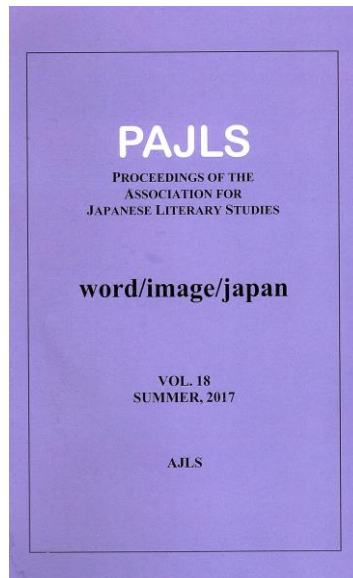


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Including a preface by Charlotte Eubanks ,
with Jonathan E. Abel , Reiko Tachibana ,
and Ran Zwigenberg 

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word/image/japan

CHARLOTTE EUBANKS, EDITOR
KYLE POSEY, ASSOCIATE EDITOR

PAJLS

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PAJLS PUBLICATION: All papers presented during the annual meeting can be included in the PAJLS. All contributors are allowed to revise their papers after their presentation. The proceedings of the annual meeting is published the following year.

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PAJLS

PROCEEDINGS OF THE ASSOCIATION FOR JAPANESE
LITERARY STUDIES

VOL. 18 SUMMER 2017

CHARLOTTE EUBANKS, EDITOR
KYLE POSEY, ASSOCIATE EDITOR

WORD/IMAGE/JAPAN

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EDITOR'S PREFACE

Charlotte Eubanks
with Jonathan E. Abel, Reiko Tachibana, and Ran Zwigenberg

The Pennsylvania State University

The 2016 annual conference of the Association for Japanese Literary Studies focused on the topic of “**word/image/japan.**” Approximately 90 people attended the three-day conference at The Pennsylvania State University, held October 27-29, 2016.

In our call for papers, the conference organizers encouraged submissions linking Visual and Cultural Studies, broadly conceived, with Japanese literary studies. From the early adoption of the Sinographic script to the cultivation of *e-maki*, or from classical calligraphic traditions that meld textual form with visual aesthetics to the global popularity of manga and animation today, the long history of association between word and image in Japan renders Japanese cultural material a key case for bringing to light the intertwined roles of linguistic and visual aesthetics in signification. Signification is not simply about the meaning-making that occurs between producer and receiver, but also about the complex ways in which visual and textual materials transform cultural interactions, sculpt world views, and provide material locales for the formation of individual identity and of social groups.

The changing scope of "Japan" as concept, critical method, generative matrix, identitarian site, and material locale is today an object of vital scholarly concern. For this reason, as something of a departure from AJLS's historical focus on Japanese literature from Japan, the conference organizers also invited submissions from colleagues working on word/image relations in Japanese immigrant and diasporic cultures, as well as Japan-specific scholarship. In doing so, we sought to revisit some of the energy from the 2001

AJLS conference, organized around the theme “Japan from Somewhere Else,” while also speaking to some of our disciplinary strengths at Penn State, where literary study of Japanese culture is housed primarily in the Comparative Literature department, an institutional structure which has given rise to a host of collaborative ventures, both across disciplinary bounds (as literary scholars work closely with historians, art historians, political scientists, and applied linguists, for example) but also across linguistic ones (as Japanologists regularly engage with inter-Americanists, Sinologists, Francophone specialists, Caribbeanists, and sub-Saharan Africanists, among others.)

The material forms of play between word and image in Japanese and Japanese diasporic culture abound. A short list of forms might include film, scrolls, manga, anime, photography, video games, oil painting, prints (*hanga/shunga*), *emaki*, *akahon*, *nishiki-e*, interlingual translation, and so on. Word and image interplay can also be a core component of less material forms, such as music, drama, advertising, protest, and the performances of everyday life (as in performances of race, ethnicity, gender, class, or religion.) Thus, we solicited individual paper proposals as well as panel proposals designed to stimulate productive discussions across boundaries of medium, historical period, and institution.

