Guilt and Numbing: R. J. Lifton's Philosophy of Survival

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Directly after a disaster strikes, sympathy for survivors permeates society. Donations, messages, and reports concentrate on the disaster area. However, as times passes, sympathy turns into apathy, support into denial. How can we construct and maintain true empathy and dialogue with survivors? This question is needed even though the idea of "psychological trauma" has been introduced in Japan.

This presentation will discuss this question through the works of Robert Jay Lifton, an American psychiatrist and leading researcher on survivors. Lifton is known as the person who played an important role in establishing the concept of Post Traumatic Stress Disorder (PTSD) in 1980. The recognition of PTSD was a political and medical response to the Vietnam Veterans (V.V.s) in the U.S. who were suffering from psychological trauma. In the early 70's Lifton joined self-help talking sessions or "rap group" by V.V.s, some psychologists and social workers who advocated on behalf of the soldiers. Then Lifton reported the activity of the V.V.s to the American Psychiatry Association.

Why could Lifton work with those veterans? This may be an important question for our inquiry into sympathy for survivors. The key concepts in Lifton's practice and theory are: (1) advocacy (2) sense of guilt (3) psychic numbing. Lifton developed these concepts, before joining the rap group, from his research in the 60's on the survivors of the atomic bomb in Hiroshima. He interviewed many "hibakusha" in Hiroshima, and he studied the lasting psychological effects of the atomic bomb, namely guilt and numbing. Lifton referred to the research of "hibakusha" when he analyzed V.V.s. The fundamental ideas on establishing the concept of PTSD were based on his research on Hiroshima.

Finally, I will introduce an interesting expression in Lifton's study of "hibakusha", that is, the concentric circles of guilt. He argued that surviving "hibakusha" felt guilty about those who died in the atomic bombing (core of circles), Japanese people in general felt guilty towards "hibakusha", and furthermore, people in world (the most outside circle) felt guilty towards the Japanese. My opinion is that these "circles" can be applied to the situation after a natural disaster. The problem of sympathy and apathy can be considered as the problem of the dialogue between the borderlines of the circles.

Converting to Islam: An Auto-Ethnographic Account of a Muslim-Japanese

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This presentation aims to discuss the relationship between experiences and Islamic discourses/practices during the conversion process of a Muslim-Japanese through an auto-ethnographic account.

It has been pointed out that the legal aspects of Islam, so-called *Sharia*, are much more difficult to understand for Japanese people when reflecting on its spiritual aspects (Ikeuchi 2003). Then, how do Muslim-Japanese understand such legal aspects during the conversion process, and what kind of Islamic discourses/practices lead them to take Islam as their own? So far, these questions have not been a central issue in the Japanese context.

Methodologically, the previous research in the Western context has discussed that secular explanations by researchers tend to be estranged from the narratives of converts, which illustrate discourses such as “being guided by God” (Zebiri 2007). To fill this gap, an approach which refers directly to the Islamic discourses (Allievi 1998) or a phenomenological approach (Zebiri 2007) have been undertaken. In line with these narrative approaches, the auto-ethnographic account of a Muslim-Japanese who converted to Islam 15 years after first encountering a Muslim is adopted in this study.

Mainly, this presentation will focus on two sets of political, social, and environmental problems during the conversion process: first, the Iraq and Afghanistan wars after 9/11, and second, the problems regarding nuclear power plants after the 3/11 earthquake. These multiple problems relativized the original values of the convert which had been based chiefly on Liberalism and Secularism and made him realize the limit of the rationality of the Western Modernity, which Japanese society had internalized. At the same time the rational aspects of Islam were understood through Islamic philosophical literatures and the experience of living in Islamic societies in Senegal and Mali for two years. Thus the convert understood the legal aspects of Islam by restructuring his rationality in this case and conversion did not mean irrational deviation from Japanese secular values. Through this restructuring, legal aspects of Islam were interpreted as “spontaneous obligation” rather than external and repressive norm.

Bushidō in the Meiji Education of Women

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In recent years, the topic of *bushidō* in education has been explored by Oleg Benesch, Denis Gainty, and several Japanese historians of physical education in Japan. However, martial arts and *bushidō*, as found in the education for women, remains an untreated issue, despite the great attention women and their physical education received in the discourses regarding the creation of a healthy modern nation that took place since the Meiji period (1868-1912).

