

The Second EAJIS Japan Conference

Book of Abstracts (Addendum)

The following presentations have been withdrawn from the programme:

Page 9: *Religious Encounters in the Rating and Censorship of video games in Japan and beyond*

P. 42: *Precariousness and Vulnerability: Love, melancholia and anomie in Makoto Shinkai's anime works*

P. 62: *Promoting active learning through collaborative problem-solving at a university student conference in Japan*

P. 66: *Forms and Functions of Emoticons in Japanese Literature*

The following presentation titles and abstracts changed:

P. 13, panel title and summary added: Clothilde Sabre (Hokkaido University, Japan): *Questioning the internationalization of Japanese kawaii style(s). A matter of acculturation, appropriation or legitimization?*

This panel focuses on the transnational diffusion of *kawaii* ('cute') style in order to question its definition and its status as an element integrated to Japanese culture and appropriated worldwide. The *kawaii* trend has appeared in Japan during the 1970's as a girly style that emphasized soft cuteness and then has been declined in various categories (e.g. Lolita style, Harajuku style). Nowadays, the situation is paradoxical: being successful abroad, *kawaii* is promoted on the international scale as a part of 'cool Japan' policy, but *kawaii* styles are still marginalized. The diffusion of the *kawaii* style and genre becomes then a multi-acculturated phenomenon, with various types of appropriations, from confidential sub-cultural practices to an official legitimized image.

The presentations intend to discuss this paradox from semiotic, sociological and anthropological perspectives. Kyoko Koma presents "*Legitimation' of Kawaii as a Japanese Culture through Perpetual Acculturation?: A Case of Lolita Fashion Representations in Tokyo, Paris, and Otaru*" an analysis of the transcultural construction of the Lolita fashion; Marco Pellitteri, in '*From muscular to feminine, from cool to kawaii. Shifts in trends, meanings, and audience of anime in Italy in the 1990s*' presents the influence of *kawaii* style in Italy and Clothilde Sabre, with '*A Trip to Cuteness? The Promotion of 'Kawaii Tourism'*', speaks of the legitimization of *kawaii* as communication tool to promote tourist sites in Japan.

The aim is to conduct an interactive debate with time allowed to the discussion, treating two points: the crossed definition of *kawaii*, and its legitimization through transnationalization.

The following presentation titles and abstracts changed (continued):

P. 59, paper title and abstract changed to: Julie Brock (Kyoto Institute of Technology, Japan): *Pillow words: A poetics of beauty and spirituality - Interpretation and translation of three ancient poems -*

Although the meaning of *makura kotoba* or "pillow words" (rhetorical term) is often unclear, a translator of ancient Japanese poetry must at least clarify the relationship which connects a "pillow word" to the name that it accompanies. We shall look at three examples to understand how to define this relationship, and how to take account of it in the translation. In our first example, "*ashihiki no*" (Kojiki n°79), Kamo no Mabuchi believes that this comes from a myth in the *Nihonshoki*, and its function is to qualify the beauty of mountain landscapes. For Ide Itaru, on the other hand, it evokes the inhabitants - humans, gods and monsters - who live in the mountains, and make them frightening places. As regards etymology, Ide is certainly correct because his conclusions are founded on the most recent linguistic studies, specifically on pronunciation in the time of Man'yō. However, as shown by our study of all the poems in the *Man'yōshū*, "*ashihiki no*" contributes to the idea of sublime beauty in most of these poems. As far as concerns our second and third examples, "*shikitahe no*" (*Man'yōshū*, v.12, n° 2844), and "*uchihisasu*" (*Man'yōshū*, v.12, n°2382), we show that Mabuchi gives each of these "pillow words" a nuance of beauty, gentleness and spirituality. We conclude that his idea of poetry is based on the essential relationship between the subject of the poem and the world it shares with its readers.

NB. The communication will be made in Japanese.

P. 68, paper title changed to: Azumi Kawahara (Ritsumeikan University, Japan): '*Kachiku-jin Yapoo*' and Atomic Energy: Relation between Syozo Numa's Masochism and Nuclear Testing at Bikini Atoll

The following presenter information changed:

P. 61, addition of presenter: Mark Irwin (Yamagata University, Japan) and Paul Lyddon (Osaka Jogakuin University, Japan): *Rendaku and Labial Lenition*

P. 87, correction of panel chair's name to: Chang-hee Nam (Inha University, Korea)