John Whittier Treat (Professor Emeritus, Yale U) and Ayelet Zohar (Professor, Tel Aviv U) delivered a pair of thought-provoking keynote speeches, with Dr. Treat’s comments focusing on economies of entanglement, visualized in the form of collections of debris from the 3.11 earthquake washing up on the north-west coast of the United States. Dr. Zohar’s talk “Re-enacting the Past, Performing Recollection: Kamikaze Images in Contemporary Japanese Cinema and Koizumi Meiro’s Video Art” combined the perspectives of critic and curator to explore the affective work of memory performed in and through word-image art forms.

Forty-seven scholars, hailing from across North America, Japan, Europe and Brazil, presented their current research. The organizing

committee received a large number of high quality proposals and, in order to accommodate as many presenters as possible, we decided to run two concurrent sessions throughout the day on Friday and Saturday. In addition to several panels on Edo era arts, contemporary remediations of classical literature, modern film and anime, we highlighted a handful of panels that brought Asian and Asian-American materials into conversation with one another: a panel on race and ethnicity, another on contemporary activism, and a third on Japan in Latin America. Increasing dialogue between Asian area studies and Ethnic Studies is one of the long-term goals of many of us working at Penn State, and so the conference also featured a presentation from Tina Chen, senior editor of our journal *Verge: Studies in Global Asias*. Capping off the weekend, Yoko Hiraoka (*shamisen* and *koto*) and Ralph Samuelson (*shakuhachi*) joined us for a performance of *sankyoku*, accompanied by an illustrated lecture detailing the intersections of visual and sound culture in Heian-era Japan.

Fourteen of the conference presenters have submitted their work for publication in the *PAJLS*. We have presented them here in alphabetical order, with the exception of Lindsey Stirek, whose paper is written in Japanese. For formatting reasons, we have placed her submission at the end.

We would like to express our gratitude for all those who participated in the conference and who helped make our time together both productive and enjoyable. We would also like to thank a number of organizations who supported the conference: Penn State's Department of Asian Studies, Department of Comparative Literature, and Center for Global Studies, as well as the Northeast Asia Council. Finally, Kyle Posey deserves an enormous round of applause. As the Research Assistant for Charlotte Eubanks, he played an enormous role in organizing the conference and in editing this volume.

CONFERENCE SCHEDULE

Friday, October 28th, 2016

8:30-11:00am Concurrent Panels, Session 1

Panel 1

**Hands, Tears, Sleep: The Gendered Labor of Japanese Textual
Reproduction**

1. Andrew Leong (Northwestern U)/ “Osato-san’s Hand: Gendered Labor in a Japanese American Serial Novel”
2. Grace Ting (Macalester College)/ “Tears in the Night: Finding Queer Politics in Ekuni Kaori’s Texts”
3. Kim Icreverzi (Reischauer Institute)/ “The Adaptations of Japanese Women’s Somnambulant Labor”

J. Keith Vincent (Boston U) Discussant

Panel 2

**Nuclear Realities and the Scenarios of Disaster: Fukushima in
Film, Anime, and Music Videos**

1. John D. Moore (U Oregon)/ “Documentary Animation and Referentiality in Fukushima Gianax’s Letters to the Future”
2. Stephen Murnion (U Oregon)/ “3.11 in Music Videos: Image, Sound, Ideology”
3. Rachel DiNitto (U Oregon)/ “The Fukushima Fiction Film and the Gendered Discourse of Nuclear Signification”