In 1889, *Meiji Jogakkō* (明治女学校, 1885-1909) started instructing its students in martial arts, surprising many at the time. The physical and intellectual (文武) training was carried out by Hoshino Tenchi (星野天知, 1862-1950) who combined Christian religion, literature, and martial arts in his practices as an educator. Many girls wished to participate and 50 students were selected as the first group of students for his class, the numbers growing with time. The martial arts education was maintained at the school until it closed.

The school promoted martial arts by advocating the benefits martial education had on female students in *Jogaku Zasshi* (女学雑誌, 1885-1904), a magazine for women that held strong ties with the school. Moreover, when presenting to the public eye the education the school was carrying out, they chose fierce *naginata* duels to show at charity events.

This presentation discusses what made a self-proclaimed Japanese Protestant school deem martial arts to be one of the most representative of the education it carried out, how *bushidō* and Christianity were seen as complementary, and in what form the *bushidō* for women was reflected in the curriculum.

Wartime *Kanshi* of the Sino-Japanese War of 1894-1895: How the "Eastern Barbarians" Acquired the "Central Efflorescence"

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The Sino-Japanese War of 1894-1895 may speak to the imagination as the first modern-style war between two non-Western powers, but at the time its battles and stratagems also captured the imaginations of the traditionally educated cultural literati of both countries. Despite their differences and conflicts, the upper layer of both Meiji Japan and Qing China society were strongly grounded in the classics of ancient China and as such, journalists, politicians, diplomats, painters, militarists, and professional poets alike tried to capture the events of the war in the form of poetry.

Japan had seized the initiative very early in the war and throughout the war it constantly looked like the affair would end in a major victory for Meiji Japan. Newspapers, war journals, and other regular publications were filled to the brim with *kanshi*, poetry in Chinese, celebrating the great victories of Japan and other events of the war. There is an interesting juxtaposition underlying the fact that so many Japanese intellectuals used the originally Chinese medium of *kanshi* as an outlet for their patriotic jubilation. Classical Chinese poetry, mastery of which was the ultimate show of civilization in China until the collapse of the Qing, was interestingly subverted by these Japanese writers to place themselves in the position of civilized peoples and its originators, the Chinese, into that of the "underdeveloped barbarians".

In my presentation I will present a series of examples of this phenomenon from and attempt to explain how these Japanese poets could justify their reasoning. Finally, I will place the poetry of the Sino-Japanese War of 1894-1895 in the broader historical context of the late 19th century and early 20th century and give of a brief explanation of how I intend to further my research in the near future.

Controversies Surrounding the Meiji Stroll Garden

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My research topic is the new stroll garden style of the Meiji period (1868-1912). This style started with the Murinan Garden and spread all over the country. Murinan Garden was built between 1894-1896 by Ogawa Jihei VII for Yamagata Aritomo.

First, I will analyze the definitions and characteristics of the the new stroll garden style of Meiji period as identified by Shigemori Mirei, Shigemori Chisao and Ono Kenkichi. These researchers imply that the main characteristic of this style is the new attitude towards designing nature. However, even if sometimes they use similar terminology, they discuss and interpret this attitude in different ways. I will point out the differences in their interpretations, in an attempt to create a complex image of the new Meiji garden style. I will use as examples Murinan Garden, Sankeien Garden, and Isuien Garden to illustrate my analysis.

In the second part of my presentation, I will bring to the table the issue of the relation between the Meiji garden style and the English landscape garden of the 18th century. Several researchers, such as Ono Kenkichi and Amasaka Hiromasa, a specialist on Ogawa Jihei VII, refer to the possibility of an influence from the English landscape garden. On the other hand, Muraoka Kanako shows that such an influence is rather difficult to prove. Building on the arguments made by Muraoka, I will analyze the direct influence of the English landscape garden on the Meiji stroll garden and stress the fact that its probability is very low. Thus, this presentation will be a first step towards a bigger research project, which will inquire into the indirect influences from the West on the new style of the Meiji stroll garden.

