

The Hasekura League is proud to announce its 6th annual Japanese Studies symposium:

***Yonaoshi*: Envisioning a Better World**
March 5-6, 12-13 2021, Online

Yonaoshi (世直し、よなおし, world renewal/repair/remaking) is a Japanese term that first appeared in the context of millenarian peasant movements in the mid-nineteenth century and signified the restoration and/or recreation of the world in an ideal form. In the years since, it has retained its original sense through idiosyncratic applications, evoked in connection with a variety of ideas for fixing, redirecting, or recreating all or part of human society and the world that hosts it. Formed and evolving within a specifically Japanese context, the term nonetheless resonates with experiences and thought among people and in settings around the world. *Yonaoshi* has the potential to illuminate connections in philosophy, history, politics, culture, and the arts from otherwise disparate times and places.

Interpreted in the broadest sense possible and providing a framework to include the widest range of topics connected with visions of a better world and scholarly approaches to their study, *yonaoshi* forms the theme of the 6th annual Hasekura International Japanese Studies Symposium, hosted jointly by Sapienza – University of Rome and Tohoku University. Over 2 days, scholars of the arts and sciences from around the world will present their research and share their thoughts on the quest to make a better world.

The symposium will also include a day dedicated to a special panel on The "Long 1960s" in Italy and Japan: The Possibility of a Comparative Historical Approach. The 1960s was a time of great change around the world, including Japan and Italy. The changes of these years, however, were part of a longer cycle that began in the 1950s and ended in the 1970s. Therefore, it is necessary to examine that era from the perspective of the "long 1960s."

At this symposium, in preparation for future comparative research on these years in Japan and Italy, researchers from the two countries will gather and discuss research from both countries on four themes illustrating aspects of the period in each:

1. Social change and the political system
2. Student movements
3. Social movements
4. Cultural change

A presentation will be made on each theme, after which we invite all symposium attendees and audience members to join in a broad discussion.

Presentations will be given in Italian and Japanese. Simultaneous interpretation between the two languages will be provided.

The final day of the symposium will showcase research by graduate students from Sapienza University of Rome and Tohoku University. Presentations will be given in English.

Registration for the conference is free and access to the online meetings can be obtained by filling out the form at

<https://docs.google.com/forms/d/e/1FAIpQLSduuD7G6hW6iVNQUxkrkmTfK5SOR7JFbDuoZcGBNCHsE3nLbg/viewform>

Registrations must be completed by March 3 03:00 GMT.

The 6th Annual Hasekura International Japanese Studies Symposium
Yonaoshi: Envisioning a Better World
March 5-6, 12-13 2021, Online

MARCH 5

08:00 GMT (09:00 Rome, 17:00 Sendai)

YONAOSHI AT THE JUNCTURE OF HUMANITY, NATURE, AND THE DIVINE

Paul ZICHE (Utrecht University) - Hoping into the Future: Epistemic Faculties and Epistemic Constraints for Future-Directed Perspectives

Alyne DELANEY (Tohoku University) - Going Against the Tide: Coastal Perspectives on Reimagining the World

Cinzia CALZOLARI (Sapienza University of Rome) - Ainu Cultural Heritage through Intergenerational Transformations: A Reflection on How Traditional Food Can Be Mediated Between Religious Meaning and New Environmental Needs

SATŌ Hiroo (Tohoku University) - The Proliferation of Living Gods and the Birth of Sacred Tennō

10:30 GMT (11:30 Rome, 19:30 Sendai)

LEARNING FROM THE PAST TO BUILD A BETTER FUTURE: WAR AND MEMORY

Daniel Emilio ROJAS (Grenoble Alpes University) - A Battlefield of Memory: Colombian Participation in the Korean War, 1951-2021

Laura Valentina TORRES ARIAS (Ean University, Bogotá, Colombia) - What Colombia and Latin America Could Learn from the Vietnam War

MARCH 6

08:00 GMT (09:00 Rome, 17:00 Sendai)

REFORMING SPACE: GEOGRAPHIES (ACTUAL AND VIRTUAL) AND VISIONS OF A BETTER WORLD

Sonia FAVI (University of Manchester) - "To Break Down the Barriers Between East and West" – The Kihinkai (Welcome Society, 1893-1914) and Its New Vision of Global Diplomacy

Joseph CABEZA-LAINEZ, Inmaculada RODRÍGUEZ-CUNILL, Miguel GUTIÉRREZ-VILLARRUBIA (Universidad de Sevilla) - Thriving Acculturations: Evolution of the City of Nagasaki

Géraldine CASTEL (Grenoble Alpes University) - What Nuggets of Hope for Yonaoshi in Digital Politics? A British Case Study

10:00 GMT (11:00 Rome, 19:00 Sendai)

