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*Header photo by editor*



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## Welcome Message

CJS ニュースレターへようこそ！

Welcome to the first June issue of the Centre for Japanese Studies e-Newsletter. This week we take a look at how Japan is attempting to reopen society after a miraculously low infection rate. The end of the state of emergency has been marked with large protests in Osaka and Tokyo in recognition of the Black Lives Matter movements occurring around the world, although the national media hasn't always done an excellent job of covering them. In our Piece of Japan segment, we celebrate the birthday of karate master Mas Oyama by bringing you a selection of books and films produced by and featuring **Zainichi Koreans**, ethnic Koreans living in Japan like Mas Oyama, looking out how they express their complex identities through the arts. You can find a message from CJS Director Professor Simon Kaner on the [Sainsbury Institute for the Study of Japanese Arts and Cultures website](#) and hear more from our SISJAC colleagues on their monthly e-bulletin.



*Written by Oliver Moxham, CJS Project Coordinator and editor*

*Editor's note:* Japanese names are given in the Japanese form of family name first i.e. Matsumoto Mariko

The initial celebrations of Japan's surprising success in containing the virus without a legally enforced lockdown are now being met with caution following a [rise in daily cases in the capital](#). This has quelled hopes of a quick reopening of society with [theatres struggling to regain their audiences](#) and in the longer term a [slimmed-down Olympics being considered](#) to curb the spread of the virus. The economic impact has even caused [crime syndicates to ease up on fraud](#) during the crisis in recognition of the vulnerable being the hardest hit. This has not stopped, however, a [softening of a re-entry ban](#) which has left foreign residents stranded in the country unable to return home.



The Black Lives Matter protests that have rocked the world have spread to Japan, with [protesters peacefully demonstrating in Osaka and Tokyo](#) against racism and police brutality. It has led to such major companies as SoftBank to create a [\\$100 million fund to back companies led by ethnic minorities](#). Unfortunately, it is not all positive responses after [NHK came under fire for their racially insensitive animation](#) attempting to explain the Black Lives Matter movement to a Japanese audience. They have since taken the video down and apologised, but it can still be viewed on [YouTube \[JP\]](#). It is shocking to think that the country's major broadcaster could fail to see the tastelessness in the video and is perhaps representative of the lack of dialogue on racial discrimination which occurs in Japan, the very cause for which protestors marched in the two major cities.

In the world of politics, Prime Minister [Abe Shinzō is struggling to consolidate his power as his approval ratings plummet amid the pandemic](#). Not only has he come under fire for government mishandling of the crisis, but a series of scandals have further damaged the credibility of his Liberal Democratic Party. A further blow to his government is the news from Okinawa of a [bloc opposed to the relocation of US bases retaining their majority](#). The prefecture can also boast superb handling of the pandemic after instigating a project to provide essential workers with free rental cars and accommodation. Welcome news as the nation tries to keep infection rate down.

*Written by Oliver Moxham, CJS Project Coordinator and editor.*

*Sources can be found in the 'News from Japan' section.*

## Piece of Japan

## 日本のかけら

Each week we share some fresh recommendations from CJS members to help bring a piece of Japan to you at home through film, books, anime, manga and more. As last week saw the birthday of legendary *Zainichi* karate master Mas Oyama (Ōyama Masutatsu), this issue celebrates the place of **Zainichi Koreans** in Japanese culture. *Zainichi* typically refers to Koreans who arrived in Japan, or whose ancestors arrived in Japan, during the reign of the Japanese empire over the Korean peninsula for reasons ranging from job seeking to forced mobilisation during wartime. At the height of their presence in Japan towards the end of the war almost 2 million Koreans were registered as permanent residents of the Japanese metropole. Following the end of the war there has been a consistent population of approximately 600,000 *Zainichi* Koreans in Japan, some caught in an identity limbo being raised as Japanese imperial citizens and others fully assuming a Japanese identity like Mas Oyama to avoid persecution. Generations later, the *Zainichi* identity persists with many turning to the arts to make sense of their place in Japanese and Korean culture and history.



If you have any suggestions for themes or other recommendations, send us an email at [cjs@uea.ac.uk](mailto:cjs@uea.ac.uk).