Philosophy of Kuki Shūzō and Ethics of Watsuji Tetsurō: Japanese Philosophers' Responses to Modern Individualism

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Kuki Shūzō (1888-1941) and Watsuji Tetsurō (1889-1960) are representative philosophers of the early Shōwa era. In the same period, both of them studied at First Higher School and Tokyo Imperial University and taught at Kyoto Imperial University. They studied Western and Japanese philosophy (e.g. Nietzsche, Bergson, Heidegger, and Nishida) and traditional Japanese culture. But their thoughts widely differ. Kuki's thought is "Philosophy of Contingency". His philosophy is based on the isolated individual. His main topic is how an individual meets an individual. Watsuji's thought is "Ethics of *Aidagara*". He starts his ethics from *aidagara*, namely, human relations, social relationships, and environmental factors. In summary, they have different ideas about human beings. Kuki thinks that human beings are solitary in the world in nature. Watsuji thinks that human beings live in networks from the beginning. Why do their thoughts differ like this?

In my opinion, their philosophies are responses to the problem of modern individualism that is posed by modern Japanese novelists, such as Natsume Sōseki (1867-1916), who mainly describes the collapse of the community: family, friendship, and more. In *The Wayfarer* he describes a man who is worried because he cannot understand his wife. Many of the main characters in Sōseki's novels try to find out what the other has on his/her mind but fail.

Both Kuki and Watsuji were influenced by Sōseki. Especially, Watsuji is regarded as a Sōseki follower. Watsuji denies modern individualism and claims that human beings live in *aidagara.* It is clear that he is conscious of Sōseki when he claims "Ethics of *Aidagara*". On the contrary, Kuki advances individualism and denies the reliability of the network. The starting point of his philosophy is the immediate: now, here, and I. He tries to build the subject and find the way of the isolated individual meeting others. The successors of Sōseki show two contradicting answers.

Reading Dazai in Translation: A Paratextual Point of View

Jake Timothy
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DAZAI Osamu (太宰治, 1909-1948) is one of Japan's most famous and researched modern authors. Some of his short stories have appeared in textbooks as well as his recent characterization in the popular manga/anime *Bungo Stray Dogs* (『文豪ストレイドッグス』 2013-). After his debut in 1933, Dazai wrote many short stories and a few full-length novels until his abrupt and scandalous 'love-suicide' death in 1948. Since then many of his works have been translated into English, including *No Longer Human* (『人間失格』 1948) and *The Setting Sun* (『斜陽』 1947).

Although these works are highly acclaimed and can be read to understand the historical context or as a look into the author's life, this presentation will focus on the 'entryway' (or 'vestibule', Genette, 1987) of Dazai's translated works: in other words, a paratextual reading of how Dazai's image is presented in English translations. This includes an analysis of the jacket design, title translation, subtitle, title page, preface, and other features that may influence the reading. By analyzing this content of the translation, without evaluating the quality of the translated text, the image of Dazai can be understood and compared with the content of the work itself.

For this presentation, *Tsugaru* (『津軽』 1944, translated by James Westerhoven as *Return to Tsugaru*) will be analyzed as the primary case study. A comparison will be made with the first edition of the work as well as recent publications to understand *Tsugaru*'s 'entryway'. Emphasis will be placed on Oyama Shoten's 'New Fudoki Series (小山書店、「新風土記叢書」)' to which *Tsugaru* belongs and how a filter for reading is established via comparing various printed works.

Visual Culture, Representation, and Uranihon

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Though now somewhat forgotten, there is a word called Uranihon. It originated in the late nineteenth century as a geographic term for the coastal region of Honshu facing the Sea of Japan. Conversely, Omotenihon was the term used to indicate the area of Honshu along the Pacific coast. However, before long, Uranihon also began to insinuate destitution and lack of modernization. By the 1960's, the term was deemed derogatory and unsuitable for broadcast. It has since fallen into disuse.

Previous research regarding Uranihon has focused on the development of its negative connotations, through analyses of domestic population shifts, industrial advancement, expansion of transportation networks, and the distribution of capital from the perspectives of geography, history, and economics. Meanwhile, very little research has been done from the perspective visual culture. In this presentation, I will conduct a comparative analysis of representations of Uranihon, beginning with the photobook *Uranihon* (1957) by photojournalist Hiroshi Hamaya (1915-1999), followed by the works of photographers Teiko Shiotani (1899-1988) and Shoji Ueda (1913-2000), painters Mamoru Sumi (1943-) and Mana Sato (1961-), as well as contemporary artist Cindy Mochizuki (1976-). Each work will be considered outside the context of their respective genres, as documents for understanding Uranihon.