DREAMING REALITY: YONAOSHI IN IMAGINATION AND THE ARTS

KUROIWA Taku (Tohoku University) - "Renaissance of the World by Japan" and The Song of Roland: The Appropriation of French Medieval Literature by Japanese Militarist Movements in the 1940s

Jessica STITES-MOR (University of British Columbia) - Imagining Internationalist Solidarity: Cuban Illustration, Graphic Design, and Photography in Dialogue with National Liberation Movements

Luca MILASI (Sapienza University of Rome) - That Place Which 'Is Not Our Own': Utopia in Natsume Soseki's Poetic Vision

MARCH 12

08:00 GMT (09:00 Rome, 17:00 Sendai)

SPECIAL PANEL: THE "LONG 1960S" IN ITALY AND JAPAN: THE POSSIBILITY OF A COMPARATIVE HISTORICAL APPROACH

Conferenza speciale: I "lunghi anni sessanta" in Italia e in Giappone: possibilità per un approccio storico comparativo

「特別パネル：イタリアと日本における「長い1960年代」：歴史的な比較アプローチの可能性」

*Presentations and discussion will be conducted in Italian and Japanese. Simultaneous interpretation between the two languages will be provided. Please note that **English interpretation will not be available.***

1) Cambiamenti sociali e sistema politico 社会変動と政治体制

Umberto GENTILONI (Università degli Studi di Roma "La Sapienza") / ウンベルト・ジェンティローニ (ローマ・ラ・サピエンツァ大学)
安達宏昭 (東北大学) / ADACHI Hiroaki (Università del Tohoku)

2) Movimenti studenteschi 学生運動

Emmanuel BETTA (Università degli Studi di Roma "La Sapienza") / エマヌエル・ベッタ (ローマ・ラ・サピエンツァ大学)
小杉亮子 (日本学術振興会特別研究員) KOSUGI Ryōko (Ricercatrice presso la Società Giapponese per la Promozione delle Scienze)

3) Movimenti sociali 社会運動

Elena PAPADIA (Università degli Studi di Roma "La Sapienza") / エレナ・パパディア (ローマ・ラ・サピエンツァ大学)
原山浩介 (国立歴史民俗博物館) / HARAYAMA Kōsuke (Museo Nazionale di Storia Giapponese)

4) Mutamenti culturali 文化変容

Marco DEL BENE (Università degli Studi di Roma "La Sapienza") / マルコ・デル・ベネ (ローマ・ラ・サピエンツァ大学)

高岡裕之 (関西学院大学) / TAKAOKA Hiroyuki (Università Kwansei Gakuin)

MARCH 13

08:00 GMT (09:00 Rome, 17:00 Sendai)

GRADUATE STUDENT WORKSHOP: HISTORY, SOCIETY, AND RELIGION IN JAPANESE LITERATURE AND CULTURE

Dario MINGUZZI (Sapienza University of Rome) - The *Shijin Muyō* Discourse Revisited: Confucian Scholarship and Literary Writing in Early Heian Japan

Samantha AUDOLY (Sapienza University of Rome) - Reimagining the Family in Yoru no Nezame: Different Thoughts on *Shukke*

YU Le (Tohoku University) - Rebellion and Warfare Within the Tale of the Heike: A Path Toward Restoring Social and Political Order

Maria Elisabetta CRUPI (Sapienza University of Rome) - Fūryū Genji Monogatari and Nise Murasaki Inaka Genji as Case Studies for Reassessing the Value of Adaptation

Elena FABBRETTI (Tohoku University) - Nagai Kafū and *Ukiyo-e*: Creating One's Own World

HOIZUMI Sora (Tohoku University) - The Theory and Practice of Yoshimitsu Yoshihiko: Catholicism in Modern Japan

The *shijin muyō* Discourse Revisited: Confucian scholarship and Literary Writing in Early Heian Japan

Dario MINGUZZI (Sapienza University of Rome)

By the mid-Heian period (late tenth century), Sinitic poetry (*shi*) was an established form of cultural capital for the graduates of the *kidendō* curriculum at the Bureau of Education. A persistent discourse differentiating – and at times opposing – talent in literary writing (*bunshō*) on the one hand and erudition (*saigaku*) on the other ensured that poetry fell comfortably within the range of activities of the so-called “Confucian scholars” (*jusha*). By contrast, it appears that in the early Heian period the position of poetry within the broader scope of Confucian scholarship was less prominent and more unstable. During the mid-ninth century, being primarily active as a poet could even attract overt criticism. This was the case of the *kidendō* graduate Shimada no Tadaomi (828-892), who reports in one of his poems that Confucian scholars of the time considered poets “useless” (*shijin muyō*). Modern scholars have used this evidence to weave a narrative about the rise and decline of the value of poetry within Confucian scholarship in the ninth century. In this paper, I instead posit Tadaomi’s utterance as a valuable source for assessing the position of poetic expertise within the realm of Confucian literacy, specifically the contexts in which Confucian scholars were required to draft literary texts. By redirecting the attention on how ninth-century Confucian scholars were involved in a broader range of literary activities, I suggest that the *shijin muyō* discourse is less a criticism to the inherent value of poetry than a commentary on the socio-political possibilities and limitations of those who pursued poetry as a primary form of occupation in early Heian Japan.

