

The 5th EU-Japan Young Scholars Workshop in Alsace

Japanese Transnationalism and Empire

日本のトランスナショナリズムと帝国

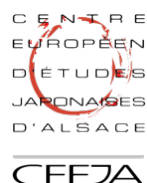
Date: November 4th – 6th, 2022

- Hosei University Research Center for International Japanese Studies (HIJAS)
- European Center for Japanese Studies in Alsace (CEEJA)
- Consortium for Global Japanese Studies (CGJS)

Outline

Empire is an agency that promotes the mobility of people and the flow of goods and information across borders to expand its power. At the same time, transnationalism can lead to various actions that would potentially destruct the empire. Hence, transnationalism both empowers and demolishes the empire. Empirically speaking, throughout its long history, Japan has been influenced by different empires and developed ties with them. On the other hand, Japan was also once an empire that displayed power against the world, especially toward its Asian neighbors. Based on these theoretical and empirical understandings, this year’s workshop explores Japan’s transnational relations with the empire across the world and transnational activities within the Japanese empire. How did Japan develop transnational relations with the past and present empires? How were the transnational practices within the Japanese empire? How did the Japanese resist the empire through generating transnational ties with people outside? We welcome historical and contemporary works that tackle the workshop theme from different fields of research - international relations, transnational culture and language, migration research, global civil society, policy transfer, globalization of education, tourism studies, and diffusion of knowledge, among others.

- Commentators: Josef KYBURZ (CNRS), Akinobu KURODA (Strasbourg University), Nozomi TAKAHASHI (Strasbourg University), Erich PAUER (CEEJA), Regine MATHIAS (CEEJA), Hideto TSUBOI (Waseda University), OGUCHI Masashi (Hosei University), ABIKO Shin (Hosei University), Kei TAKATA (Hosei University), Yusuke SUZUMURA (Meijo University)



「国際日本研究」コンソーシアム

Consortium for Global Japanese Studies

Keynote Speaker 1

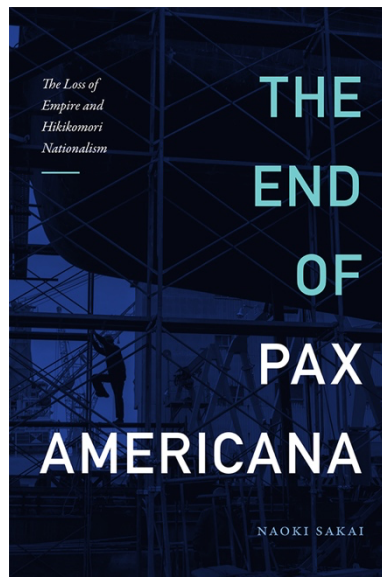
Naoki SAKAI

Cornell University, USA

The End of Pax Americana The Loss of Empire and Hikikomori Nationalism (Duke UP, 2022)

日本語ヴァージョン『ひきこもりの国民主義』（岩波書店, 2017年）

In *The End of Pax Americana*, Naoki Sakai focuses on U.S. hegemony's long history in East Asia and the effects of its decline on contemporary conceptions of internationality. Engaging with themes of nationality in conjunction with internationality, the civilizational construction of differences between East and West, and empire and decolonization, Sakai focuses on the formation of a nationalism of hikikomori, or “reclusive withdrawal”—Japan’s increasingly inward-looking tendency since the late 1990s, named for the phenomenon of the nation’s young people sequestering themselves from public life. Sakai argues that the exhaustion of Pax Americana and the post--World War II international order—under which Taiwan, South Korea, Hong Kong, and China experienced rapid modernization through consumer capitalism and a media revolution—signals neither the “decline of the West” nor the rise of the East, but, rather a dislocation and decentering of European and North American political, economic, diplomatic, and intellectual influence. This decentering is symbolized by the sense of the loss of old colonial empires such as those of Japan, Britain, and the United States.



