



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

Seventh Annual Osaka Graduate Conference in Japanese Studies

2025年1月25日
大阪大学箕面キャンパス
外国学研究講義棟2階学术交流室

SEVENTH ANNUAL OSAKA GRADUATE CONFERENCE IN JAPANESE STUDIES

January 25, 2025 (Saturday)

Osaka University Minoh Campus, Research and Education Hub 2F

| Time | Speaker |
|-------------|---|
| 9:00–9:10 | Opening Remarks (UNODA Shōya and Nicholas LAMBRECHT, Osaka University) |
| 9:10–9:20 | Introductions of Panelists and Commentators |
| 9:20–11:05 | PANEL #1 |
| 9:20 | The Takarazuka Revue and the Rise of the Trade Promotion Movement During Japan's Period of High Economic Growth (JIN Yunling, Osaka University) |
| 9:55 | Japanese Female Students' University Selection Process and Future Employment (Kazi Humayra RASHID, Ritsumeikan University) |
| 10:30 | Cross-Border Dialogues on Womanhood: <i>Chinese Osaka Daily</i> and Transcultural Gender Ideals in Wartime Sino-Japanese Contexts (WONG Hui Yan, Kyoto University) |
| 11:05–12:05 | Lunch Break |
| 12:05–13:50 | PANEL #2 |
| 12:05 | From Poetry Contests to Linguistic Wrestling: Reading the <i>Chōshō ni-nen sumōdate shiika-awase</i> (Axel MICHEL, École Pratique des Hautes Études / Waseda University) |
| 12:40 | Rival Claims on Korea in Early Modern Japanese and Manchu Historiography (Norman TIETZ, Kyushu University) |
| 13:15 | Hoshina Kōichi's Linguistic Nationalism: The Influence of German Linguistic Purism in 1920s Japan (HATTORI Kazuhiro, Nagoya University) |
| 13:50–14:05 | Short Break |
| 14:05–15:50 | PANEL #3 |
| 14:05 | Disability, Eugenics, and Reproductive Narratives in Japanese Women's Literature of the 1920s and 1930s (Beatriz MOREIRA, Nagoya University) |
| 14:40 | The Imagery and Symbolism of Disease in the Mori Ōgai Short Story "Shokudō" (Burcu ALACAKLIOGLU, Osaka University) |
| 15:15 | An I for a We, A We for an I: The (Un)Translatability of the "Pronoun Drama" in Dazai Osamu's Works (Sarah SHERWEEDY, Tokyo University of Foreign Studies) |
| 15:50–16:05 | Short Break |
| 16:05–16:55 | General Discussion (Gloria Yu YANG, Kyushu University; AKIYAMA Kaori, Osaka University; Felipe MOTTA, Kyoto University of Foreign Studies; Alessandra SOLIMENE, Sophia University; and the conference organizers) |

**The Takarazuka Revue and the Rise of the Trade Promotion
Movement During Japan's Period of High Economic Growth**

JIN Yunling

Master's Student, Osaka University

The Takarazuka Revue, a Japanese theater troupe founded in 1914 that remains popular to this day, is now celebrated as a utopian world of dreams and romance, but in its early years Takarazuka actively aspired to become a form of national theater. This ambition is thought to have persisted until 1974, when *The Rose of Versailles* (*Berusaiyu no bara*), a stage adaptation of a famous *shōjo* manga, became a sensation. One example of Takarazuka's pursuit of a role as national theater can be seen in its participation in the Trade Promotion Movement in 1962 and 1963.

The Trade Promotion Movement, which began in 1958 and was led by three organizations focused on promoting Japan's export trade, can be viewed from two perspectives. First, proponents of the movement regarded it as a national effort and therefore called upon all Japanese citizens to contribute to it. Second, the movement served as a means of showcasing Japan's self-image, both to the international community and to domestic audiences. Against this backdrop Takarazuka playwright Takagi Shirō wrote two plays, *Made in Nippon* (*Meido in Nippon*, 1962) and *The Rainbow Music Box Factory* (*Niji no orugōru kōjō*, 1963), that supported the movement's objectives.

This presentation first provides an overview of the rise of the Trade Promotion Movement, examining the reasons behind it. Next, it explores how the Takarazuka Revue participated in this movement and how this involvement contributed to its national theater aspirations. Finally, it discusses the parallels between Takarazuka's pursuit of national theater status and the trade organizations' vision of a nationwide movement. Both endeavors faced a common problem that reflected Japan's own struggles: how the rapid modernization brought about by the high economic growth was reshaping—and sometimes obscuring—the nation's identity.

