

Abstracts

Panel 1: Frontiers and Japanese poetry

Jeffrey Niedermaier (Brown University), « La Chine, le Japon et “l'étoffe de Perse”. Au-delà des frontières de la poétique bilingue Heian » / “China, Japan, and ‘the Stuff of Persia’ Beyond the Frontiers of Heian Bilingual Poetics”

Résumé : Dans le « Concours de peintures » dans le *Dit du Genji*, une illustration qui aurait pour cadre la Perse — pays lointain et à peine connu — se voit vantée non pour son exotisme mais plutôt pour son adroite synthèse des éléments picturaux japonais et chinois. Il semble, en effet, que la Perse que fabriquaient les Japonais autour du début du xi^e siècle est liée au panachage du chinois et du japonais, surtout lorsqu'il est question de poésie. Autrement dit, l'*étoffe* de cet occident artificiel est entrelacée par ces poésies jumelles de l'Extrême-Orient.

On observe ces entrelacements dans les récits vernaculaires tels le *Dit de l'arbre creux* (*Utsubo monogatari*), dont un protagoniste, mage persan réincarné au Japon, est obligé de réciter des passages en alternance bilingue (*hitotabi wa koe ni, hitotabi wa ku[n] ni...*), nuit après nuit, devant le monarque. D'ailleurs, les diplômés en lettres chinoises exhibent leur vaste connaissance de « l'Extrême-Occident » à travers les œuvres bilingues telles que le *Nouveau recueil de dix-mille feuilles* (*Shinsen man.yôshû*) et le *Nouveau recueil de vers à réciter* (*Shinsen rōeishû*). Ce dernier se présente comme une suite docte au *Recueil de vers japonais et chinois à réciter* (*Wakan rōeishû*) — parangon de la poétique bilingue de Heian, qui, à son tour, attira l'attention des moines-commentateurs qui en ont profité pour développer leur cosmo-cartographie indo-bouddhique, qui comprend la Perse.

La Perse, donc, se voit tissée par ce mélange de la poésie en chinois et en japonais, un agencement qui jouit d'une mise-en-page sans pareille dans *Le Recueil de vers à réciter*. *Le Recueil* lui-même, en revanche, commence à nous apparaître comme un terrain tout à fait persan : un terrain virtuel qui n'appartient ni à la Chine ni au Japon, mais qui est néanmoins composé de l'un et de l'autre.

Abstract: In the “Picture Contest” midway through *The Tale of Genji*, an illustration supposedly set in far-off, little-known Persia is praised not for its exoticism but rather for its adroit synthesis of Japanese and Chinese pictorial elements. It turns out that the Persia made by Japanese persons around the beginning of the eleventh century is connected to the intermixing of all things Chinese and Japanese, especially wherever it comes to poetry. In other words, the *stuff* of this artificial Occident is laced through with these twin poetries from Asia's easternmost extremities.

We can see this interlacing in vernacular fictions, such as *The Tale of the Tree Hollow* (*Utsubo monogatari*), in which one of the protagonists is a Persian mage reincarnated in Japan who is obliged to recite passages in bilingual alternation (*hitotabi wa koe ni, hitotabi wa ku[n] ni...*), night by night, before the monarch. Elsewhere, academicians of Chinese “letters” exhibit their boundless knowledge of this “Far West” in such bilingual works as

The New Man'yōshū (Shinsen man'yōshū) and *The New Collection of Resonant Verse (Shinsen rōeishū)*. The latter presents itself as a learned sequel to *The Collection of Japanese and Chinese Resonant Verse (Wakan rōeishū)*—an emblem of the Heian period's bilingual poetics which, in its turn, attracted the attention of monk-commentators who used the anthology to develop their Indo-Buddhist cosmo-cartography, including Persia.

Persia, therefore, gets woven out of this mix of poetry in Chinese and Japanese—a mixed arrangement that enjoys an unparalleled display on the pages of the *Collection of Resonant Verse*. In its turn, *The Collection* itself begins to appear like an altogether “Persian” kind of terrain: a virtual terrain which belongs neither to China nor to Japan, but which is nonetheless made out of both.

Presenter biography

Jeffrey Niedermaier est professeur adjoint dans les départements de littérature comparée et d'études est-asiatiques à l'Université Brown aux États-Unis. Ses intérêts de recherche portent sur la culture poétique bilingue à l'époque Heian.

Jeffrey Niedermaier is an assistant professor in the Departments of Comparative Literature and East Asian Studies at Brown University in the United States. His research interests concern Japanese and Chinese poetics during the Heian period.

Jurriaan van der Meer (Leiden University), “Mapping the Borderland: *Shumi* in Kunikida Doppo's *Musashino* and the Reconstruction of Poetic Tradition”

Abstract: What does it mean to define a space? In this paper, I attempt to approach this question by analysing the issue of borders in Kunikida Doppo's short narrative *Musashino* (1898). Usually, when the issue of borders in *Musashino* is discussed, the focus tends to be on the binary distinction between a growing cityscape that is lamentably encroaching upon the beauty of the countryside.

However, in this paper I shall argue that the issues of borders in *Musashino* should be understood in terms of poetic language. Concretely, I shall focus on how Doppo's uses of the concepts *shumi* (趣味) and *shishu* (詩趣) help constitute new frontiers of aesthetic experience. As I shall demonstrate, Doppo's short narrative is much indebted to Wordsworth's description of the landscape. A focus on this hitherto unexplored textual connection reveals that the concepts *shumi* and *shishu* are used as a lens through which the beauty of *Musashino* is reassessed. In doing so, *shumi* also facilitates new forms of aesthetic experience. Thus, the discursive notion of *shumi* fulfills a double function. Through Doppo's appropriation of Wordsworth's representation of natural beauty, *shumi* not only produces new ways of seeing the world, but simultaneously appeals to the formation of a set of aesthetic sensibilities in the reader. As such, borders of aesthetic experience – manifested in language, poetic tradition, and intertextual connections – are intimately fused together with the description of the physical borders of the *Musashino* plain in Doppo's short narrative.