Reimagining the Family in *Yoru no Nezame*: Different Thoughts on *Shukke*

Samantha AUDOLY (Sapienza University of Rome)

Inspired by the well-known *Genji Monogatari*, Sugawara no Takasue no Musume's *Yoru no Nezame* (ca. 1060-1080) is noticeably associated with the practice of *shukke* (buddhist tonsure), which the protagonist Nezame no Ue tries to undergo, despite her motherhood, as a means of emancipation from the undesirable courtship of the Emperor. Evidence of the popularity of this association can be found in Takahashi Sanae's essay titled "*Haha no shukke no monogatari. Yoru no Nezame ron*". However, the peculiarity of Nezame's attempted *shukke* lies in the fact that, unlike the examples found in the *Genji Monogatari*, her *shukke* is not perceived as an obstacle to her relationship with her family and her love interest, Chūnagon. Far from it, Nezame goes as far as stating: "After it is done, there will be no reason for you or me to meet with anxiety hovering over us; it will be fresh, wonderful, and a joy to me, I know" (Richard, 1973), portraying tonsure as a fundamental practice to preserve their bond, in a global reimagination of the institution of family.

This paper addresses Nezame's *shukke* in *Yoru no nezame*, a largely understudied masterpiece of Heian literature, usually overlooked by the critics as a mere imitation of the *Genji monogatari* in spite of its many distinctive traits. Central to this paper is the idea that while the literary trope of *shukke* is usually exploited by female characters in Heian-period *monogatari* as a strategy of emancipation from any and all unwelcome suitors, Nezame introduces a revolutionary concept of *shukke*, reconceptualising family and love relationships. It is worth calling attention to the fact that this new vision of *shukke* is not at all embraced by every character in this monogatari. Indeed, while Nezame portrays *shukke* as a useful way to improve her love relationship, her sister Ōigimi regards it as a ploy to break her marital bond.

I aim therefore to highlight the differences between these approaches to *shukke* by analysing and comparing how multiple characters consider this ritual in various scenes of *Yoru no Nezame*, colouring it with either conventional or innovative implications, according to their circumstances.

Abstract

**Rebellion and Warfare Within the Tale of the Heike:
A Path Toward Restoring Social and Political Order**

Yu Le (Tohoku University)

The Tale of the Heike is an epic regarding the Genpei War, however, within the work, the war is described more than just a confrontation and military struggle between the Heike and Genji families. As indicated by the descriptions underlining the coup in which the retired emperor Goshirakawa was confined by Taira no Kiyomori, the deterioration of social and political order, which resulted in a chaotic situation, was brought about by the misdeeds of the Heike. Therefore, the Genpei War described within the Tale of the Heike is none other than a path toward an end to the chaos and to the restoration of order.

The rebellion raised by Minamoto no Yoritomo against the Heike, which opened the path toward the restoration, is described as conduct faithfully following the decree of the retired emperor Goshirakawa. However, the decree is fiction created for the Tale of the Heike. By the fabricated decree, Yoritomo's rebellion is justified as a selfless devotion to rescuing the retired emperor and rectifying the misrule of the Heike. In addition, another decree of the retired emperor described within the work which bestowed the title of Seii-Shōgun on Yoritomo is also fictional, further demonstrating the intention of the work to portray Yoritomo as a loyal vassal of the retired emperor, whose rebellion was aimed at quelling the social and political turbulence created by the Heike.

Along with Yoritomo's loyalty to the retired emperor, the emperor's regard for Yoritomo is described as well, highlighting the harmonious relationship between the two. Their self-restraint and respect for each other, underscored by the tale, exemplifies the imperative qualities of the authorities. This is considered fundamentally significant to achieve an ideal society. How the restoration of order and societal ideals are shown through the descriptions of this relationship will be focused on in this presentation.