**Japanese Female Students' University Selection
Process and Future Employment**

**Kazi Humayra RASHID
Master's Student, Ritsumeikan University**

Due to emancipatory efforts and policy changes, the relative education levels of men and women may change over time. Japan has made some progress in promoting equality in the classroom, but fewer female students still enroll in programs that lead to a bachelor's degree. Further, progress toward academic equality has not translated readily to the workplace; overall, there is still a significant difference between the career opportunities enjoyed by men and women, and women may also face "statistical discrimination" when they search for employment. Women are less likely than men to pursue many fields, and women's careers are often affected by choices made during their time in the education system.

This presentation examines the social and demographic factors contributing to women's decisions to attend university in Japan and explains how university choices are related to subsequent employment. Through a qualitative analysis of twenty in-depth interviews and extensive thematic analysis of online and offline documents, the inductive method is used to build a conceptual framework. In this way, the study contributes to determining how curriculum, the university's academic ranking and reputation, socio-economic factors, parental choice, and location each affect the university decisions of female high school graduates. The study further shows how these factors may affect the future employment of women in the Japanese workforce, revealing the persistent effects that social bias and conservatism have on the power gap between men and women.

**Cross-Border Dialogues on Womanhood: *Chinese Osaka Daily* and
Transcultural Gender Ideals in Wartime Sino-Japanese Contexts**

WONG Hui Yan

Master's Student, Kyoto University

This presentation explores the development of China's gender discourse in World War II, focusing on how publications and individuals navigated the various ideals of womanhood in the Sino-Japanese colonial cultural sphere. Beginning with *Chinese Girls' Progress* (*Nüxuebao*) in 1898, women's magazines in China became platforms for articulating perspectives on gender, responding to both domestic and external demands. Such publications flourished amid political crises, including the 1911 Revolution, civil wars, and Japanese occupation, continuing a transnational exchange on gender roles.

Central to this study is *Chinese Osaka Daily* (*Huawen Daban Meiri*), a publication produced from 1938 to 1945 under Japanese auspices yet significantly shaped by Chinese journalists and students. Though its pro-Japanese mission has led some scholars to dismiss it as propaganda, *Chinese Osaka Daily* actively fostered debates on women's roles, as evidenced by columns like the "Youth Issues Essay Competition," which drew hundreds of submissions from Chinese communities across Asia. This presentation examines essays on womanhood by female students and young women in *Chinese Osaka Daily* and argues that these contributions reflect a layered dialogue on womanhood and society, rooted in but not limited to wartime propaganda. By comparing *Chinese Osaka Daily* to contemporaneous Japanese wartime ideologies on women, this study reexamines the transcultural dynamics that allowed such magazines to serve as evolving platforms for negotiating Chinese gender identity. The presentation reveals that while these women wrote essays that indicated partial compliance with government policies, their understanding of femininity diverged quite significantly from orthodox ideals, thus illustrating the complex ways in which Chinese womanhood ideals were constructed and contested within politically ambiguous spaces during a period of intense Sino-Japanese interaction.

**From Poetry Contests to Linguistic Wrestling:
Reading the *Chōshō ni-nen sumōdate shiika-awase***

Axel MICHEL

Doctoral Candidate, École Pratique des Hautes Études / Waseda University

This presentation explores the historical and literary significance of a little-known text, the *Chōshō ni-nen sumōdate shiika-awase* (*Sino-Japanese Poetry Competition in the Manner of Sumo Wrestling in the Second Year of the Chōshō Era*, 1133). This text was written by Fujiwara no Mototoshi (1056–1142), who was among the most active composers of vernacular and Sinitic poetry (called *waka* and *kanshi*, respectively) at the beginning of the twelfth century. Mototoshi soon became a prominent referee judging *uta-awase* vernacular poetry contests, events in which two teams competed by submitting one *waka* poem in each round, and he eventually became the master of the influential poet Fujiwara no Shunzei, whose son Fujiwara no Teika is often regarded as the most prolific poet and philologist in the history of classical Japanese poetry.