Research in the field of visual culture in Japan has tended to focus on artistic activity in and around Tokyo. As a result, the academic understanding of the state of visual culture in non-urban areas remains sparse and insufficient. This presentation aims to break away from this tendency. I will argue that the visual culture engaged in this presentation can shed light on cultural and transnational dimensions of Uranihon which could not be grasped through hitherto studies based on numerical data and statistics.

The Usage of Sentences Mixing Regular-Script *Kanji* and *Hiragana* in the Latter Part of the Edo Period

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In the present day, Japanese is typically written mixing regular-script *kanji* (楷書 *kaisho*) and *hiragana*. This is because, in the Meiji period, European writing and the printing-press influenced the Japanese writing system. However, during the Edo period, Japanese was typically written in sentences of mixed semi-cursive-script *kanji* (行書 *gyōsho*) and *hiragana*. Sentences mixing regular-script *kanji* and *hiragana* were rarely seen. Furthermore, it is important to note that academic books were written in either classical Chinese style (漢文 *kanbun*) or sentences mixing regular-script *kanji* and *katakana*. From the Edo to Meiji periods Japanese writing-systems changed significantly; in particular the style of *kanji* and the combination of *kanji* and *kana*.

However, during the Edo period, there were few books written in the style of sentences mixing regular-script *kanji* and *hiragana*. For example, *Keitenyoshi* (経典余師, Superfluous Teachers of the Classics) was published in 1786, in the latter part of the Edo period. This book was for students who wanted to learn Chinese classics in Japanese (書き下し文 *kakikudashi-bun*). Many books of a similar format were produced because this book was well received. As a result, many Japanese wanted to learn regular-script *kanji* and publishers sold books written in the style of sentences mixing regular-script *kanji* and *hiragana*. However, it has not been made clear what kind of books were written using sentences in the mixed regular-script *kanji* and *hiragana* style.

This presentation will examine what kind of books had a tendency to be written in sentences mixing regular-script *kanji* and *hiragana* style in the latter part of the Edo period. Books that used sentences mixing regular-script *kanji* and *hiragana* will be classified from the point of view of contents, publishers, and printing methods. In addition, it will be examined if this tendency applied to books published in the beginning of the Meiji period. This analysis will reveal how sentences mixing regular-script *kanji* and *hiragana* were used.

On the Usage of the Japanese Filler Conjunction *Sate*

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This presentation examines the usage of the Japanese filler conjunction *sate*. *Sate* is composed of the demonstrative adverb *sa* and the conjunctive particle *te*, and is used as either an adverb or conjunction from ancient times to the present day. Fillers in Japanese were originally expressed as *umekusa* (埋め草), or literally "filler grass". Fillers show breaks in a sentence, adjust words, or add emphasis. The demonstrative *sonoo* and the interjection *eeto* are fillers commonly used in modern Japanese; the conjunction *sate* is a filler used in pre-modern Japanese. This paper examines *sate* used as a filler－hereafter referenced to as *"sashikomi no sate"* (*sate* for insertion).

The results of the survey revealed the following: (1)*"sashikomi no sate"* shows the characteristics of a filler. (2) *Sate* is used in many ways in pre-modern Japanese as a conjunction, as an indication of changing the topic, to hint at the speaker's feelings, or as reference to turn-taking in discourse. (3) The filler usage of "*sashikomi no sate*" is derived from the usage of *sate* to change the topic. (4) Conjunction fillers display the composition, coherence, and cohesion of a sentence, which is not achieved by demonstrative or interjection fillers. (5) Use of "*sashikomi no sate*" increased in Early Middle Japanese. The changes from Early Middle Japanese to Late Middle Japanese brought a new need to clearly indicate with lexical units (rather than grammatical constructions) the composition, coherence, and cohesion of sentences. (6) These results provide evidence that Japanese conjunctions have existed since Early Middle Japanese.