that this process contributed to the establishment of modern Japanese. However, during the twentieth century, Japanese translations of English terms became more readily available, and the process reversed itself. Now English to Chinese dictionaries were using the Japanese translations as a reference. This resulted in the absorption of terms such as “philosophy, society, and communism” into the Chinese language. The sharing of translated terms resulted in the creation of many similar words within Chinese and Japanese, which benefitted communication between the two languages. This paper will take a look at how Chinese and Japanese exchanged vocabularies through the translation of English terms during four separate historical periods.

How can “things” convey knowledge? : A philosophical study of museum exhibits

by Fuminori Akiba

The aim of this paper is to make clear the requirements to make “things” exhibited in museums speak. In order to achieve this aim, we analyze exhibits in a museum from the perspectives of philosophy of art, philosophical engineering, and philosophy of science. Each deals with referential, ontological, and cognitive difference between things. The subjects of this analysis are the two things exhibited in Nagoya University Museum. One is a display of a sample of *Kiso-uma*, the other is a complex display on the history

of studies of electronic microscopes in Nagoya University. In the first section, we explain the background of this paper: the prosperity of museums in Japan arising from enthusiasm for life-long learning through exhibits in museums, the spread of “the semantic view of scientific theories,” which lends prestige to the contribution of things such as models and samples to scientific theories, and the closer relationship between natural history museums, science museums, and art museums in the last decade. In the second section we compare the two different old and new displays of the *Kiso-uma* sample in Nagoya University Museum. And with the aid of Nelson Goodman’s theory (Goodman 1976), especially his ideas about the three modes of reference, we make clear the reason why the sample in the old display could not speak and could not convey any knowledge about the sample itself. In the third section we look into the display on the history of studies of electronic microscopes in Nagoya University. Firstly, we point out the problems of the display from the ontological consideration of representations (Mizoguchi 2005, Margolis 1959). Then we reveal the hidden potentiality of the display for conveying scientific knowledge from the perspective of “thing knowledge” (Baird 2004). We point out that the display completely contains three types of thing knowledge: model knowledge, device knowledge, and knowledge encapsulated in measurement instruments. Only because of the lack of awareness concerning thing knowledge does the current display fail to speak and to convey knowledge. In the last section we summarize the discussion and note the possibilities for further study in this research.

□ ARTICLES

Mobilization of Story: Prizes for Original Stories and Screenplays under the Film Law

by Kumiko Mizobuchi

In this article, I look into how the prizes for original stories and screenplays were established, and how the publicness of cinema was constructed under the Film Law of Japan.

Since the enforcement of the Film Law in 1939, the Japanese film industry was controlled by the Japanese Government. There were not enough stories and screenplays in the film industry, because ready-made stories such as *Soseki*’s works were difficult to fit into the requirements of wartime circumstances. So, film makers established an institute for writing and started to serialize articles titled “A Classroom for Screenplays” in a movie magazine to train writers. In addition, the Japanese government and film industry began various public offerings for original stories and screenplays in some newspapers and magazines. Unlike other jobs related to film making, writers did not

need a license to work under the Film Law. This made it possible to assemble writers using public prizes. A representative example is the “Cinema and Theater Play of the Nation” prize, established in 1941. The winner “*Habakogusa (The Story of a Mother and Her Child)*” written by Koito Nobu, an elementary schoolteacher, was adapted into a film by Tasaka Tomotaka and published in an anthology along with other prizewinners. People who wanted to apply need not be cultivated or rich, and their gender, job, class, education, age, or habitation did not matter. Anybody literate enough to read the application and to write stories or screenplays and agree with the purpose of the offering could apply. These prizes gave people a feeling of participation in making of national cinema for themselves. In other words, people were not only spectators who watched the films made by Japanese Government and film industry, but were also “film makers” of “National Cinema”. “National Cinema” was not just films for the nation, it was also films by the nation.

The Woman Accuses, the Man Turns Away: The Representation of Colonial Experience and Hokkaido in *Jakoman to tetsu* (1949)

by Mizuho Otake

While many studies have shown how postwar Japan has concealed the facts of Japan’s colonial adventures in order to reconstruct its national identity, one area that requires further investigation is how this policy relates to Hokkaido. This paper focuses on the relationship between awareness of colonial abuses and the reconstruction of Japan’s nationality as well as the exploitation of representations of Hokkaido. This study will examine the film *Jakoman to tetsu* (1949) and compare it with contemporary discourse about and representations of Cold War Japan.

Jakoman to tetsu depicts the lives of colonialized peoples in occupied Japan.

This film suggests that the colonizers maintained their relationship with the colonized through violence by symbolizing it as a romantic relationship between an Ainu woman and the Japanese male lead. Despite this attempt to deal with Japan’s colonizing efforts, the film, nevertheless, ends up making a plea for collective amnesia over Japan’s colonial past while also calling for the exploitation of Hokkaido’s natural resources as a means for Japan’s reconstruction. I find that this representation is a projection of Japanese consciousness as Cold War victims of the Soviet Union and the U.S. occupation. This study shows that although *Jakoman to Tetsu* attempts to represent consciousness about Japan’s colonial adventures among Japanese men, these representations end up working to construct a new national identity wherein Japan is both victim and aggressor.