Apart from his role as a master of *waka*, however, Mototoshi is also known as the compiler of a bilingual anthology called *Shinsen-rōeishū* (*New Collection of Verses to Sing*), which acted as a sequel to the famous *Wakan-rōeishū* (*Collection of Chinese and Japanese Verses to Sing*) compiled by Fujiwara no Kintō in the early eleventh century. It was in the process of compiling this anthology that Mototoshi left behind the short and mysterious *Chōshō ni-nen sumōdate shiika-awase*. Following the structure of a poetry contest, Mototoshi paired *kanshi* and Japanese *waka* to create the first “bilingual” poetry contest in history, albeit a fictional one. Through an analysis of this work, this presentation aims to further our understanding of bilingual literacy in the poetic world of early medieval Japan.

**Rival Claims on Korea in Early Modern
Japanese and Manchu Historiography**

Norman TIETZ

Doctoral Student, Kyushu University

This presentation examines the portrayal of ancient Korean history in historical writings from Japan's Edo Period and China's Qing Empire. My analysis draws on two sources: the *Dainihonshi* (*Great History of Japan*), an emperor-centric history of Japan produced by the Mito School, and the *Manjusai da sekiyen-i kimcin bithe* (*Research on Manchu Origins*, MSK), a comprehensive history of the Manchus and their supposed predecessors produced at the Qing court. The MSK argues, based on etymological and cultural arguments, that Korean culture stems from the same roots as the Manchus, claiming that the polities of the Korean Peninsula constituted subgroups of the Jurchens. Similar claims are made regarding the kingdom of Bohai or Balhae (698–926), which is portrayed as the origin of a literate, state-building civilization in Manchuria. This is part of a larger narrative in which the Manchus are portrayed as having been the cultural center of Northeast Asia since antiquity, rivaling Sinitic civilization.

In the *Dainihonshi*, Korean states are similarly portrayed in a way that serves to aggrandize Japan by tying Korea into Japanese mythology, such as through claims that the Silla (57 BCE–935 CE) royal house descended from the god Susanoo and that they were always tributaries of the Japanese emperors. This portrays the Japanese state as the center of its own tributary system similar to those of successive empires in China. Similar claims of Japanese suzerainty are also made regarding Bohai and the medieval Jurchens. By claiming lordship over the predecessors of the Manchus, Mito historians sought to assert Japanese superiority over the Qing. Through analyzing these cases, I showcase the ways in which Manchu and Japanese historians attempting to legitimize their respective polities, which were peripheral in the context of the Sinosphere, by adapting elements from Han Chinese thought to fit their own ideological needs.

**Hoshina Kōichi's Linguistic Nationalism:
The Influence of German Linguistic Purism in 1920s Japan**

HATTORI Kazuhiro
Doctoral Student, Nagoya University

In the 1920s, Japanese language policy was influenced by German linguistic nationalism, particularly in terms of strategies for colonial assimilation. Hoshina Kōichi (1872–1955), a linguist and key figure in the language reform movement, was inspired by German ideas about *Sprachreinigung* (language purification) and argued for the removal of *kango* (Sino-Japanese terms) from the Japanese vocabulary because he considered them foreign. While past studies have focused mainly on Hoshina's ideology, empirical analysis of German influence on his proposals for language reform is limited. This study analyzes Hoshina's key works *Kango seiri no kyūyō* (*The Urgency of Sino-Japanese Vocabulary Reform*, 1925), which presents his ideological stance with references to German ideas, and *Kango seiri an* (*Sino-Japanese Vocabulary Reform Proposal*, 1928), a practical list targeting *kango*. Based upon these two works, this study clarifies the influence of German linguistic purism on Hoshina's linguistic nationalism.

Hoshina's 1925 writings suggest a desire to reduce the use of *kango*, but this primarily reflects a critique of elite control over classical *kango*. Analysis of the 1928 proposal reveals a more complex approach: difficult *kango* were often replaced by simpler *kango* or native equivalents, and some Western terms were introduced. This shows that Hoshina's aim was the simplification of a complex vocabulary system rather than a complete elimination of foreign words. Thus, unlike German linguistic nationalism, Hoshina's approach did not aim to emphasize cultural or ethnic exclusivity. While German purism sought to strengthen national identity by excluding foreign elements, I show that Hoshina's policy focused on creating an inclusive and practical national language, *kokugo*, that would be accessible to the entire Japanese nation.

**Disability, Eugenics, and Reproductive Narratives in
Japanese Women's Literature of the 1920s and 1930s**

Beatriz MOREIRA
Doctoral Student, Nagoya University

This presentation examines the portrayal of physical disabilities and the impact of eugenic ideology on pregnancy, childbirth, and motherhood in Japanese literature from the 1920s and 1930s, considering the ways in which women writers engaged with and responded to dominant discourses. During this period, eugenic ideals promoting the “purity” and “fitness” of the nation permeated Japan’s social and political discourse, often stigmatizing disabled individuals as symbols of weakness or imperfection. These themes also found expression in literature, where women writers, balancing their personal beliefs with societal expectations, crafted diverse portrayals of motherhood and the reproductive female body.