*Editor's note:* English e-books and Japanese e-books on Amazon can largely only be purchased on [amazon.co.uk](https://www.amazon.co.uk) and [amazon.co.jp](https://www.amazon.co.jp) respectively, meaning that **English and Japanese e-books cannot be purchased on the same Amazon account**. You can read in both languages on your computer, but it is necessary to have two accounts. Furthermore, if you wish to read on a Kindle you must log in with **either** an English or Japanese account. Switching accounts on a Kindle will delete any content already stored on the device, so choose wisely!



### Understanding Japanese history through Korea

Foreword by CJS Director Professor Simon Kaner

It is really only possible to understand early Japanese history with a good knowledge of contemporary relationships with the Korean peninsula, relationships that were, and continue to be both complex, fascinating and of the greatest importance. The history of the study of archaeology in the two countries is equally profound, and exchanges between specialists from Korea and Japan continue even when political ties are strained. I am currently working on several projects that involve the archaeology of Korea and Japan that have taken me to Korea several times over the past couple of years, and I hope to be back in 2021 for the next conference of the Society for East Asian Archaeology. One of my closest friends in Korea is Professor Woo Jae-Pyoung of Chungnam National University and Director of the Baekje Research Institute, who I have known since my days as a Mombusho Scholar at Kyoto University, when he was studying for his PhD at Osaka University. He took us to visit the amazing rock art at Bangudae in Ulsan on the east coast, a visit which led to rather a [wonderful exhibition](#). The study of Korea and Japanese archaeology has been intertwined since these disciplines emerged: on 1884 the British engineer and archaeologist William Gowland visited Korea in the company of William Aston, the first European diplomatic representative to reside in Korea, renowned for his translation of the *Nihongi* into English in 1896, a trip detailed in a recent article in the journal edited by Professor Woo 百濟研究 by UEA PhD Luke Edgington-Brown – sadly not yet available online but we have copies in the Sainsbury Institute library. Just a year ago we had a research visit facilitated by Professor Rhi Ju-Hyung, specialist in Buddhist art at Seoul National University, to sites associated with the kingdoms of Baekje and Silla in preparation for our planned exhibition *Nara to Norwich: art and belief at the ends of the Silk Roads*, currently scheduled for the Sainsbury Centre for Visual Arts in autumn 2021, a visit sponsored by the Toshiba International Foundation. And in November I was back in Seoul for a special session on 'Cultural Heritage' at the Korean Archaeological Association annual conference at the invitation of another old friend, Professor Kim Jong-Il of Seoul National University, who specialises in the Bronze Age of Germany is now investigating kurgan burial mounds in central Asia. Along with Gyoung-Ah Lee (University of Oregon) and Gary Crawford (University of Toronto at Mississauga) I am co-editing the *Oxford Handbook of the Archaeology of Korea and Japan*, a project we hope to bring to completion in 2021. Sadly over the last couple of years we have lost three pillars of the study of Korean archaeology in western languages, Professor Sarah Milledge Nelson, Professor Hyung-Il Pai and Dr Martin Bale: I would recommend any of their works – details of which are easily found online, along with the superb publications of the [Early Korea Project](#).



## Film 映画のおすすめ

Recommendations by editor Oliver Moxham

### Sona, the Other Myself (2009) by Yong-hi Yang

愛しきソナ 監督：ヤン・ヨンヒ



*Sona, the Other Myself* focuses on 'Sona', the daughter of the director's brother who moved to North Korea from Japan in the early 1970s. Through Sona, the film shows the generation that migrated from Japan to North Korea and their offspring who were born and raised in North Korea. Sona's upbringing is quite normal, but the special aspects within North Korean society make their presence known in a subtle way. By showing the process of the migratory people establishing their identities within North Korean society, North Korea becomes a region that shows a universal view of human society in general and not just a closed society. This approach is a special feature of Yang. She adds normalcy through her depiction of a family to 'North Korea', providing a familiar lens through which to view the secretive state. The film is shot with a mixture of Japanese and Korean with Japanese subtitles, limiting the accessibility somewhat yet even without access to the language it is easy to distinguish the family culture of school performances, visiting family graves and caring for elderly relatives. The home video footage also captures the autocratic culture in a way that transcends language. As with many *Zainichi* documentaries, it is scarcely available online and difficult to find a copy with English subtitles. Check your libraries once they have reopened, or you can order the [DVD](#) albeit at unpalatable prices.