Ultimately, this paper attempts to demonstrate that Doppo's mapping of physical space through specific language produces new modes of sensibility, in turn reconstituting the borders between here and there, between past and present.

Presenter biography

Jurriaan van der Meer (1987) is a 4th year Ph.D. candidate at the Leiden University Institute for Area Studies (LIAS) in The Netherlands, where he specializes in modern Japanese literature. Jurriaan holds degrees from Leiden University (BA, MA), Waseda University (MA), and Columbia University (MA). His current project investigates the notion of *shumi* as a rhetorical device within social discourses on aesthetics, education, and consumption.

Panel 2: Frontiers outside and within texts

Nicolas Mollard (Lyon 3 University), « Scénographies d'énonciation dans la littérature populaire de la fin d'Edo » / "Self-Reflexive Utterances in Late Edo-Period Popular Fiction"

Résumé : Voilà un écrivain pressé par son éditeur. À court d'idées, il s'endort et rêve d'une histoire qui nous est donnée à lire. Le *topos* est si courant dans la fiction de divertissement de la fin d'Edo (*gesaku*) qu'on finirait par ne plus y prêter attention. Il rappelle à quel point le livre est alors devenu une production culturelle soumise aux lois du marché. Mais aussi, et c'est cela qui m'intéresse, que le texte n'est jamais présenté à l'état brut. Il s'entoure d'éléments verbaux et picturaux (titre, signatures, préfaces, illustrations, commentaires intratextuels, etc.) qui orientent sa lecture et qui sont le lieu de savantes mises en scène du contexte de publication ou de la situation d'énonciation. Tout à l'inverse d'une esthétique réaliste qui vise à la disparition illocutoire du poète, au point que le récit semble se raconter de lui-même, les auteurs de *gesaku* investissent ces espaces transitionnels pour se jouer de l'illusion mimétique et multiplier les jeux de transgression entre les divers plans narratifs. C'est même là un trait fondamental de tout un pan des arts de la période d'Edo, que je traiterai à travers l'exemple de quelques œuvres de Hiraga Gennai, Santō Kyōden, Kyokutei Bakin ou Tamenaga Shunsui, pour montrer *in fine* ce que doit cette littérature aux arts de la scène et de la parole.

Abstract: Here is a writer, urged by his publisher to produce a new work. Short of ideas, he falls asleep and dreams of a story, the very story that we, readers, are given to read. This kind of cliché is so common in late Edo-period popular fiction (*gesaku*) that it goes largely unnoticed. It reminds us to what extent the book has become a cultural product, subject to the laws of the market. But it also points to the fact that a text (i.e., a linguistic utterance) never presents itself in a raw form. The body of a book is always surrounded, to some extent, by verbal and visual elements (title, signatures, preface and forewords, illustrations, authorial asides, and footnotes, afterwords, copyright page, etc.) which orient its reading, and that might refer self-reflexively to the very context of publication or the act of fictional narration. At odds with realism, which aims at the "elocutionary disappearance of the poet"

so that the story seems to tell itself, *gesaku* writers make clever use of these surrounding elements to spoil the mimetic illusion and merrily transgress narrative levels. Crossing the boundary between signifier and signified might even be a very core feature of a whole part of Edo period arts. I will address this issue drawing examples from comic books (*kibyōshi*) written by Hōseidō Kisanji, Santō Kyōden and Kyokutei Bakin.

Presenter biography

Nicolas Mollard est Maître de conférences à l'Université Lyon 3. Après une thèse sur Kōda Rohan et l'émergence du roman moderne japonais à l'Université de Genève, j'ai élargi mon champ d'étude à l'histoire littéraire et intellectuelle sur un long 19^e siècle. Mes recherches visent globalement à reconsidérer le basculement du système de production, de diffusion et de réception des textes entre le monde de l'ancien régime Tokugawa et celui de l'État-nation moderne, alors même que la « littérature » s'émancipe de l'idée de savoir porté par la culture écrite pour embrasser une conception qui privilégie la dimension esthétique des textes.

Agathe Tran (Paris Cité University), « La poétique du seuil dans *La Porte* (1910) de Natsume Sōseki » / “Crossing the Threshold in *The Gate* (1910) of Natsume Sōseki”

Résumé : L'écrivain Natsume Sōseki 夏目漱石 (1867-1916) traite souvent des conflits de générations et de cultures à la fin de l'ère Meiji : la période charnière que vit le Japon se reflète dans sa vision oppressante de la société moderne. Les thèmes de la barrière et de la transgression semblent faire l'objet d'une élaboration particulière dans son œuvre et notamment son roman *La Porte* (*Mon* 『門』 1910). Cette banale histoire d'héritage et de mésentente familiale tourne autour de la monotonie de la vie ordinaire. Sōseki interroge les cadres qui installent ses personnages dans le temps et leur permettent de trouver dans le quotidien une source supérieure de sens. Des critiques comme Maeda Ai et Komori Yōichi ont déjà dégagé les significations sociales, politiques et religieuses des diverses frontières spatiales dans *La Porte*. Nous supposons, à un niveau plus poétique, que la métaphore du seuil contenue dans le titre entraîne une inventivité stylistique dont nous proposons d'explorer la complexité. Parmi les multiples « portes » du roman, nous attirons l'attention sur un objet lié au thème central de l'héritage : un paravent qui renvoie à l'image classique d'une lune ronde couchée dans les herbes folles. En réfléchissant sur son double usage pratique et symbolique, nous allons vérifier que ce motif cause une fracture logique, temporelle et linguistique dans le récit. Notre exposé, en français et en anglais, portera donc sur les seuils métaphoriques dans *La Porte*.