By analyzing key works of female writers such as Ōta Yōko, Kitagawa Chiyo, and Ōkura Teruko, this presentation explores how attitudes towards disability and eugenics intersected with gendered norms surrounding reproduction, as well as how writers navigated increasingly restrictive frameworks that sought to regulate women’s bodies according to state-driven eugenic standards. The study considers not only the challenges faced by mothers with disabilities but also the health of their children, addressing the interplay between maternal identity and the anxieties surrounding the possibility of passing on disabilities. In doing so, I reveal how female authors exposed tensions between state-imposed eugenics and women’s autonomy in motherhood, thereby highlighting the critical yet often overlooked role these authors played in shaping larger societal narratives.

**The Imagery and Symbolism of Disease
in the Mori Ōgai Short Story “Shokudō”**

Burcu ALACAKLIOGLU
Doctoral Student, Osaka University

Hygiene and contagious diseases in the Meiji Period have long been linked to the concept of the “national body” (*kokutai*) in Japan, and recent research has clarified how the discourse on contagious diseases shaped the media’s reporting on the High Treason Incident, an affair during which many prominent socialists and anarchists were arrested for an alleged plot to assassinate the Emperor Meiji. Around 1910, socialism and anarchism were often compared to a contagious disease, and in certain cases specifically to cholera—a metaphor that originated from Yamagata Aritomo’s “Shakai hakaishugiron” (“On Social Destructionism”, 1910) and was subsequently used by and spread through the mainstream media.

Mori Ōgai’s short story “Shokudō” (“The Cafeteria”, 1910) has been read as a work closely connected with the High Treason Incident and with freedom of thought. On the surface, “Shokudō” depicts a conversation in a government office cafeteria among three government workers regarding the movements of anarchism and nihilism that were associated with the High Treason Incident. While the story’s connection to the political background of the time of its publication has been discussed in previous research, its allusions to hygiene and contagious disease—and consequently, the story’s connection to contemporary discourse on hygiene and contagious diseases—has not been explored. This presentation argues that “Shokudō” contains a hidden story about the discriminatory role of discourse that is being told through the imagery and symbolism of disease. By performing a structural analysis of the work, this presentation clarifies the effects discourse has on literary depictions of exclusion and discrimination.

**An I for a We, A We for an I: The (Un)Translatability
of the “Pronoun Drama” in Dazai Osamu’s Works**

Sarah SHERWEEDY

Doctoral Candidate, Tokyo University of Foreign Studies

Dazai Osamu (1909–1948) stands as a central figure in modern Japanese literature, renowned for his complex, multi-layered narratives. Following World War II, Dazai became one of the first Japanese authors to have his works translated into English. Translators such as Edward Seidensticker and Phyllis Lyons have noted that Dazai’s deeply personal, often autobiographical style presents significant challenges for translation. Yet over 75 years after his death, Dazai’s popularity endures, as evidenced by the continued translation of his works, with three new English translations published this year alone and more forthcoming.

The central argument of this presentation is that the primary challenge in translating Dazai’s literature lies not in his universal themes of despair or autobiographical elements, but in the (un)translatability of the intricate narrative voice and structure of his writing. Central to understanding this complexity is Yoshimoto Takaaki’s concept of “pronoun drama” (*ninshō no dorama*)—a nuanced, structural use of pronouns that adds depth to Dazai’s storytelling and reflects a deliberate stylistic choice.

To illustrate, this presentation focuses on the pronoun “we” and its Japanese counterpart *bokutachi* in two of Dazai’s works where this “pronoun drama” is particularly pronounced. In *Otogizōshi* (*Fairy Tales*, 1945), translated by Ralph McCarthy in 2019, the addition of “we” in the English version—absent from the original text—shifts the tone and reader experience. In contrast, Sam Bett’s 2023 translation of *Dōke no hana* (*The Flowers of Buffoonery*, 1935) omits *bokutachi*, altering the narrative scene created by the original Japanese. Ultimately, this presentation examines current trends in approaches to translating Dazai’s literature in order to explore how these trends may shape Dazai’s future legacy in the English-speaking world and how they may inform future translation strategies.

