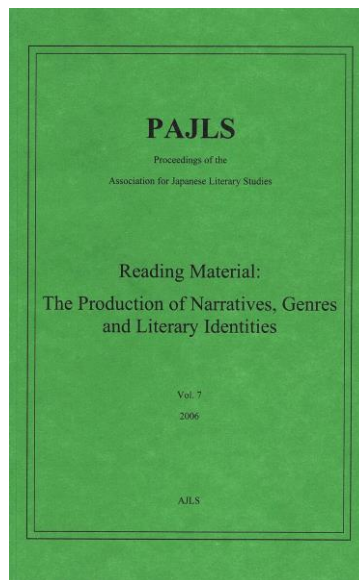


Front matter for

*Proceedings of the Association for Japanese  
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Including a Foreword by James Dorsey   
and Dennis Washburn 



*PAJLS 7:*  
*Reading Material: The Production of Narratives, Genres  
and Literary Identities.*  
Ed. James Dorsey and Dennis Washburn.

# PAJLS

Proceedings of the  
Association for Japanese Literary Studies

## Reading Material: The Production of Narratives, Genres and Literary Identities

Vol. 7

2006

AJLS





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# Conference Program

## Friday, October 7

Session 1: 3:30 ~ 5:30, Carson L02

### **Panel: ???: Editing, Typing, and the Materiality of Modern Japanese Literature**

- Sarah Frederick, Boston University, "Aposiopesis and Completion: Yoshiya Nobuko's Typographic Melodrama"
- Sari Kawana, University of Massachusetts-Boston, "Making Money to His Heart's Content: Kikuchi Kan's Literary Contribution as Editor"
- Jonathan Abel, Princeton University, "Genealogies of X-ing: Not to Mention Fuseji, Fug, and Other Fig Leaves . . ."
- Atsuko Sakaki, University of Toronto, "Is the Pen Mightier Than the Mouse? Phenomenology of Japanese Word Processing"

Session 2: 5:45 ~ 7:15, Carson L02

### **Individual Papers**

- Christian Ratcliff, Yale University, "Willful Copyists and the Transmission of Suspect Narratives of Literary Production"
- Dylan McGee, Princeton University, "Rendered in Kana, Etched in Azusa: Translation and Materiality in the Woodblock Print Editions of Three Early Yomihon"
- Kelly Hansen, University of Hawai'i, "From Space to Time: The Fiction of Kanagaki Robun"

Reception, Rauner Special Collections 7:30 ~ 9:00

## Saturday, October 8

Session 3: 8:30 ~ 10:30, Carson L02

### **Panel: The Reach Of Hegemony: Tokyo Literature Outside Of The Metropole**

- Kōno Kensuke, Nihon Daigaku, 「地方」で読む徳田秋声——地方新聞と東京の作家たち

- Jonathan Zwicker, University of Michigan, "Reading Roka in Kyongsong: Notes on the Japanese Book Trade in Early Colonial Korea"
- Ted Mack, University of Washington, "Seattle's Little Tokyo: Bundan Fiction and the Japanese Diaspora"
- Wada Atsuhiko, Shinshu daigaku、日本の書籍の渡米とその後——戦後書物流通史の一側面

Session 4: 10:45 ~ 12:15, Carson L02

### **Individual Papers**

- Jonathan Hall, UC Irvine, "Caught in the Cogs: The Cinematic Literary in Inagaki Taruho"
- Deborah Shamoan, UC Berkeley, "Naomi as Vamp: Cinematic Vision and Visual Narrative in Chijin no ai"
- Doug Slaymaker, University of Kentucky "Reading the Visual Text: Tawada Yoko's Tabi wo suru hadaka no me"

Session 5: 2:00 ~ 4:00, Carson L02

### **Panel: Reading Visuality in Early Meiji Japan: Photography, Illustration and Popular Literature**

- Charles Shirô Inoue, Tufts University, "What Happened to the Pictures? The Suppression of Figurality and the Development of Modern Consciousness"
- Matthew Fraleigh, Harvard University, "Wang Zhaojun's New Portrait: Photography and New Media in Mid-19th Century Kanshibun"
- Seth Jacobowitz, Cornell University, "Photography and Automatic Writing as Idée Fixe in Kôyô's The Gold Demon"
- John Mertz, North Carolina State University, "High Seas Adventure Novels and the Epic Mode of Visuality"

Session 6: 4:15 ~ 5:15, Carson L02

### **Individual Papers**

- Sharalyn Orbaugh, University of British Columbia, "Kamishibai and the Construction of the Social/National Imaginary"
- Joshua Mostow, University of British Columbia, "The Lexicalization of Imagery and Book Illustration in the Early Edo Period"



Dinner, Dartmouth Outing Club, 5:45 ~ 7:30

**Keynote Address**, 7:30 ~ 8:45

- Jordan Sand, Georgetown University, "From Everyday Life to Print: The Production of Texts in Two Modern Japanese Genres"