Abstract: Natsume Sōseki (1867–1916) is an emblematic figure of modern Japanese literature. He began his literary career as a scholar and poet but became famous as a novelist in the closing years of the Meiji period. First published in 1910, his novel *The Gate* (*Mon* 『門』) is about the very concept of threshold itself. It centers on Sōsuke who betrayed his best friend with his wife. Following years of exile and misfortune, he resolves to travel to a Zen

monastery to *find* some way out of *his* anguish. Sôseki uses various literal and metaphorical boundaries which the main character cross throughout the story to indicate the importance of the theme of transgression and the difficulty of moving beyond the borders of daily life. Japanese scholars have fully addressed the abiding interest of the novel in symbolical thresholds, liminal spaces, and the breaching of limits. According to Maeda Ai, barriers such as doorways, edges and fences are presented as physical boundaries that suggest the social exclusion of the characters. In light of the *political* context of the time, Komori Yôichi shows how *The Gate* dramatizes the relation between the Japanese metropole and its colonial periphery. On a more textual level, my presentation will explore how the metaphor of the threshold in the title is inferred within the formal dimensions of the novel. Among the many barriers that pervade the story, I will examine the folding screen that Sôsuke received as an inheritance from his father. My hypothesis is that this family heirloom depicting a full moon shining over autumn grasses carries symbolic force. I will show its key role in the narrative, since its appearance blurs the boundaries of past and present, prose and poetry. The main focus will thus be on the fractured timeline, poetic patterns and the perturbations they generate within the frame of the novel.

Presenter biography

Agathe Tran, actuellement ATER à l'Université de Paris Cité, termine à l'automne prochain une thèse en littérature japonaise moderne sous la direction du professeur Cécile Sakai. Ses recherches portent sur le thème visuel et l'inventivité stylistique dans les grands classiques de Sôseki. Dans ce cadre, je m'intéresse aux frontières esthétiques et à leur dépassement.

A PhD student under the supervision of Cecile Sakai and an assistant professor in the department of Asian Languages at Paris Cité University, Agathe Tran is interested in the crossing of aesthetic boundaries and the interplay between word and image.

Keynote speech

Prof. Dr. Cynthia Bogel (Kyushu University), "Borders of Interpretation within the Interdisciplinary Study of Religious Icons"

Abstract: The focus of my lecture is a remarkable group of unpublished circa twelfth-century Shinto statues (*shinzô*). Eighteen statues were grouped according to material, style, and an historical thread that is both recalcitrant and evasive. The works are considered by some scholars to be part of a larger Buddhist group and by my own cohort to be *kami* divinities. Our joint research presented a remarkable opportunity for boundary-breaking collaborative discussion among wood scientists and art historians. The group research will

- 1) offer for consideration the "bridge" presented by (what I call) "material intentionality" — namely the unexpected choice of woods for the *shinzô*, and how materials can bridge diverse standpoints such as microscopic examination and an icon's numinous efficacy
- 2) confront the silent barrier of "provenance" in the pursuit of a history for objects

- 3) examine the hesitancy, even shame, surrounding objects sold during times of political strife and economic hardship in another century and context
 - 4) address lingering and recalcitrant constructs and distinctions for *kami* veneration and Buddhist divinity veneration
 - 5) consider academic borders and historio-culturally-constructed borders that hinder research and protect certain interests
- while introducing a story that leads the researchers through art deals, sacred shrine forests, and scientific wood analysis.

Presenter Biography

Professor of Buddhist Visual Cultural of East Asia and Japanese Art History, Kyushu University. 2022–2023, Harvard University, Reischauer Institute for Japanese Studies, Visiting Scholar.

Panel 3 : Beyond borders in 20th Century Japanese painting

Kimihiko Nakamura (Heidelberg University), “Utilising National Borders: Okada Kenzō, Kawabata Minoru, and Their ‘Return to Japan’ in New York”

Abstract: This paper focuses on two Japanese painters: Okada Kenzō (1902–1982) and Kawabata Minoru (1911–2001) who moved to the US to develop their international career in the postwar period. In New York, Okada synthesised contemporary American abstraction and references to Japanese traditions (e.g., floating forms suggestive of Azuchi-Momoyama and Edo periods screens, and calligraphic lines), and his ‘Japanized’ abstractions were acquired by major American museums. Kawabata often employed calligraphic brushstrokes in his paintings, but he mainly came to be known for his *Gate* and *Robe* series, in which soft, sensuous colour fields were filled in hazy-edged linear shapes, that were evocative of patterns of *kosode* and *origami*. Okada and Kawabata were exceptionally successful in the US, but their works were appreciated by Americans predominantly in association with their ‘Japanese-ness.’ While using a highly universal pictorial language, Okada and Kawabata deliberately delved into elements that readers may associate with Japanese culture, such as calligraphic brushstroke and decorative quality. Okada and Kawabata, who had studied Western-style painting (*yōga*) and had ambitions to become international painters, turned to a self-assertion of Japanese ‘tradition’ in the West. Self-Orientalism promised Okada and Kawabata entrée into the New York art scene, however, they were often regarded as a ‘inspiration’ rather than innovative peer painters. Their ‘return to Japan’ speaks both inclusion and exclusion within the American art world. By focusing on the two Japanese émigré painters, this paper analyses the national and cultural borders in art that they faced, internalised, and often utilised.