Virtual Worlds on Screen: From *Tron* to *Avatar*

by Kosuke Kinoshita

In recent years, both in Hollywood cinema and Japanese cinema, we can find an interesting phenomenon in which a considerable number of narrative films has presented stories of two diegetic worlds intersecting with each other. For example, in Hollywood cinema, blockbuster franchises such as the *Matrix* series (1999-2003), *Harry Potter* series (1993-2010), and *Avatar* (2009) with no exception have constructed two diegetic worlds. Typically in these films, one is the world we occupy (our so-called “reality”) and the other is usually a strange, fantastic world. In Japanese cinema, animation films such as *Perfect Blue* (1998) and *Summer Wars* (2009) also deal with this dual-diegesis narrative.

Notably, this kind of dual-diegesis narrative is rather unusual, according to the norm of classical Hollywood cinema. For what reason have these films become popular both in United States and in Japan? This essay tries to answer this question, apprehending the dual-diegetic structure as a spatial metaphor for today’s information society in which we have two lives: one dwelling in reality and the other in cyberspace. Cyberspace is a quite new concept for ordinary people, therefore we sometimes feel embarrassed, puzzled, or even uneasy and terrified in cyberspace. The dual-diegesis narratives we find onscreen are in a sense reflections of this sort of cultural experience we have. However, at the same time, from another point of view, dual-diegesis narratives can also be said to offer us a visual sketch, which I call a “folk mindscape,” visually and spatially depicting a cognitive map of cyberspace with which we can comprehend our new cultural experience with a greater sense of security in our minds.

Dual-diegesis narratives can also be understood as arguments or statements over the issue of embodiment/disembodiment. The pair of theoretical terms is now familiar in the discourse of posthumanism, the new theoretical trend which tries to question the definition of humanity, decentering the cultural position human beings have historically held and relocating it in a new context which includes concerns for state-of-the-art information technologies, animal rights and so on. In dual-diegesis narratives, the arguments over such theoretical issue take the shape of the protagonists’ journey, in which he/she departs from (corpo-)reality and explores the virtuality, but finally comes back to reality, where he/she originally belongs.

From the two standpoints mentioned above, this essay tries to interpret contemporary popular films as having something to do with our new cultural experience, which was brought on rather abruptly, when we were left unprepared, by the information technology revolution.

A Study about Playscript Censors in Pre-War Japan

by Yoshiyuki Maki

In Japan, pre-war playscript censorship was carried out by the Metropolitan Police Department (in the case of Tokyo). Unlike the censorship of the publications by the Ministry of Home Affairs, script censorship was carried out in every area. While publication censorship is censorship carried out after the fact, script censorship is a form of pre-censorship. When a script was suspected of being subject to censorship, the member of a theatrical company negotiated with a censor from the Metropolitan Police Department. Junichirou Tanizaki wrote about the negotiations between censor and script writer in the novel *Censor* (1920). In this novel, Tanizaki's characterization of the censor character is particular: the censor is an inhuman government official. As for Tanizaki, the performance of several of his scripts was halted from the late 1920s through early 1930s. The negotiations during this period were used to create his model of the novel.

In this article, I analyze Tanizaki's *Censor* as a document which grasps the actual situation of script censorship at that time. Through this analysis, I investigate Tanizaki's images of the script censor. And I point out the connection with Koki Mitani's *Warai no daigaku* and consider it as an example of a modern image of the censor. As a result of this analysis, it is recognized that it might be possible for human relations to develop between the censor and the member of a theatrical company during script censorship negotiations.

The Meaning of the Humanities in Japan in the Late 1910s: Trends and the Thoughts of Intellectuals

by Daisuke Kawai

In this article, I examine the state of the humanities in Japan in the late 1910s. During the Meiji era, an intellectual was someone of high educational background and learning in Japan became synonymous with science. Therefore, an intellectual was a scientist. Notably, the study of modern Japanese thought generally focuses on people who studied the humanities. From this, it is important that researchers of modern Japanese thought think about the existence of the humanities first.

As a method for this study, I have adopted the following procedures. First, I confirm that applied sciences were shown respect in the late 1910s. I show that the domain of natural sciences was valued by political power and citizens alike. Then, I discuss the decline of the social status of the humanities. I focus on the course of the people who learned the humanities technically and compare this with the people who learned other sciences. I show that people came to not want to study the humanities and that people who did study the humanities suffered at their workplace. Naturally,

this situation was a grave concern to humanities scholars. Then, I present the phenomenon caused by this situation, offering a severe critique of law department practices at the time. Specifically, in contrast to graduates of the departments of literature, law department graduates uniformly enjoyed very high social status. However, intellectuals insist that corrupt practices lead to this ghettoization of the humanities. These intellectuals go on to insist on the significance of the existence of the humanities. To conclude this paper, I present the reflections of intellectuals who have discussed the origin of the problem of the state of the humanities.

Logic, Reason, and Law: Translating the Detective Novel Concept in Mainland China in the 1980s

by Junyue Sun

This paper examines how the concept of the detective novel, introduced to China by Japan, changed under the unique historical circumstances in China following the Cultural Revolution, and what type of function this served in Chinese society with its new “economic reforms.” Owing to the ambiguity in the meaning of the Chinese characters for the concept of “reason,” detective novels became associated with logic and law. With their strong connections to the newly-founded field of research in forensic reasoning, detective novels were theorized anew as “science” and “law” literature, prompting the legalization of the detective story genre, which had previously been criticized as “typical bourgeois literature.” Consequently, the publication of translated detective novels became a point of conflict between the forces promoting democracy and a constitutional government and those steeped in socialist ideology. A new literary genre of “legal literature” was born in the midst of this struggle, which still retains various functions in present Chinese society.