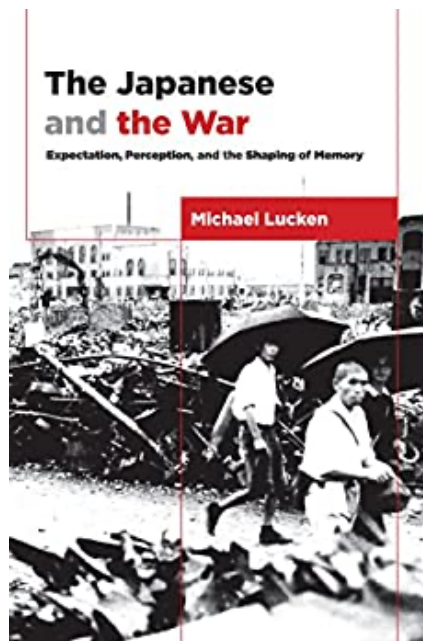
Keynote Speaker 2

Michael LUCKEN

Institut National des Langues et Civilisations Orientales (INALCO), France

The Japanese and the War Expectation, Perception, and the Shaping of Memory (Columbia UP, 2017 Translated by Karen Grimwade)

Memories of World War II exert a powerful influence over Japan's culture and society. In *The Japanese and the War*, Michael Lucken details how World War II manifested in the literature, art, film, funerary practices, and education reform of the time. Concentrating on the years immediately before and after (1937 to 1952), Lucken explores the creation of an idea of Japanese identity that still resonates in everything from soap operas to the response to the Fukushima nuclear disaster. Lucken defines three distinct layers of Japan's memory of World War II: the population's expectations at the beginning, the trauma caused by conflict and defeat, and the politics of memory that arose after Japan lost to the Allied powers. Emphasizing Japanese-language sources, Lucken writes a narrative of the making of Japanese cultural memory that moves away from Western historical modes and perspectives. His approach also paints a new portrait of the U.S. occupation, while still maintaining a cultural focus. Lucken sets out to capture the many ways people engage with war, but particularly the full range of Japan's experiences, which, he argues, the Japanese state has yet to fully confront, leading to a range of tensions at home and abroad.



Presenter Day 1, No.1

Fukuda Hideko and the Transimperial Origins of Japanese Terrorism

福田英子と日本におけるテロリズムの超帝國的起源

Amin GHADIMI

Osaka University, Japan

This presentation examines the case of Fukuda Hideko and her involvement in the 1885 Osaka Incident to consider the origins of Japanese global terrorism. The Osaka Incident was a failed plot to detonate explosives in Korea, topple the Korean monarchy, and thereby reinvigorate the Movement for Freedom and Popular Rights (*jiyū minken undō*) in Japan and spread democratic ideals in Asia. Fukuda, a major player in the scheme, proclaimed women’s rights as a major rationale for her participation in the terror plot. The paper argues, first, that the 1885 Incident was the first significant attempt at international terrorism, as understood in the contemporary sense, in Japanese history. The paper then argues that Fukuda’s terrorism emerged from two transimperial developments in the 1880s. The first was the physical, geopolitical competition of empires. The Osaka Incident responded to multiple imperial rivalries: the Japanese-Qing rivalry over Korea, which had been inflamed by the Imo Incident of 1882 and the Kapsin Coup of 1884; French-Qing rivalry over Vietnam, which had ratcheted up with the Sino-French War of 1884; the European scramble for Africa in the 1880s, which the terrorists explicitly invoked; and the rise of Germany and Russia as increasingly powerful imperial forces. Second was the transimperial flow of ideas, especially about gender, individual rights, and the violent public. The paper situates the Osaka Incident in what is known as the global “first wave” of terrorism and reveals that the Osaka terrorists, including Fukuda, turned to Ireland and especially Russia for inspiration. Theirs was a “democratic” terrorism: an attempt to spread global ideas of liberty and representative governance through popular, non-state action.

