Department
of Asian Studies

Faculty of Arts
Palacký University Olomouc

12th Annual Conference on Asian Studies

Japan NOW: A Snapshot of Contemporary Japanese Language, Culture, and Society

Program and Abstracts

November 9–10, 2018
Olomouc, Czech Republic

Contents

Organizer

The *Annual Conference on Asian Studies* (ACAS) is organized by the Department of Asian Studies at Palacký University Olomouc.

Palacký University Olomouc was founded in the 16th century, which makes it the oldest university in Moravia and the second-oldest university in the Czech Republic. Today, almost 22,000 students are enrolled at its eight faculties. It is a modern higher education facility with a wide range of study programmes and copious research activities. It is one of the top Czech universities and ranks among the best universities in the world, according to international rankings.

The Department of Asian Studies at Palacký University Olomouc focuses its teaching and research activities on languages, cultures, and societies of contemporary China, Japan, Korea, and Indonesia. It offers degree courses on undergraduate, graduate, and postgraduate level.

The first conference of the series took place in 2006. The conference was originally called *Annual Conference on Cultural and Social Anthropology of East Asia*, but its name changed in 2016. The general theme of the conference this year is *Japan NOW: A Snapshot of Contemporary Japanese Language, Culture, and Society*.

Head Organizers:
Halina Zawiszová
Ivona Barešová

Contact Details:
Department of Asian Studies
Faculty of Arts | Palacký University Olomouc
Křížkovského 14
771 80 Olomouc
Czech Republic

Conference website: www.acas.upol.cz
E-mail address: acas@upol.cz

Venue

Olomouc is the historical capital of Moravia and the administrative centre of the Olomouc Region. With its population of about 100,000 inhabitants, the city ranks as the sixth largest in the Czech Republic. *Lonely Planet* included it in its list of "Ten hidden gems of Europe" and called it "arguably the Czech Republic's most beautiful town".

The conference takes place on the university grounds at the following address:

Department of Asian Studies (Katedra asijských studií)
Křížkovského 14
771 80 Olomouc