Fūryū Genji monogatari and Nise Murasaki inaka Genji as a case study for reassessing the value of adaptation

Maria Elisabetta CRUPI (Sapienza University of Rome)

Adaptation Studies are a relatively new discipline, and the problem of what constitutes a ‘target-text-oriented’ translation and an adaptation is still open for debate among scholars. The analysis of the first examples of texts providing a vernacular (*zokugo*) transposition of Heian classical works that appeared throughout Japan during the Edo period - from around the XVIII century on - might prove to be a great contribution to this debate, providing new elements to the field of Adaptation Studies. These texts, produced for commercial publishing and catering to newly literate classes of readers, display varying degrees of closeness to their sources and also very different approaches in their textual elaboration despite being usually classified as translations. This thus implies that these texts may be divided in at least two different categories: on one hand we have a *corpus* of texts displaying the characteristics of a translation; on the other hand – as in the case of the two works that will be discussed here, Fūryū Genji monogatari (1703) and Nise Murasaki inaka Genji (1829) - we have texts displaying elements typical of adaptation, such as anachronisms, the use of elements typical of Edo period aesthetics and even the insertion of episodes of the author’s own invention. So, while both categories share the aim to provide the reader with a simplified and more accessible version of the original classical source text, their ending result vary significantly: the latter, in fact, also uses the classics as a means to create new literature in an attempt to “make the [source] text relevant or easily comprehensible to new audiences and readerships via the process of proximation and updating” (Sanders, 2005).

Tohoku University
Innovative Japanese Studies
Elena Fabbretti

Nagai Kafū and Ukiyo-e: Creating One's Own World

Nagai Kafū (1879-1959) was born in Tokyo and grew up in an environment new for the time, influenced by Western and Eastern cultures. His father was educated in America and was among the Meiji new bureaucrats. His mother had a passion for Edo period culture that she passed down to her son. Kafū soon became interested also in Western literature and started to admire France. However, during the Meiji period, there was no time left for literature and art, and for this reason, Kafū was sent to America to acquire commercial knowledge. He spent five years abroad: he was in America from 1903 to 1907, then he spent a year in France after had longed for it for a long time. Once back in Japan, Kafū realized the Meiji period modernization was destruction and he started to criticize the Meiji government and society in his literary work of 1909/10. Although his Meiji critique has often been described as a mere complaint, it can be considered a first step toward a more mature criticism he developed later and it contains the premises for creating his own world, apart from society. In this context, I examine *Edo Geijutsuron (On the Arts of Edo)*, published in 1920 as a collection of essays Kafū wrote in Edo literary style mainly between 1913-1914, that is mostly about *ukiyo-e* woodblock prints. *On the Arts of Edo* deserves a more accurate focus because it reveals Kafū deep knowledge about Edo period culture and his attempt to preserve it in the present. At the same time, it shows Kafū awareness of flourishing studies about *ukiyo-e* in the West, often citing the works of Edmond de Goncourt and Ernest Fenollosa. In this paper, I retrace the reasons why Kafū evaluates *ukiyo-e*, the prints of the floating world, not only as a symbolic return to Japan (*Nihon he no kaiki*) but also as an attempt to build an aesthetic world in which the writer escapes from the unsightliness of superficial modernization.

Abstract

The Theory and Practice of Yoshimitsu Yoshihiko: Catholicism in Modern Japan

HOIZUMI Sora (Tohoku University)

Catholicism has provided Japanese from the mid-nineteenth century to the present with an important, alternative way of negotiating with modernity. In fact, catholic church in Japan avoided a conflict between imperial state and religious belief. However, the study of Catholicism in modern Japan was limited and researchers overlooked the influence on Japanese culture from Catholicism. In this presentation, I focus on Yoshimitsu Yoshihiko (1904-1945), one of the most influential Catholic intellectuals in prewar and wartime Japan. He was a professor of philosophy at Sophia and Tokyo Imperial University. Yoshimitsu is well known as exercised considerable influence on a young Endō Shūsaku (1923-1996). Yoshimitsu also interested in literature movement related to his catholic faith and published the catholic literature magazine named *Sōzō: A New Order* with his comrade. I argued his catholic reformation through their concept of “New Order” from the historical context. In the 1930s, Japanese intellectuals aimed at creating an anti-Western modernity and planning the ‘New Order Movement’ that would be applicable to the world in East Asia instead of Western. In terms of this point, Catholic literature movement of reformation should be analyzed as one of the thinkers the ‘New Order Movement’. Another point, In 1942, Yoshimitsu participated in a symposium on “overcoming modernity” which thirteen scholars from various specialized fields gathered in the planning of the magazine named “Bungakukai” under the title of “overcoming modernity”. The discussion considered problems of the relationship between modern Western civilization and Japanese modernization. For the Catholic philosopher, how Yoshimitsu saw the relationship between Catholicism and Modernity. Through this presentation, I discuss the meaning of ‘New Order’ in terms of Catholicism for overcoming western modernity focusing on Yoshimitsu’s perspective of religious thought and literature.