Presenter Day 1, No.2

Consequential Application of Watsuji’s Ethics of Ningen to Transnational Relations

和辻の人間倫理の国際関係への一貫した適用

Tomoki SAKATA

Otto-Friedrich-University Bamberg, Germany

Watsuji Tetsurō (1889-1960) has developed his ethical concept through the WWII. Despite his suspected involvement in Japan’s imperial politics, this article examines his ethics in view of its application to transnational relations, which he frames as World Republic.¹ According to Watsuji, we *are* (ontologically) *ningen* (the betweenness of us humans) and *ought* (ethically) to be cognizant of this fact; this idea is meant to dialectically solve the dualism of individual and social or particular and universal. How can we systematically extend this principle to world society? My analysis concerns three aspects: 1) a *hierarchy* of different classes of the betweenness such as family, community, and state; 2) an *equality* of entities under one class, esp. World Republic; 3) a precise *nature* of *ningen*. To address these issues, I will argue; 1) Watsuji ascribes original productivity to the lower and formal regulation to the higher class, e.g., each family is a substantial unity whereas families in a community are abstract entities that are regulated through their common features (the same applies for higher classes). 2) Watsuji sees nations to be mostly competitive; but on the other side, he contends that the true Absolute² is expressed in concrete phenomena—Gods of specific doctrines— without conflicts and exclusion.³ 3) The betweenness of various nature is simply there before conceptualization; actual living enables the comprehension, not *vice versa*. To conclude, an ideal relation between nations for Watsuji must be the most abstract regulation that each nation respects for its own populace that already live in families and communities. Concept of such transnationality is abstracted by observing and interpreting multifaceted appearance of the betweenness, which peoples of particular society, climate, and history demonstrate.

Presenter Day 2, No.1

Two colonialisms in contrast: The Italian and Japanese cases in the 19th century

対照的な2つの植民地主義：19世紀のイタリアと日本の事例

Nikolaos MAVROPOULOS

The Hanse-Wissenschaftskolleg - Institute of Advance Study, Germany

The goal of the current study is to highlight the nature and to outline the origins of Japanese colonialism by comparing it with the Italian example. The collation with European colonialism in general would be inappropriate on the grounds that each Great Power moved differently in the colonial arena according to its interests and aspirations. For this reason I chose the comparison with the Italian equivalent phenomenon with which, I am convinced that it shares many common and perhaps largely unknown elements. The two phenomena naturally encompass interesting differences as well, the highlighting of which will help the deeper understanding of the birth, the development and the causes of early Japanese colonialism. This paper offers a comparison of early Italian and Japanese colonialism. The majority of studies on Italian and Japanese expansion refer to the fascist and totalitarian periods of the 1930–1940s, when Japan seized Manchuria (1931) and Italy Ethiopia (1936). However, the first formative and crucial steps that paved the way for this expansion have been neglected. The analysis covers a range of nineteenth century’s social, political, and economic parameters illuminating the diversity, but also the commonalities in nature and origins of Japan’s and Italy’s early colonial endeavours. This examination has never been attempted before, and it provides a deeper understanding of Italy’s and Japan’s similar and common historical evolution in the late 19th and the first half of the twentieth centuries.

Presenter Day 2, No.2

Gambling in the Empires: A Comparison of Early Modern Japan and Europe

「帝国における賭博—近世日本とヨーロッパの比較」

Paola MASCHIO

Hosei University, Japan

I will examine how European and Japanese regimes viewed gambling, what measures they took towards it and what guided their different policies towards gambling, through theoretical and political texts which analyze and suggest solutions to the phenomenon. Both in Christian Europe and in Confucian Japan gambling was viewed as a ‘moral evil’, and the authorities initially tried to ban it. When it became apparent that it was too alluring for people and couldn’t be eradicated, authorities had to compromise and find a policy to tolerate gambling in their society. Tokugawa Japan prohibited gambling all along, enforcing the ban or not in different phases. Instead, some European countries started allowing gambling in order to tax it, and used the profits for public works, thereby giving a good purpose to an evil pastime. Another point in common was the similarity between gambling and commerce, as the phenomenon was linked to monetary economics and to the merchant class. My thesis is that both in the European and in the neo-Confucian regimes the approach towards commerce influenced the policies on gambling. I am undertaking this study also as a framework to my previous research on tenshō karuta, European playing cards brought to Japan by the Portuguese. Gambling with tenshō karuta became widespread in Tokugawa Japan, and the game was almost synonymous of gambling. Here I will consider gambling in general, with a special focus on playing cards in the colonies of the European empires, since cards were perhaps the most popular gambling tool on ships. I will examine the spread of playing cards in the colonies of the Spanish and Portuguese empires, and then, in the modern period, a similar process occurs with hanafuda cards in the colonies of the Japanese empire.