Conference Organizers and Commentators

UNODA Shōya

Professor of Japanese Studies, Osaka University

Unoda Shōya holds a PhD in Japanese Studies from Osaka University. He specializes in Japanese intellectual history, and his recent research has involved Zainichi Korean cultural and social movements and the circle movements of the early postwar period. He chairs the Global Japanese Studies Program at Osaka University and is Associate Director of the Global Japanese Studies Education and Research Incubator (GJS-ERI).

Nicholas LAMBRECHT

Associate Professor of Japanese Studies, Osaka University

Nicholas Lambrecht holds a PhD in East Asian Languages and Civilizations from the University of Chicago. His research examining modern and contemporary Japanese literature, particularly works dealing with postwar repatriation, has been published in both Japanese and English. At Osaka University he offers courses about media, culture, translation, and Western scholarship on Japan in the Graduate School of Humanities and has a cross-appointment in the Research Division of GJS-ERI.

Gloria Yu YANG

Assistant Professor of Modern Japanese Art and Architecture, Kyushu University

Gloria Yu Yang holds a PhD in Art History from Columbia University. Her research focuses on the art and architectural history of modern Japan with an emphasis on the Japanese imperial period, and her work has been published in English, Japanese, and Chinese. At Kyushu University she teaches in the IMAP and IDOC graduate programs in Japanese humanities. She is a co-Principal Investigator for the Getty Connecting Art Histories Research Project “Shared Coasts, Divided Historiographies”.

AKIYAMA Kaori

Assistant Professor of Japanese Studies, Osaka University

Akiyama Kaori holds a PhD in Japanese History from the Graduate University for Advanced Studies and a Graduate Certificate in Museum Studies from the University of Hawai'i at Mānoa, and her research examines the experiences of Japanese and Okinawan immigrants and prisoners of war in Hawai'i. At Osaka University she teaches modern and contemporary Japanese history from a global perspective.

Felipe MOTTA

Assistant Professor of Brazilian and Portuguese Studies, Kyoto Univ. of Foreign Studies

Felipe Motta holds a PhD in Literature from Osaka University and specializes in Migration Studies. His Japanese-language monograph *The Immigrant Thinking the Immigrant: Tomoo Handa and the Writing of the Japanese-Brazilian Community's History* was released by Osaka University Press in 2022. In addition to his work at the Kyoto University of Foreign Studies, Motta often teaches courses in the Global Japanese Studies Program at Osaka University.

Alessandra SOLIMENE

Doctoral Research Student, Sophia University

Alessandra Solimene studies medieval Japanese art and performance at Sophia University. She is a past presenter at the Osaka Graduate Conference in Japanese Studies, and her article based on that presentation appears in the most recent issue of *Incubation: The Osaka Journal of Global Japanese Studies*.

Conference Staff

Facundo GARASINO (Lecturer, GJS-ERI, Osaka University)

SUMIKAWA Chika (Office Staff, GJS-ERI, Osaka University)

TOMITA Akiko (Office Staff, GJS-ERI, Osaka University)

Mariia SIMONCHUK (Graduate Student, Osaka University)

LI Jiadi (Graduate Student, Osaka University)

About the Consortium for Global Japanese Studies

The Consortium for Global Japanese Studies (CGJS) is Japan's first effort to meet the needs of university research institutes and graduate programs in international Japanese studies and encourage coordination and networking among them. The Consortium aims, through participation in joint research meetings and international symposia relating to global Japanese studies, to serve as an intermediary body that connects the domestic research community to international research networks. Moreover, by promoting joint research and holding international joint research workshops, the Consortium's activities contribute to the training of young scholars and help build the academic foundations of global Japanese studies as a field.

About the Global Japanese Studies Education and Research Incubator

The Osaka University GJS-ERI aims to generate new advances in research and education by integrating the benefits of work done in both the humanities and social science disciplines. GJS-ERI promotes interdisciplinary and international research by serving as a platform for the exchange of advanced academic dialogue relating to the study of Japan. Further, GJS-ERI endeavors to translate research results into valuable interdisciplinary and society-oriented educational programs that incorporate the study of Japan as part of an essential foundation for the training of global talent.

Conference Access

In 2025, the Osaka Graduate Conference in Japanese Studies will be convened on the second floor of the Research and Education Hub at Osaka University's new Minoh Campus, which serves as a center for the development of global human resources and replaced the campus of the former Osaka University of Foreign Studies in 2021. The map below shows the location of the Research and Education Hub in relation to the Kita-Osaka Kyuko Railway's Minoh-Semba Handai-mae Station.