The location is marked on the map below.
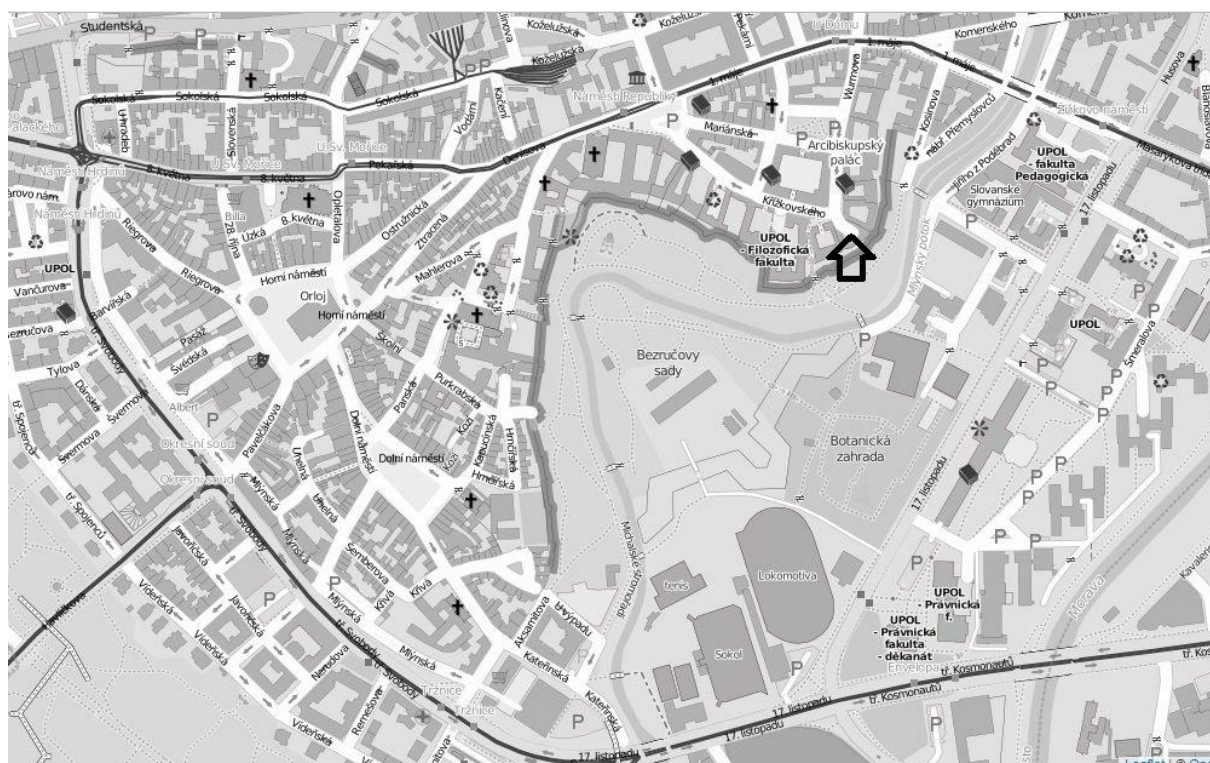
The closest tram stops are U Dómu and Náměstí Republiky (trams no. 2, 3, 4, and 6 stop there). Both stops are located within a 5-minute walk from the conference venue. You can check the location of the tram stops on the map below.
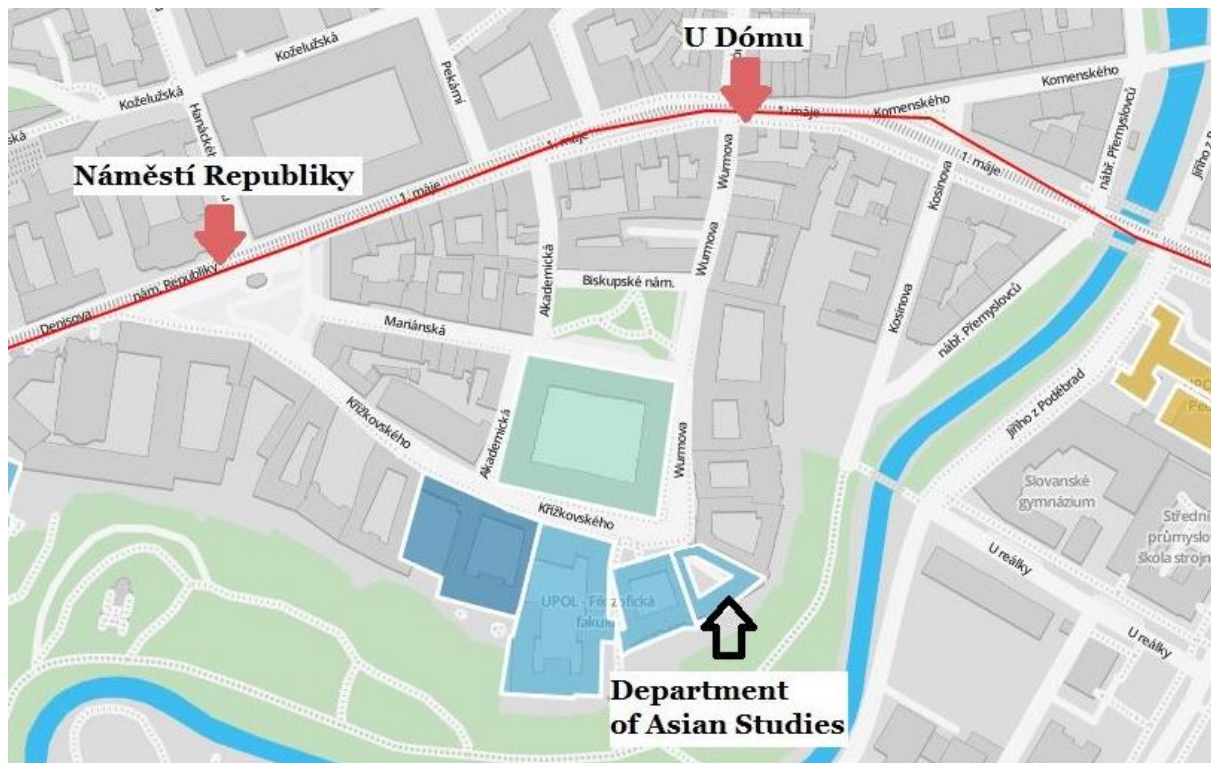
You can also check the conference website for links to useful websites that provide information on the transportation to and within Olomouc, the town itself, and other practical issues.
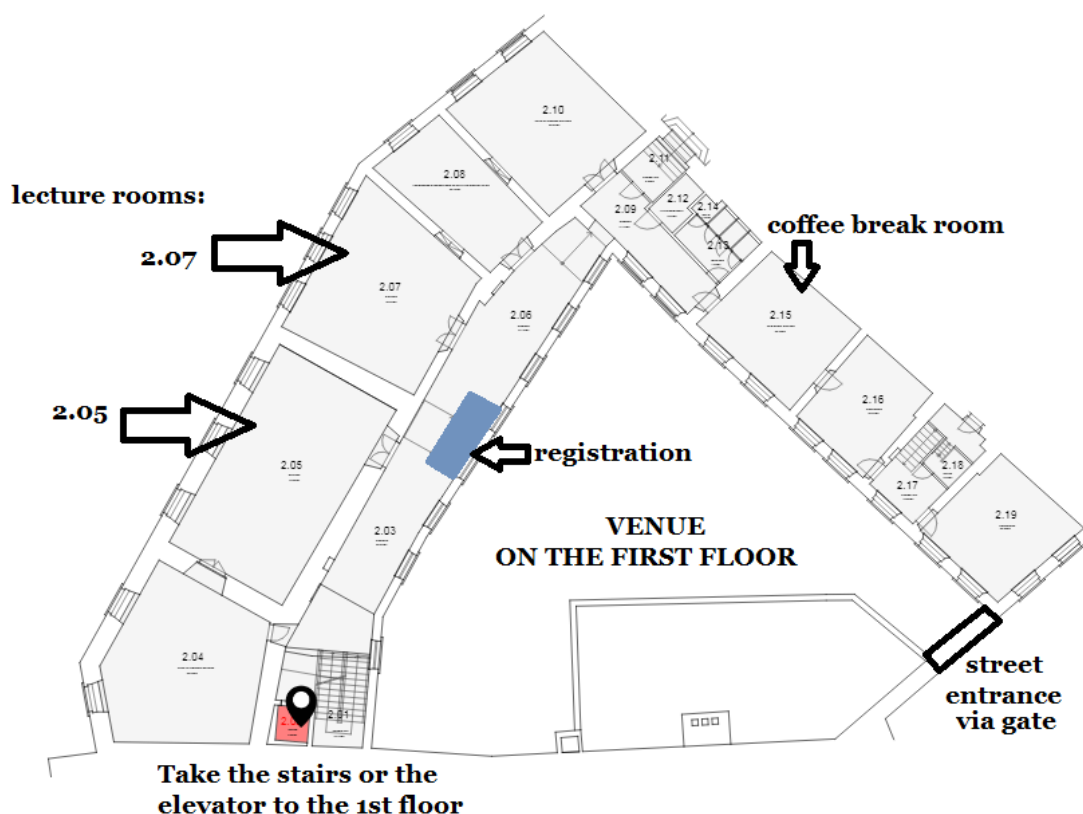
Emergency contact numbers:
+420 777 709 345
+421 907 218 591