Presenter Day 2, No.3

Tracing Joseph Conrad’s colonial ambivalence in the popular literature of Imperial Japan

大日本帝国の大衆文学におけるジョゼフ・コンラッドの植民地主義のアンビバレンス

Anna SHIMOMURA

Osaka University, Japan

Joseph Conrad is considered as one of the first important critics of Western imperialism. However, as many postcolonial scholars starting with Chinua Achebe have pointed out, his attitude to colonialism and Western hegemony was ambivalent, to say the least. Conrad’s sea adventure novels such as *Lord Jim* were widely read by and were the source of inspiration to Japanese authors of *taishu bungaku* – the so-called popular literature – from the first decades of the 20th century. At the same time, Conrad’s novels set in South-East Asia were the prism through which the Japanese perceived the lands that they intended to colonize, while his apparent anti-colonialism served to formulate the Japanese Empire’s own colonial and nationalist discourses. My aim is to trace the influence of Joseph Conrad’s ambivalent (anti-)colonial writings in the pre-war *taishu bungaku* by reading works of Osaragi Jiro. Heroes from Osaragi’s novels and short stories dedicated to youth are often – like Jim – hot-blooded and free-spirited outsiders and idealists, who became role models for Japanese boys and, thus, raised the generation of new (male) imperial subjects. I am going to analyze how his popular historical fiction reflected the political atmosphere of the period and how Conrad’s writing served as a (distorting) mirror that helped to construct the Japanese Empire. My research is an attempt of contribution to the still rather underdeveloped postcolonial approach to Japanese literature.

Presenter Day 2, No.4

Visual Constructions of Empire in the Illustrated Magazines *Manchuria Graph* (1933-1945) and *Hokushi – Northern China* (1937-1943)

写真入りの雑誌『満州グラフ』（1933-1945）と『北支』（1937-1943）に見る帝国の視覚的構築物

Jasmin RÜCKERT

University of Düsseldorf, Germany

This presentation analyses the two illustrated magazines *Manchuria Graph* and *Hokushi*, that were published in Manchuria and Northern China respectively during a time when Japan intended to consolidate its sphere of influence, particularly after the official outbreak of war with China in 1937. Both magazines have so far been studied under the aspects of style and the development of professional photography, i.e., from avant-garde art to ‘reportage photography’. This presentation engages with the visuals of these magazines by tracing how the official language of ‘racial harmony’ was enacted in their photographic representations, but also discusses how the photographs, despite the underlying propagandistic intentions, can serve today to point out the inconsistencies of the narratives they supposedly showcased. Spanning a period of roughly 15 years, the magazines provide ample evidence for changing views on citizenship and ethnicity in both the puppet state of Manchukuo and the northern Chinese regions. Rather than just showing Japan as a merciful force and harbinger of modernisation, the photographs also portray and reinforce stereotypes that mark the bodies of the photographed people and the hierarchical relations among Japanese themselves and in respect to other ethnicities in the occupied territories. The analysis is embedded in a discussion of photographic material as a historical source and at times effective, but at times also defective propaganda tool. The discussed examples include Japanese urban and rural migrants, Chinese ‘coolies’ and ethnic minorities in Manchuria and North China. The presentation ends by posing the broader question of how persistent visual reminders (such as reproductions of the photographic material from the magazines) may work to reinforce the legacy of Japan’s imperialism; how they prompt ethical questions of (war)responsibility as well as of nationalist identity in contemporary publications, in permanent and temporary exhibitions and in memorial spaces.