### Harakiri (1962) by Kobayashi Masaki

切腹 監督：小林正樹



This epic masterpiece encapsulates the career of *Zainichi* director Kobayashi Masaki, whose films served to share his rejection of military or social authority wielded at the expense of the individual after he was drafted to fight in the imperial Japanese army in Manchuria. *Harakiri* follows the tale of a *rōnin*, a masterless samurai, by the name of Tsugumo Hanshirō who approaches the house of Ii with the request to use their grounds to commit *seppuku*, ritual suicide that allows a samurai to die honourably. Coming at a time of 'suicide bluffs' where *rōnin* hope to gain the favour of a house through making such a request without following through, Tsugumo is told the story of a samurai who came before him with such intentions and how the house of Ii forced him to keep his word. Undeterred, Tsugumo expresses his intention to commit *seppuku* in earnest, but Tsugumo's presence becomes increasingly suspect as he lays out the conditions for his ritual.

The original 1962 film is available to stream in [Japanese](#) on Amazon.

A 2019 remake is available to stream for free with [English subtitles](#) on Amazon prime.

**Fighter in the Wind** (2004) by Yan Yun-ho

## 바람의 파이터

*Fighter in the Wind* is based on the *Karate Baka Ichidai* book following the dramatized lifestory of Mas Oyama, using a variation of his Korean name Choi Bae-dal. The story follows Bae-dal's voyage to Japan to fly in their air force, only to be met with persecution which forces him to band together with another Korean who has turned to petty crime. After getting caught between Korean and Japanese gangs, he retreats to the mountains to begin a rigorous regimen so as to never lose another fight again. Upon returning to civilisation, he takes on the Japanese name Ōyama Masutatsu and sets off to challenge the best fighters Japan has to offer.



Available on DVD in [Korean with English subtitles](#).

**Books**

本のおすすめ

*Recommendations by Hannah Osborne, Lecturer of Japanese Literature at UEA*

**Zainichi Literature**

*Zainichi* literature is not a straightforward literary category. After Japan's annexation of Korea in the late nineteenth century, hundreds of thousands of Koreans from diverse backgrounds came to live in mainland Japan. The range of literature produced by their diaspora is a reflection, not only of the differences in terms of lived experiences encountered by each successive generation as they strove to survive and re-define themselves within the ever-changing context of Japan and Korea's relations, but also of the differences within each generation according to gender, socio-economic status, vocation, access to education, fluency in Japanese, fluency in Korean, political affiliation and many other factors. Recently, however, the very need for such a literary category has been thrown into question by writers such as Yū Miri, in whose literature 'Korean-ness' is just one more marker of a post-modern, post-colonial, present-day identity. Indeed, her career as a writer has been as exemplary as any conventionally 'Japanese' writer. Yū's first novel, *Furu Hausu* (*Full House*, 1996), won the Noma Literary prize. She won the prestigious Akutagawa Award for literature with *Kazoku Shinema* (*Family Cinema*, 1997) and her novel *Gold Rush* (*Gōrudo Rashu*, 1998) [EN/JP], which explores the theme of juvenile patricide, was a best-seller and is the first full-length work of fiction by a Resident Korean writer to be translated into English. As mentioned in a previous CJS newsletter, her novel, *JR Ueno Eki Kōen Guchi* (*Tokyo Ueno Station*, 2014) was also translated into English last year. Although very few commercial publications of *Zainichi* literature have been translated or produced in English, Melissa L. Wender's anthology of short stories and verse by eight different Resident Korean writers has finally helped bring some, as it were, [Into the Light](#) (2011). Besides Yū, another writer, Min Jin Lee, has had enormous success with her tripartite novel written and published in English, [Pachinko](#) (2017) which chronicles a Resident Korean family's struggles over eight decades and four generations.