Presenter Biography:

Kimihiko Nakamura is a doctoral student at the Institute of East Asian Art History, Heidelberg University, Germany. His doctoral dissertation explores a transpacific artistic exchange between Japan and the US in the postwar period, focusing on three Japanese artists: Okada Kenzō (1902–1982), Kawabata Minoru (1911–2001) and Shinoda Tōkō (1913–2021), and their association with the Abstract Expressionist circles of New York. His essay on Shinoda will appear in the forthcoming *Woman's Art Journal* (May 2022). Prior to Heidelberg, Kimihiko completed his Bachelor's at Keio University, Japan in 2019 and Master's in Art History (with Distinction) at the University of St Andrews in 2020.

Olga Isaeva (Hans-Böckler Foundation), "Question of mutual transformation - the transcultural character of the avant-garde movement in 1920s Japan" / "Frage nach wechselseitiger Transformation - transkultureller Charakter der Avantgardebewegung im Japan der 1920er Jahre"

Abstract: This presentation will address the transcultural character of the artistic avant-garde movement in 1920s Japan, focusing on the exchange relationships between Japanese, Ukrainian, and Russian artists that crossed geographical and cultural borders. Using the example of Ukrainian artist David Burliuk and Russian artist Varvara Bubnova, I will explore how and where the exchange between migrant artists and local culture took place in 1920s Tokyo, highlighting transformations, dissonances, and frictions within these contact relations.

Transcultural art history will provide a methodological approach to go beyond an additive broadening of art history and consider transformational processes based on cultural encounters. I am less interested in creating fixed structures of analysis that coexist and relate to each other through flows or transfers but rather in how these structures constitute themselves. Since culture is in a constant process of emergence and renewal, historical boundaries should not simply be taken as given. Similarly, time and space are not seen as linear or homogeneous but rather determined by the logic of circulating practices. In this context, the relationship between the global and the local is crucial. The local needs to break out of the narrow space of the alternative and instead enter into a relationship with global developments. In doing so, transcultural mobility generates a new awareness of locality in the intersections of spaces, cultures, and practices. Becoming aware of locality means considering it both as a space for aesthetic practice and as a discursive space for self-reflection.

Zusammenfassung: Der vorliegende Vortrag wird den transkulturellen Charakter der künstlerischen Avantgardebewegung im Japan der 1920er Jahre behandeln und dabei das Augenmerk auf die Austauschbeziehungen zwischen japanischen, ukrainischen und russischen Künstler*innen richten, die geografische und kulturelle Grenzen überschritten. Am Beispiel des ukrainischen Künstlers David Burliuk und der russischen Künstlerin Varvara Bubnova, wird die Verfasserin der Frage nachgehen, wie und wo der Austausch zwischen den migrantischen Künstler*innen und der lokalen Kultur in Tokyo der 1920er Jahre

stattfind, und dabei Transformationen, Dissonanzen und Reibungen innerhalb dieser Kontaktbeziehungen herausarbeiten.

Die transkulturelle Kunstgeschichte dient hierbei als methodische Ansatz um über eine additive Erweiterung der Kunstgeschichte hinauszugehen und Transformationsprozesse zu berücksichtigen, die auf kulturelle Begegnungen beruhen. Es geht der Autorin weniger darum feste Analysestrukturen zu schaffen, die koexistieren und sich durch Ströme oder Transfers aufeinander beziehen, sondern wie sich diese Strukturen selbst konstituieren. Da sich Kultur in einem ständigen Prozess der Entstehung und Erneuerung befindet, sollten historische Grenzen nicht einfach als gegeben hingenommen werden. Ebenso werden Zeit und Raum nicht als linear oder homogen angesehen, sondern vielmehr durch die Logik zirkulierender Praktiken bestimmt. In diesem Zusammenhang ist die Beziehung zwischen dem Globalen und dem Lokalen entscheidend. Das Lokale sollte aus der Enge des Alternativen ausbrechen und stattdessen in eine Beziehung zu globalen Entwicklungen treten. Hierbei erzeugt transkulturelle Mobilität ein neues Bewusstsein für Lokalität in den Überschneidungen von Räumen, Kulturen und Praktiken. Sich der Lokalität bewusst zu werden bedeutet, sie sowohl als Raum für ästhetische Praxis als auch als Diskursraum für Selbstreflexion zu betrachten.

Presenter Biography

Olga Isaeva studied art history, archaeology, German language, and literature at the University of Bonn. She completed studies abroad at Waseda University Tokyo and research stays as Japan Society for the Promotion of Science Doctoral Fellow at the University of Tsukuba, Japan. She is currently a Hans Böckler Foundation Fellow at the Institute of Art History at the University of Bonn, where she is writing her doctoral dissertation. Research focus: Japanese Avant-Garde, Transcultural relationships, Transmodernity.

Olga Isaeva hat ihr Bachelor- und Masterstudium der Kunstgeschichte und Germanistik an der Universität Bonn abgeschlossen. Sie absolvierte Auslands- und Forschungsaufenthalte an der Waseda-Universität Tokyo und als Japan Society for the Promotion of Science Doctoral Fellow an der Tsukuba-Universität in Japan. Derzeit promoviert sie als Hans-Böckler-Stipendiatin zum transkulturellen Denken und künstlerischen Handeln der japanischen Vorkriegs-Avantgarde. Forschungsschwerpunkt: Japanische Avantgarde, transkulturelle Austauschbeziehungen, Transmoderne.