Presenter Day 3, No.1

Painting Two Empires: Okada Kenzō and Kawabata Minoru under the Empire of Japan and Pax Americana

二つの帝国を描く：大日本帝国とパクス・アメリカナのもとでの岡田謙三と川端実

Kimihiko NAKAMURA

Ruprecht-Karls-Universität Heidelberg, Germany

Okada Kenzō (1902–1982) and Kawabata Minoru (1911–2001) established themselves as painters by repeatedly changing their locations, identities, and painting styles. Both spent their lives under the two entirely different modes of empires: the falling Empire of Japan during World War II and the rising American hegemonic power under the Cold War Pax Americana. By examining the trajectory of Okada and Kawabata in relation to these two empires, this paper situates their practice in its wider historical and socio-political context. The paper begins by chronicling the career of Okada and Kawabata in the pre-1945 period, with a focus on their involvements in Imperial Japan’s propaganda war painting (*sensōga*). Through an examination of the wartime lived experiences of these two painters in Japan, Manchukuo, and Southeast Asian Islands, this paper simultaneously draws our attention to the history of Imperial Japan’s aggression in Asia and the Pacific. The paper then considers why Okada and Kawabata, after the war, emigrated to the US, not France, and contextualizes their self-imposed displacements within the framework of Japan-US relations during the Occupation. The following part of this paper interrogates the paintings Okada and Kawabata produced after moving to New York and their American reception, together with the American-Asian relations in the Cold War era. Unlike the American *issei* painters, who experienced vitriolic anti-Japanese/Asian discrimination in the exclusion era (1882–1952), Okada and Kawabata received support from various American art institutions and individuals. The Japanese *émigré* painters and postwar American society had formed what Christina Klein calls “sentimental” bonds. The paper concludes by arguing that the art and career of Okada and Kawabata, who crossed two empires, mirror Japan’s shifting position in the international community, as well as the broader history of Asian-Pacific-American region throughout the twentieth century.

Presenter Day 3, No.2

A Benevolent Empire? : Representations of Women’s Liberation and Democracy in Japanese Women’s Magazines under the U.S.-Occupation

善意のある帝国? : 米軍占領下日本女性雑誌における女性解放と民主主義の表象

Jana Isabel ARESIN

Friedrich-Alexander University Erlangen-Nürnberg, Germany

The historical moment of the U.S.-Occupation of Japan after WWII simultaneously saw the disintegration of the Japanese empire and the beginning of the so-called ‘American Century.’ This period witnessed not only the rise of the United States to political, military, and economic dominance in the world, but also a contested, yet influential and persistent legitimization of U.S. political supremacy as a ‘fair’, democratic, and benevolent global power. My project examines how this image of the U.S. as a global leader and its model of democratic capitalism was promoted and perceived in occupied Japan through the case study of mass media portrayal of women’s liberation. The representation of the U.S. presence in Asia as a democratizing project frequently referenced the topics of gender equality and women’s rights as a legitimizing argument. I analyze how this portrayal is discussed, reproduced, or criticized in Japanese women’s magazines in the late 1940s and early 1950s and reflect on the frequent comparisons of U.S. democracy and the potential for a U.S.-Japanese alliance to other transnational relations, for example to China or the Soviet Union, and to their respective political and economic models. The ubiquity of magazine articles reporting on the social position of women in these and various other countries and world regions reflects a moment in which the falling apart of the Japanese empire required a redefinition of Japan’s place in the world. This redefinition transcended discussions of state-level diplomatic relations and instead sought a broader ideological and cultural repositioning of Japan, further intensified by growing Cold War divisions. I argue that Japan’s ideological repositioning between the ‘Cold War empires’ is visible in discussions of social issues such as women’s rights which serve as symbolic markers or ‘placeholders’ through which national identity is negotiated.