Alex Bates (Dickinson) Discussant

12:30-2:30pm Concurrent Panels, Session 2

Panel 3

Reading Regionality in Late Edo Popular Fiction and Illustration

1. David Atherton (U Colorado-Boulder)/ “Writing the Body (and Bodies) of the Realm: Imaging ‘Japan’ in Early Modern Popular Fiction”
2. Dylan McGee (Nagoya U)/ “The Dilemma of Local Literature: Nagoya Gesaku Commissioned by the Daisō Lending Library (1767-1899)”
3. Jeffrey Newmark (U Winnepeg)/ “Osaka Values and the Comic Satire of Nichōsai”

Panel 4

Early Film

1. Nathen Clerici (SUNY New Palz)/ “Osaki Midori’s *Nansensu*”
2. Xin I Zhao (Columbia U)/ “Heteroglossia: Exploring Images and Texts in Manchurian Cinema”
3. Kerim Yasar (Ohio State U)/ “Imagined Histories, Invented Languages: Sound Film and the Creation of Jidaigeki Kotoba”

Panel 5

Kanji, Haikyo, Kyokō: Imagined Structures and Structured

1. Brett de Bary (Cornell U)/ “Writing Entanglements in Tawada Yōko’s *Burudō no gikei* (Brother-in-Law in Bordeaux)”

2. Ikuho Amano (U Nebraska-Lincoln)/ “Apparitions of Things Past: Haikyo as a Visual Narrative of Consumed Modernity”
3. Hannah Osborne (U Oxford)/ “Structuring the Void: Kanai Mieko’s ‘Inflated Man’ and Pictorial Allusion”

3:00-5:00pm Concurrent Panels, Session 3

Panel 6

Edo Book Culture

1. Maria L. Bugno (U Cambridge)/ “Shunpon: Sex and Humour in the Rewritings of the Early Edo Period Literature”
2. Cheryl Crowley (Emory U)/ “Traversing a World of Moonlight and Blossoms: Tagami Kikusha’s Fifty-Three Stations of the Tōkaidō Haiga (Haikai Paintings)”
3. Stephen Forrest (U Massachusetts-Amherst)/ “Setting the Scene: The Significance of Visual Elements in the [Melo-]Drama of Ninjōbon”

Panel 7

Anime

1. Shige (CJ) Suzuki (CUNY-Baruch College)/ “Comics as Art: Art Avant-Gardism and Japanese Comics”
2. Philomena Mazza-Hilway (U Chicago)/ “Watashi ni wa manga shika nai: The Work of Tsurita Kuniko as Seen Through *Garo*, 1965-1981”

3. Joelle Tapas (Harvard U)/ “The Girl Returns: Visualizing the Shōjo in *The Girl Who Leapt through Time*”

Panel 8

Framing the Act of Seeing in Cultural and Social Transitions

1. Keiji Kunigami (Cornell U)/ “Problems of the Present: Seeing with Kinugasa’s *A Page of Madness*”
2. Yoshihiro Yasuhara (Carnegie Mellon U)/ “An Issue of Ambivalent Peace in Ishikawa Jun’s ‘Taka’ (The raptor)”
3. Erin Schoneveld (Haverford C)/ “*Shirakaba* and the ‘Conventions of Painting’ Debate”

6:30-8:00pm Keynotes

1. John Whittier Treat (Yale U, emeritus)
2. Ayelet Zohar (Tel Aviv U)/ “Re-enacting the Past, Performing Recollection: Kamikaze Images in Contemporary Japanese Cinema and Koizumi Meiro’s Video Art”

Saturday, October 29th, 2016

8:30-10:30am Concurrent Panels, Session 4

Panel 9

Imaging the Word in Medieval and Early-Modern Japan: Sonographism and other Interlingual Relations

1. Kōno Kimiko (Waseda U)/ “Legend, Lexicon, Commentary: The Lotus Sutra in Japanese Letters”

2. Patrick Schwemmer (Sophia U)/ “Latin Kundoku and the Birth of ‘Translation’ in Japanese Gospels from 1591”
3. William C. Hedberg (Arizona State U)/ “Protecting the Vulgar from Elegant Hands: Four Cries of the Cicada and the Sinification of Japanese Drama”