Panel 4: Frontiers: Historical approaches

Pierre-Emmanuel Bachelet (Aix-Marseille University), « Intermédiaires et compétiteurs. Les résidents japonais d'Asie du Sud- Est entre obstruction et jonction entre communautés (XVII^e siècle) » / "Go-between and competitors. Japanese residents of Southeast Asia between obstruction and junction between communities (17th century)"

Résumé : Cette communication se propose d'analyser le rôle joué majeur joué par les résidents japonais d'Asie du Sud-Est en tant qu'intermédiaires des relations interculturelles au

XVII^e siècle. Ces hommes et ces femmes se situent à la frontière entre plusieurs communautés : beaucoup sont des hommes ayant épousé une femme issue de la société où ils ont fait souche, certains sont chrétiens et familiers des Européens, la plupart sont polyglottes. Grâce aux relations cordiales qu'ils tissent avec les autorités locales, à leur intégration aux réseaux marchands régionaux et à leurs compétences linguistiques, ils deviennent des intermédiaires incontournables pour les marchands étrangers, au premier rang desquels figurent les Hollandais, ainsi que pour les missionnaires.

Cette présentation montrera donc comment les Japonais assurent la mise en place et la cohésion de relations interculturelles en Asie du Sud-Est, en se situant à la frontière entre différents groupes qui tentent d'entretenir des relations diplomatiques et commerciales. Elle insistera également sur la manière dont, ce faisant, les Japonais défendent leurs intérêts, en faisant souvent obstacle aux Européens, et sur les efforts qu'ils accomplissent pour renforcer cette position auprès des autorités locales. Elle montrera également comment ils peuvent alimenter les conflits en se positionnant entre groupes opposés. Elle mettra enfin en lumière le statut de leurs enfants, dont les activités sont mal connues mais qui, étant donné leur parenté mixte, incarnent à la perfection la porosité des frontières entre les communautés vivant et commerçant en Asie maritime au XVII^e siècle.

Abstract: This presentation aims to analyze the major role played by Japanese residents of Southeast Asia as intermediaries in cross-cultural relations in the 17th century. These men and women were on the border between several communities. Many were men who had married women from the society where they had settled, some were Christian and familiar with Europeans, and most were polyglot. Thanks to the cordial relations they developed with local authorities, their integration into regional merchant networks and their linguistic skills, they became crucial go-betweens for foreign merchants, first and foremost the Dutch, as well as for missionaries.

This presentation will therefore demonstrate how the Japanese ensured the emergence of cross-cultural relations in Southeast Asia, being situated at the frontier between different groups attempting to establish diplomatic and commercial relations. It will emphasize how, in doing so, the Japanese defended their interests, often standing in the way of the Europeans, and the efforts they made to strengthen this position with local authorities. It will also show how they fueled conflicts by positioning themselves between opposing groups. Finally, it will highlight the status of their children, whose activities are poorly known but who, considering their mixed parentage, embodied the porosity of the boundaries between communities living and trading in maritime Asia in the 17th century.

Presenter Biography

Pierre-Emmanuel Bachelet est docteur de l'ENS de Lyon, et actuellement ATER à Aix-Marseille Université (laboratoire : IrAsia). Ses recherches portent sur les circulations maritimes et les relations interculturelles en Mers de Chine, entre le XVI^e et le début du XIX^e siècle. Sa thèse, qui analyse la connexion nouée entre le Japon et le Đại Việt au XVII^e siècle, a été publiée fin mars 2022 sous le titre *Bateaux-pigeons et quartiers japonais. Une microhistoire*

*régionale des relations entre le Japon, le Đại Việt et le Champa (fin XVI^e-début XVIII^e siècle),
aux éditions Hémisphères / Nouvelles éditions Maisonneuve & Larose.*

Danila Kashkin (University of Geneva), “Castaways at the Gates of Yamato, ‘Impenetrable’ Borders, and a Longing Desire to Return Home”

Abstract: It is no secret that the Tokugawa shogunate was obsessed with its borders. During the first half a century of its existence, it had closed the country for all Westerners but the Dutch, prohibited the Japanese from ever setting foot on foreign soil and banned the return of those abroad. What happened when someone tried to challenge these restrictions? Was it possible? Was it feasible?

Indeed, although the international traffic to and from the archipelago was almost non-existent, the country itself was far from lifeless. It was undergoing an intense urbanization, centered mainly on the cities of Edo and Ōsaka. Hosts of relatively small craft were navigating between the islands of Japan, ships that often fell prey to storms. Most of them perished, whilst others survived the initial catastrophe. There was a word for these unfortunate souls condemned to drift: “*hyōryūmin* 漂流民”. Several hundred castaways ended up in the West, a fate that they often viewed as worse than death. Many shipwrecked sailors chose to remain where the storms had taken them. They studied, lived, and worked amongst those who offered them shelter. However, some never abandoned hope of seeing Japan again and their journey home was long, risky, and dangerous.

Let us examine how these *hyōryūmin* tried to cross a border that was reputed to be impenetrable...

Presenter Biography

Danila Kashkin is PhD Candidate in Japanese Studies, Faculty of Arts, University of Geneva. His PhD thesis addresses the “Diplomatie des naufragés. Histoire des contacts entre le Japon et les pays occidentaux aux XVII^e–XIX^e siècles”.

Panel 5 : Thresholds and "self": from Ainu indigeneity to comparative mythology

Edwin Michielsen (University of Toronto), “(Un)Bordering Indigeneity: Proletarian Writers and Ainu Solidarity”

Abstract: The land inhabited by Ainu was among the first territories to be seized by the Meiji government. Within several decades, forced assimilation and settler colonialism caused the Ainu to experience near extinction of their livelihoods while mostly ignored by political activism. Following the heydays of leftist activism in the 1920s, proletarian writer Miyamoto (née Chūjō) Yuriko argued that political struggles are not divided by identities

among proletarian classes, but only delineated by “one land border” between the world proletariat and the world bourgeoisie. This world proletariat, however, was envisioned as the class of industrial workers and extended to other marginalized groups, but hardly included indigenous peoples. How then could proletarian cultural movements imagine and articulate alternative models of social organization beyond nation-state borders that would include and benefit Ainu?