**Sunday October 9**

Session 7: 8:30 ~ 10:30, Carson L02

**Individual Papers**

- Karen Thornber, Harvard University, "Manipulating Japanese Literature in the Semi-Colonial China: The Enpon Boom, the Uchiyama Shoten, and the Growth of Transasian Literary Communities"
- Ann Sherif, Oberlin College, "Surviving the Red Purge: Activist Literature and Publishers in the Cold War"
- Michiko Suzuki, Indiana University, "Female Heroes and Prewar Magazines: The Production of Intratextual Meaning"

Session 8: 10:45 ~ 12:45, Carson L02

**Panel: Picturing the Text: On the Verbal and Visual in Reading**

- Shu Kuge, Pennsylvania State University, "The Impenetrable Surface of Japanese Writing: Mishima Reads Ôgai"
- Bruce Suttmeier, Lewis and Clark College, "Screening the Letter: Technology and Spectatorship in Ôe Kenzaburô's Seventeen"
- Kirsten Cather, University of Texas at Austin, "Dead Words and Live Images"
- Keith Vincent, NYU, Discussant

# Foreword

James Dorsey, Dennis Washburn

Dartmouth College

The Association of Japanese Literary Studies held its annual conference in October 2005 at Dartmouth College. In the call for papers we set the theme as “Reading Material: The Production of Narrative, Genres, and Literary Identities.” It was our hope that participants would not only elucidate various types of “reading materials,” but also that they would “read” the very materiality of the cultural artefacts and phenomena they addressed. The scholars who answered this call and made their way to Hanover for that weekend did just that, exploring in exciting and productive ways the relationship between the content of literary texts (fictional narratives, history, poetry) and the materials by which those texts are produced and disseminated. For their research they drew on a wide range of theorists. Some referred to Walter Benjamin, particularly his groundbreaking “The Work of Art in the Age of Mechanical Reproduction” (1936), to consider links between technological advancement and the formation of subjectivity. Others referenced Maeda Ai and his portrait of the modern reader forged by the new print culture of Meiji (*Kindai dokusha no seiritsu*, 1973) or Benedict Anderson who, in *Imagined Communities* (1983), theorized the relationship of a shared body of texts and a sense of national identity. Still others drew on Peter Kornicki’s history of textual production (*The Book in Japan*, 1998) or took inspiration from *Shomotsu no kindai* (1992), the study of publishing practices and their influence on modernity. We were fortunate enough to have the author of this work, Kōno Kensuke, with us at the conference.

Twenty-seven papers were presented at the conference, and fifteen of them are included in this proceedings. Though not an exhaustive record of the ideas and arguments put forth, the essays here are fully representative of the work of the conference. In order to highlight some of the connections that emerged in the course of our discussions, the editors have taken the liberty of arranging the essays in three parts. Part One, “Reading at the Margins: Mapping the Flows of Publishing and Distribution,” includes five essays that explore the functions of literary texts outside the geographic and ideological centers of Japanese intellectual life. The scholars included in this section reveal how the physical location of production and consumption influence both the textual meaning and cultural significance of literary works.

Part Two is titled “Reading the Fine Print: Literature and the Materiality of Print.” The symbols suggestively included in the heading for this section are meant to call the reader’s attention to the kinds of material details of print culture so often overlooked, but demonstrated by the essays represented here to be of great importance. All the contributors in this section reveal the cultural dynamics behind the subtle traces left as words and ideas are cast into new manuscript copies, emerging media, unconventional punctuation practices, radically

different political regimes, and alternative writing technologies.

The third and final section is “Reading the Visual: Projecting Image Into Text.” The essays here address the interface between modern technologies of visual imagery (photography, television, film) and the literary text. Each interesting in its own right, taken together these four essays are a convincing argument for the vast potential for discovery through the convergence of media. These proceedings close with the conference keynote address given by Jordan Sand: “From Everyday Life to Print: On the Production of Two Genres of Text in Modern Japan.” It is a fitting way to close the volume. Sand’s essay analyzes two heretofore largely unexplored genres that attempt to “read material”: the non-professional personal histories (*jibunshi*) that, by striving to shed any semblance of intellectual manipulation, sought to capture human lives “as they were” (*ari no mama*), and the “graphic compendia” which transcribed social phenomena as graphs, charts, and sketches representing various aspects of the concrete realities of everyday life. Together these fifteen essays are a fine introduction to the art of “reading material” and how it might be done with sources from the Japanese cultural tradition.

Of course the conference and these proceedings could not have come to be with the help of various parties. The editors would like to thank first and foremost Eiji Sekine, whose foresight, hard work, and gentle humor have inspired and sustained the Association of Japanese Literary Studies since its inception. We also thank Mr. Gerard Bohlen; his assistance with the logistics of the conference greatly contributed to its success. These proceedings were made possible in part by financial support from various sources at Dartmouth College: the Office of the Provost, the John Sloan Dickey Center for International Understanding, and the Office of the Dean of the Humanities. The editors express their deepest appreciation to these and all who contributed to this endeavor.