*Recommendations by the National Institute of Japanese Literature*

Director-general Robert Campbell of the NIJL (国文研) has announced that they will be releasing many of their premodern texts on infectious diseases in response to the pandemic. These will be available for free on their homepage at [www.nijl.ac.jp](http://www.nijl.ac.jp) with regular updates on the latest texts to be released. You can watch Robert explain the move in both [English](#) and [Japanese](#) on YouTube.



## Upcoming Events & Opportunities

催し物

### The Kōfukuji Nan'endō and its Buddhist Art: Building a Realm of Death, Memory, and Family

Dr Yen-Yi Chan - Robert and Lisa Sainsbury Fellow at SISJAC

Sainsbury Institute Third Thursday Lecture

Thursday 18 June

6pm

Book [here](#) or email [sisjac@sainsbury-institute.org](mailto:sisjac@sainsbury-institute.org)



Our colleagues at the SISJAC are pleased to announce that May's Third Thursday Lecture will be presented online. You can enjoy the lecture live from the comfort of your own home, complete with slides and an audience Q&A. We look forward to seeing you there virtually, and we particularly welcome new attendees.



#### About the Talk

How was memory of a family conveyed and sustained in ancient Japan? This talk investigates this inquiry by examining the creation of the Nan'endō (Southern Round Hall) at Kōfukuji temple in Nara and its Buddhist images in the early ninth century. Situated at the heart of the city, the Nan'endō is busy with tourists and pilgrims all year around. The history of the hall began in 813 as a Buddhist memorial for the Northern branch of the Fujiwara clan, who utilised it to commemorate departed family members for centuries. In what ways did the visual program of the Nan'endō engage with commemorative practices of the family? How was memory of the dead conveyed through the material form of the building and its images? To answer these questions, I will analyse the images of the Nan'endō—consisted of eleven sculptures and eight paintings—along with their architectural setting and performance of memorial rituals. Attention is also given to the architecture of the building and its symbolic meanings. In doing these, this talk reveals the power of visual space in anchoring memories of the dead, marking lineage and kinship, and transferring departed spirits from the realm of humans to that of buddhas.

#### About the Speaker

**Dr Yen-Yi Chan** is a current Robert and Lisa Sainsbury Fellow at the Sainsbury Institute. Yen-Yi obtained her Ph.D. from the University of Kansas in 2018, specializing in Japanese Buddhist art in the Heian and Kamakura periods. Her research focuses on the roles of religious spaces and icons in the creation of ideas, social relations, and collective memory as well as identity. At the Sainsbury Institute, she is revising her dissertation into a book manuscript, which investigates how the architecture of the Nan'endō (Southern Round Hall) at Kōfukuji and its Buddhist images served as a mnemonic technique to construct ancestral memory, familial history, and communal identity of the Northern Fujiwara clan from the ninth through twelfth centuries. Another of her projects examines the reconstruction of Kōfukuji in both the medieval (12th-13th centuries) and contemporary times. This project aims to show how



individuals and groups imagined the past, revived tradition, and engaged with the heritage site through the utilization of visual spaces, religious images, and mass media. She is also interested in artistic exchanges between Japan and China as well as icon worship and production in the medieval time, in particular, Song-style (*sōfū*) sculptures and icons of “living Buddhas (*shōjin butsu*).” Yen-Yi also has worked at the National Palace Museum in Taipei, Taiwan and Spencer Museum of Art.

### Faces in Profile: Drawing Session with Kutsuwada Chie

Japan House

Friday 12 June

2pm-3pm

Free to attend, [booking essential](#)

Japan House London’s series of online events looking deeper into how to draw manga continues with a one-hour drawing session by UK-based *manga-ka* Kutsuwada Chie which explores a different take on facial features.