In this paper, I will examine how proletarian writers addressed questions of indigeneity in relation to class-based solidarity with Ainu. Reading through a selection of works by Miyamoto Yuriko, Akita Ujaku, Iboshi Hokuto, and Tsuruda Tomoya, I aim to elucidate how proletarian writers strived to undo imperial borders and align Ainu struggles with those of the proletariat. Informed by Étienne Balibar’s (2011) and Sandro Mezzadra and Brett Nelson’s (2013) research on “border,” I examine the double bind of borders in the Japanese empire acting both as mechanisms of differentiating living bodies and division of labor, and as fertile ground to articulate struggles against those borders.

Presenter Biography

Edwin Michielsen received his BA and MA in Japanese Studies from Leiden University and his PhD in East Asian Studies from the University of Toronto in 2021. His dissertation “Assembling Solidarity: Proletarian Arts and Internationalism in East Asia” examines a literary and cultural history of proletarian arts across East Asia during the 1920s and 1930s and their investment in international solidarity. He is currently a course instructor at the University of Toronto, where he teaches courses in East Asian literature and history. Starting July 2022, he will be an assistant professor in the Department of Japanese Studies at the University of Hong Kong.

Nahoko Suzuki (University of Zürich), “Entry Criteria to Cross the Border into the Otherworld. A Comparative Investigation between Japanese and Old Norse Mythologies”

Abstract: As long as people are mortal beings, there had never been a nation without the cosmology of a transcendental place as the otherworld, including the realm of deities and realm of the dead. It is, however, not easy to cross the border between this world and the otherworld. Are there any entry requirements to cross that border from this world into the otherworld?

Through a comparative investigation between Japanese (*Kojiki*, *Nihonshoki*, *Man’yōshū*) and Old Norse (Edda, Saga) mythological worldviews, this paper will examine the relationship between this world and otherworld, especially the entry requirements to cross the border into the otherworld. Dreams function as a medium to connect to the other world in both mythological worldviews. Therefore, by comparing dreams in *Kojiki Nihon shoki*, and *Man’yōshū*, with dreams in Old Norse mythology, and in Saga, this paper will examine the requirements to cross the border.

It will be argued that each mythology illustrates an opposite worldview. While the Japanese view emphasizes that living people can communicate with the otherworld due to their

desire, the Old Norse view requires strict entry criteria into the otherworld; people thus must fight until death.

Presenter Biography

Nahoko Suzuki is Doktorandin in Japanologie at Universität Zürich.

Panel 6: Barriers and public space

Elsa Gonay (University of Geneva), « "There is just enough freedom of the press left in Japan to permit an occasional editor to say there is none". Les limites du publiable dans les quatre premiers mois de l'occupation (septembre-décembre 1945) » / « *There is just enough freedom of the press left in Japan to permit an occasional editor to say there is none* ». The constraints on publication in the first four months of the occupation (September-December 1945)

Résumé : Octobre 1945, au lendemain de la défaite du Japon : dans un document préparé par la Section pour l'Information et l'Éducation Civile (*Civil Information and Education*, CIE), les autorités d'occupation déplorent la prudence et le conservatisme de la presse japonaise quant au débat sur les responsabilités de guerre¹. Alors que les occupants se présentent comme les défenseurs des libertés, un problème majeur est posé par la mise en œuvre d'une censure sur tout le territoire : comment promouvoir un tel débat tout en imposant un contrôle sur la liberté d'expression ? A la même époque, les journaux connaissent également une refonte sans précédent : si les structures de presse ne sont pas démantelées à la défaite, les bureaux éditoriaux des principaux quotidiens du pays font eux l'objet de purges. Le retournement des journaux contre leur propres dirigeants augure-t-il d'une dénonciation plus large des responsables de la guerre ?

Nous considérons que la phase de mise en place du système de censure sous l'occupation constitue une période de tâtonnement, durant laquelle les journaux apprennent à composer avec les codes des occupants, tout en disposant encore d'une certaine marge de manœuvre. Dans cet espace qui délimite la liberté d'expression, la presse se déclare repentante de son rôle durant le conflit, tout en contribuant à créer un discours consensuel dominant sur la question des responsabilités de guerre. Dans le cadre de notre présentation, nous proposons ainsi d'explorer les limites du champ du publiable afin d'élucider cette prudence attribuée aux journalistes.

Abstract: October 1945, in the aftermath of defeat: in an analysis prepared by the Civil Information and Education section (CIE), the occupation authorities regret how cautious and conservative the Japanese press continues to act regarding the debate on war responsibilities². Whereas the occupants establish themselves as freedom advocates, a major issue lies in the implementation of a censorship system throughout the archipelago. How to

¹ General Headquarters, Supreme Commander for the Allied Powers, Civil Information and Education Section, Media Analysis Division, « Press analysis 1-36 », 23 octobre-30 novembre 1945, p. 10.

² *Ibid.*

promote an unrestricted discussion while imposing a control on freedom of speech? At the same time, the Japanese newspapers undergo an unprecedented overhaul. Although the press organizations are not to be dismantled, the editorial offices of the major dailies of the country are subjected to internal purges. Does this backlash from newspapermen against their own leaders bode of a larger denunciation of war responsibilities?