Brian Steininger (Princeton U) Discussant

Panel 10

Activism

1. Victoria Lupascu (Penn State U)/ “281_AntiNuke’s Graffiti and Japanese Political Subjectivity”
2. Doug Slaymaker (U Kentucky)/ “When Words Fail”

10:40am-12:30pm Concurrent Panels, Session 5

Panel 11

Book Arts

1. Mai Kataoka (Sokendai, Nichibunken)/ “The Art of Crafting the Image of Modern Japanese Literature: The Use of Visual Images in Promoting the Knopf Translation Program”
2. Yongfei Yi (Ohio State U)/ “The City of Embracing Defeat: Images of Shanghai in Takeda Taijun’s *Shanghai no Hotaru* (The fireflies of Shanghai)”
3. Elena Giannoulis (Freie U-Berlin)/ “The Impact of Emoticons on (Japanese) Literature”

Anne Sherif (Oberlin College) Discussant

Panel 12

Race & Ethnicity

1. Yoon Jeong Oh (Cornell U)/ “Translingual Melancholia in Yi Sang’s Visual Poetry”
2. Zelideth Maria Rivas (Marshall U)/ “Imaging Mixed Race: Imagining Nation”
3. Kathryn Hemmann (George Mason U)/ “A Legend of Regret: Fallen Kingdoms and Postcolonial Ghosts in *Twilight Princess*”

Panel 13

Remediating the Premodern

1. Sari Kawana (U Massachusetts)/ “Mythology as Manga: Ancient Japan and Shinto Heritage in Popular Culture”
2. Lindsey Stirek (Ohio State U)/ “Reviving the Past or Evoking It? Representations of Classical Japanese Literature in Manga”
3. J. Christopher Kern (Kenyon College)/ “Genji in Woodblock: The Reading Experience of the Edo Period”

2:00-4:00pm Concurrent Panels, Session 6

Panel 14

Fragmentary Womanhood, Hybridized Manhood: New Images of Gender in Changing Times

1. Wakako Suzuki (UCLA)/ “The Silenced Voice of the Modern Girl in Mizoguchi Kenji’s *The Water Magician*:

Examining the Role of Irie Takako in Early Japanese Cinema”

2. Juhee Lee (Tsukuba U)/ “Wife, Writer, and Café Waitress: The Image of the ‘Populace’ in Sata Ineko’s *Crimson*”
3. Sachi Schmidt-Hori (Dartmouth College)/ “Pretty Young Thing: Idolization of Minamoto no Yoshitsune in the *Gikeiki*”

Nobuko Yamasaki (Lehigh U) Discussant

Panel 15

Japan and Latin America: Images in Perspective

1. Michele Eduarda Brasil de Sá (U of Brasília)/ “A Brief History of the Kōtakusei: Japanese Immigrants in the State of the Amazonas, Brazil”
2. Irenae Aigbedion (Penn State U)/ “Yamamoto’s *Michoko e Hatchin* (2008)”
3. Camila Gutierrez (Penn State U)/ “Manga Visuals in Latin America: Gender Diversity beyond the Panel”

Panel 16

Visions of Classical Japan: Reading between Text and Image

1. Monika Dix (Saginaw Valley State U)/ “Textuality and its Material Display in the Taima-dera Jikkai-zu byobu”
2. Joannah Peterson (Smith College)/ “Interior Monologues and Exterior Settings: The Development of Landscape as Mindscape in the Nezame Scrolls”

3. Michelle Kuhn (Nagoya U)/ “Aspirational Elegance:
Character Interpretation in the *Genji Hiinakata*”
Charo D’Etcheverry (U of Wisconsin-Madison) Discussant

**4:30-6:00pm STATE THEATRE Japanese Musical
Performance**

Sankyoku, Ralph Samuelson (shakuhachi) and Yoko Hiraoka
(samisen & koto)