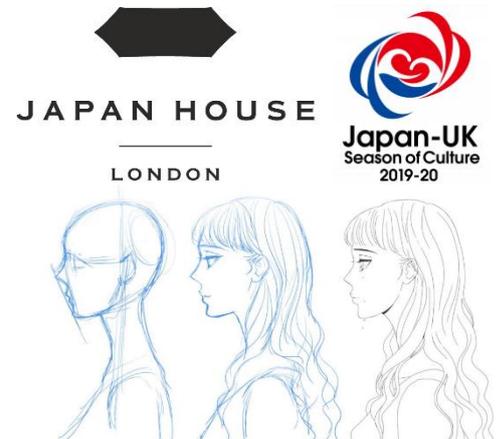
In this event, participants take on the challenge of drawing a face in profile, as opposed to the usual front-facing view, and are encouraged to learn how the eyes, nose and mouth change with the movement of the head.

While following the guide of a professional manga artist, participants are most welcome to ask questions and try to replicate the drawing or use the artist’s suggestions to make their own work.

### More from How to Draw Manga: Online Event Series

Tuesday 16 Jun: [How to Draw a Chibi Character with Elena Vitagliano](#)

The drawing sessions are open to all levels and make use of digital drawing, although participants are welcome to use any drawing equipment that they have available at home.



## News from Japan

## 日本に関する記事

For a running number of reported COVID19 infections, victims and recoveries in Japan, see the [Asahi Shimbun homepage \[JP\]](#).



For non-Japanese speakers, the numbers indicate:

**Nationwide infections: Yesterday (total) Deaths: Yesterday (total) Recoveries: Yesterday (total)**

国内の感染者：+前日（総数） 死者：+前日（総数） 退院者：+前日（総数）

The Guardian [EN]:

- [Japan's public broadcaster condemned over 'offensive' BLM anime](#)

Japan Times [EN]:

- [Tokyo issues coronavirus alert after 34 new daily cases reported](#)
- [Japan softens re-entry ban that left foreign residents stranded](#)
- [Japan considers slimmed-down Tokyo Olympics to curb virus spread](#)

- [COVID-19 plays the spoiler as stages try to reopen in Japan](#)
- [Crime syndicate puts brakes on fraudulent activities during pandemic](#)
- [Protesters hit Tokyo and Osaka streets with rallies against racism and police brutality](#)
- [SoftBank creates \\$100 million fund to back companies led by people of color](#)
- [Abe running out of options for dissolving Lower House as pandemic drags on in Japan](#)
- [Bloc against U.S. base transfer keeps majority in Okinawa election](#)
- [Okinawa project supports essential workers with free rental cars and accommodation](#)

Visit the [Pandaid](#) website for comprehensive material for educating on coronavirus. [Nosigner](#) has contributed many such manner posters including advising others to stay one tuna apart.

For a Japanese government public service video on coronavirus (Japanese only):

3つの密を避けよう！

For Japanese speakers, here are two articles in English from the Japan Times laying out vocabulary coming out of the crisis:

- [The Japanese words used to encourage self-restraint](#)
- [Cancellations, postponements, suspensions — words that define the times](#)

Click here for a comprehensive online document on [Japanese universities adopting distance learning](#).

For more information on Japanese universities see this [twitter thread by Rochelle Kopp](#), professor at Kitakyushu University, for resources.

## General Links

お役立ちリンク

[Orientations Magazine](#)  
[Embassy of Japan](#)  
[Japan Foundation](#)  
[JSPS](#)  
[British Association for Japanese Studies](#)  
[Daiwa Anglo-Japanese Foundation](#)  
[Great Britain Sasakawa Foundation](#)  
[Japan Society](#)  
[EU-Japan Centre](#)  
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[Applications for JET Programme](#)  
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[Taiko Centre East](#)  
[Career Forums](#)

## Contact Us

お問い合わせ

If you have any contributions for the next week's e-newsletter, please send them to us by **12:00 Wednesday** to make the next issue.



The CJS office is located in the Sainsbury Centre for the Visual Arts (the mezzanine floor), although the office is temporarily closed as per university guidelines. You can always email us at [cjs@uea.ac.uk](mailto:cjs@uea.ac.uk).

To keep up with goings-on at CJS, follow us on social media:



Or visit our website: [uea.ac.uk/cjs](http://uea.ac.uk/cjs)



*Left: CJS Director Professor Simon Kaner  
Right: Editor and CJS Project Coordinator Oliver Moxham*

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