We believe that the initial implementation phase of a new system of censorship under the occupation of Japan represents a period of trial and error. During this period, the newspapers learn to cope with the occupants' codes, although a certain level of flexibility is permitted to an extent. Freedom of speech therefore resides in this specific space where the press simultaneously presents itself as repentant and contributes to create a consensual dominant narrative on the issue of war responsibility. Our presentation offers to explore the constraints of the field of newspapers' publication so as to explain the cautiousness consequently adopted by the journalists.

Presenter Biography

Elsa Gonay est doctorante en histoire du Japon à l'université de Genève sous la co-direction des professeurs Claire Brisset et Samuel Guex. Sa thèse porte sur les critiques adressées à l'ancien premier Ministre, Konoe Fumimaro 近衛文麿 (1891-1945), dans la presse après la défaite du Japon et jusqu'à son suicide en décembre 1945.

Elsa Gonay is PhD candidate at the University of Geneva under the co-direction of Profs. Claire Brisset and Samuel Guex. Her thesis focuses on the criticisms directed to former Prime minister Konoe Fumimaro 近衛文麿 (1891-1945) in the press from the surrender of Japan to Konoe's suicide in December 1945.

Chiara Fusari (University of Zürich), "Breaking the Silence: The Anti-Sexual Violence Movement the Breaking Barriers Keeping Victims Silent"

Abstract: In her memoir, Shiori Ito talks about a "consent wall" that victims of sexual violence face when seeking justice, however, that is not the only barrier rape victims face in Japan. The difficulties to prove violence, rape myths, victim shaming, legal hurdles, secondary victimization are just some of the obstacles that keep victims of sexual violence silent. In face of those barriers, the anti-sexual violence movement in Japan has become increasingly active in the last decades. A significant example is the Flower Demo, a series of monthly demonstrations started in 2019 as a cry of outrage after a series of rape trials ended in acquittal. In a country where it is often said that the MeToo movement was rather weak, why is the Flower Demo still going on after more than two years? Analysing the materials produced by feminist activists in the past years and at how the anti-sexual violence in Japan have developed, the paper will look at the mechanism that silence victims and how the Flower Demo and other initiatives by activists offered them a platform to share their experience and finally break their silence. The difficulty to talk about one's own experience of sexual violence and seek justice is not a problem unique to Japan, however looking at how activists, victims and supporters try to overcome legal, cultural, social barriers in the

specific context of Japan could contribute to the ongoing global discourse on how to fight sexual violence.

Presenter Biography

Chiara Fusari is a first-semester doctoral candidate at the Institute of Asian and Oriental Studies of the University of Zurich. Her research project examines the development of the anti-sexual violence movement in contemporary Japan. She got her MA at Leiden University with a thesis on the role played by buraku women in the liberation movement in the second half of the 20th century. Beyond Burakumin, she is interested in minority groups, feminist movement and gender issues in Japan.

Panel 7: Japanese expansionism: transcending, and moving, borders

Anke Scherer (Ruhr-Universität Bochum), "Crossing Borders for the Nation: Farmer-soldiers (*tondenhei*) as pioneers of Japanese expansion in the 19th and early 20th century" / "Grenzen überschreiten für das Vaterland: Die Rolle von Wehrbauern als Pioniere der japanischen Expansion in der Neuzeit"

Abstract: One effect of the so-called opening of Japan in the mid-19th century was a manifest change in the handling of its borders as well as the image of those who crossed them. While heroism in the Edo period was demonstrated through loyalty to the domestic sovereign, i.e. a daimyō or the shogun, in the Meiji-period those who crossed the borders of traditional Japan became heroes. In addition to members of the privileged upper class who travelled the world for educational purposes, there were those who crossed the Japanese borders in the north as pioneers to cultivate the island of Hokkaidō as farmer-soldiers (*tondenhei*) on behalf of the state. The model for the development of this new frontier land was the conquest of the American West, not least because the first advisors to Hokkaidō's Development Bureau were Americans with relevant experience.

The actual influence of farmer-soldiers on Hokkaidō's economic development was ultimately negligible due to their small numbers compared to other Japanese immigrants to Hokkaidō, but the concept of a new type of Japanese hero who expanded the nation's borders, opened up new lands, and thus spread Japanese culture beyond the traditional borders of the country, had a relevant ideological impact. When Japan entered its imperialist phase, the concept of this new type of Japanese hero became so powerful that state actors relied on these transnational heroes as agents of Japanese expansion into Asia, thus creating the ideal of Japanese pioneers who ensured the opening-up of new territory beyond the borders of Japan.

This presentation examines the role of these border-crossing farmer-soldiers in the "short century of Japanese expansion" (1868-1945) who were not only sent to colonize Hokkaido but also, decades later, started the Japanese emigration to northeast China as the grass-root agents of Japanese imperialism.

Zusammenfassung: Mit der Meiji-Restauration änderte sich nicht nur der Umgang mit den Grenzen Japans, sondern auch mit denjenigen, die die Landesgrenzen überschritten. Während sich Heldentum in der Edo-Zeit in Loyalität für ortsansässige Landesherren zeigte, wurden im Aufbruch in die Moderne diejenigen zu Helden, die die Grenzen des traditionellen Japan überschritten. Neben Mitgliedern einer privilegierten Oberschicht, die zur Weiterbildung durch die Welt reiste, waren dies auch diejenigen, die als Pioniere die japanischen Grenzen im Norden überschritten, um die Insel Hokkaidō als Wehrbauern im Staatsauftrag zu kultivieren. Vorbild für die Erschließung dieses neuen Grenzlandes war die Eroberung des amerikanischen Westens, nicht zuletzt da die ersten Berater der Erschließungsbehörde Hokkaidōs Amerikaner mit einschlägiger Erfahrung waren.

Zwar war der tatsächliche Einfluss von Wehrbauern aufgrund ihrer kleinen Zahl im Vergleich zu anderen japanischen Einwanderern nach Hokkaidō letztendlich gering, aber das Konzept eines neuen Typus japanischer Helden, die im Auftrag des Vaterlandes dessen Grenzen erweiterten, neues Land erschlossen und so die japanische Kultur jenseits der traditionellen Landesgrenzen verbreiteten, wurde in der imperialistischen Phase Japans so wirkungsmächtig, dass staatliche Akteure in der Expansion nach Asien auf diese neuen, grenzüberschreitenden Helden setzten und so das Ideal japanischer Pioniere schufen, die jenseits der Grenzen des Vaterlandes für die Erschließung des neuen Territorium sorgten. Der Vortrag untersucht anhand der sogenannten Wehrbauern, die nicht nur zur Erschließung Hokkaidōs sondern Jahrzehnte später anfangs auch zur Erschließung Nordostchinas losgeschickt wurden, wie die Ausweitung japanischer Grenzen im „kurzen Jahrhundert japanischer Expansion“ (1868-1945) zur Heldentat des „kleinen Mannes“ (und ein wenig der „kleinen Frau“) wurde.

Presenter Biography

Dr. Anke Scherer is Assistant Professor for Japanese History in the Faculty for East Asian Studies of Bochum University. Research interests: Japanese imperialism, cultural narratives, development of a modern concept of health and hygiene in Japan.

Dr. Anke Scherer, wissenschaftliche Mitarbeiterin in der Sektion Geschichte Japans, Fakultät für Ostasienwissenschaften der Ruhr-Universität Bochum. Forschungsinteressen: Japanischer Imperialismus; Kulturelle Narrative; Gesundheit und Hygienebewusstsein im Japan der Neuzeit. Vortrag möglich auf Deutsch oder Englisch; Kommunikationsfähigkeit und Hörverständnis auch in den anderen Konferenzsprachen Japanisch, Französisch und Italienisch vorhanden.

Sarah Rebecca Schmid (University of Zürich), "Bewegliche Grenzen. Der Yoshitsune-Mythos im Kontext des Japanischen Expansionismus" /

Zusammenfassung: Ab der Mitte des 17. Jahrhunderts finden sich in japanischen Quellen vermehrt Erwähnungen einer aussergewöhnlichen Geschichte: es wird erzählt, dass Minamoto no Yoshitsune 源義経 (1160-1189) gar nicht im Jahr 1189 starb, sondern von Hirai-zumi 平泉 (heute in der Präfektur Iwate) in den Norden floh. Er setzte nach Ezo 蝦夷 (heute

Hokkaido) über, und hinterliess dort Nachfahren, die immer noch auf der Insel wohnhaft sein sollen. Die ersten Quellen, die diese Geschichte erwähnen, sind keineswegs Werke der Populärliteratur, sondern historische Werke namhafter Gelehrter wie beispielsweise das *Honchō Tsugan* 本朝通鑑 (vollendet 1670), verfasst von Hayashi Razan 林羅山 (1583-1657) und Hayashi Gahō 林鷺峰 (1618-1688).

Untersucht man die Entwicklung dieser Geschichte von Yoshitsunes Überleben genauer, so lässt sich feststellen, dass sie diverse Parallelen zur Ausweitung der japanischen Präsenz und Autorität in der Region rund um Ezo aufweist. In diesem Beitrag soll diskutiert werden, wie bestimmte Narrative nicht nur als Abbild eines sich entwickelnden Expansionismus funktionieren, sondern auch, wie solche Narrative durch ihre Erzählung fremdes in «eigenes» Territorium umzuwandeln versuchen. Durch die Erzählung wird ein Anspruch auf das genannte Territorium geltend gemacht, und in Yoshitsunes Fall geschah dies nicht nur auf einer fiktionalen Ebene. Die Grenzen dieses Territoriums waren aber meist nicht mit klaren Linien umrissen, sondern beweglich und ungenau – sowohl im Text wie auch in der Realität.

Abstract: From the middle of the 17th century onwards, Japanese sources mention an extraordinary story with increasing frequency: they suggest that Minamoto no Yoshitsune 源義経 (1160-1189) did not die in 1189, but fled Hiraizumi 平泉 (in present-day Iwate Prefecture) and travelled northwards. He crossed over to Ezo 蝦夷 (now Hokkaido) and left descendants on the island who were said to still reside there in the present day. The earliest sources that mentioned this story were not works of popular literature, but historical works by renowned scholars – the *Honchō Tsugan* 本朝通鑑 (completed 1670), for example, written by Hayashi Razan 林羅山 (1583-1657) and Hayashi Gahō 林鷺峰 (1618-1688).

If we examine the historical development of the narrative of Yoshitsune's survival, it becomes evident that it develops synchronous to the establishment of a Japanese presence and expansion of Japanese authority in the region around Ezo. This paper will discuss how certain narratives can function as a reflection of an evolving expansionism, and how they attempt to take possession of foreign territory through frequent retelling. In Yoshitsune's case, this happened not only on a fictional level, but eventually ended with the formal colonisation of Hokkaido during the Meiji period. The boundaries of this claimed territory, however, were not outlined with clear lines for the longest time, but were mobile and imprecise - both in the text and in reality.

Presenter Biography

Sarah Schmid ist Doktorandin an der Universität Zürich und hat einen Master in Japanischer Philologie und Kunstgeschichte Ostasiens. Der Yoshitsune-Mythos ist Teil ihrer Doktorarbeit über mythologische Narrative in Medien der Meiji-Zeit.

Sarah Rebecca Schmid is a PhD student at the University of Zurich and holds a Master's degree in Japanese Philology and East Asian Art History. The Yoshitsune myth is part of her doctoral thesis on mythological narratives in Meiji period media.