Rooms

The registration desk and book table will be located **on the first floor**. The talks and presentations will take place in **rooms 2.05 and 2.07**. Refreshments during coffee breaks will be served in **room 2.15**.

The lecture rooms are equipped with computers (with Windows OS, MS Office, and a PDF reader), data projectors, and speakers. Please bring your presentation on a USB flash drive and upload it onto the computer before your session begins.

Wi-Fi:

Wi-Fi access will be available via Eduroam network or a guest account log-in. Log-in information will be provided at the registration desk.

Program

Friday (9/11/2018)

Registration starts at 9:00 (Křížkovského 14, 1st floor)		
10:00	Opening (room 2.05)	
10:10	Keynote speech (room 2.05) **Jaqueline BERNDT (Stockholm University)** – Japan Now: The "Cool" is Aging	
11:10	Coffee break	
	SESSION 1 (room 2.05)	**SESSION 2** (room 2.07)
11:30	**Zuzana ROZWALKA (Masaryk University)** Contemporary Tradition: Kabuki in the 21st Century	**Arkadiusz JABŁOŃSKI (Adam Mickiewicz University)** The nominal elements of Japanese and the proposition of the synthetic approach
12:00	**Annegret BERGMANN (Freie Universität Berlin)** Cool kabuki – Innovation in Traditional Performing Arts Today	**Jiří MATELA (Masaryk University)** On the status of *ga* as *toritate* marker in modern Japanese
12:30	**Klara HRVATIN (University of Ljubljana)** Tōru Takemitsu: A new insight into his music	**Halina ZAWISZOVÁ (Palacký University Olomouc)** Non-predicate-final turn design as a resource for affect display and affiliation in Japanese talk-in-interaction
13:00	Lunch	
14:10	Special talk (room 2.05) **Zdenka ŠVARCOVÁ (Palacký University Olomouc)** – Japan's Goodness	
	SESSION 3 (room 2.05)	**SESSION 4** (room 2.07)
14:30	**Joanna ŚWIT (Jagiellonian University)** Teenage lesbians in anime and manga – from sophisticated young ladies to normal high school students	**Petra KANASUGI (Charles University)** Meaning extension in Japanese and Czech – Contrastive study
15:00	**Veronika ABBASOVÁ (Charles University)** Boys' Love and Slash – 50 Years of Women Enjoying Male-Male Erotica in Japan and the West	**Nataliia KUTAFEVA (Novosibirsk State University)** Idioms with component *ki* 'spirit' and somatic components in modern Japanese language
15:30	**Maria GRAJDIAN (Hiroshima University)** Cross-temporal rites of passage, alternative masculinity ideals and neo-traditionalism in anime movie *Your Name*? (2016)	**Vít ULMAN (Palacký University Olomouc)** The development of the verbal ending *-ru* as a universal verbalizer
16:00	Coffee break	

	SESSION 5 (room 2.05)	**SESSION 6** (room 2.07)
16:20	**Eva KAMINSKI (Jagiellonian University)** The beauty of craftsmanship – Contemporary Japanese tea houses reinvented	**Lenka VYLEŤALOVÁ (Sophia University)** Global Japan Inc.: segmentation of transnational careers in Japanese corporations
16:50	**Lucile DRUET (Kansai Gaidai University)** The State of Contemporary Kimono: the role of fashion, design and aesthetics	**Patrycja DUC-HARADA (Jagiellonian University)** Foreign Influences on the Changes and Innovations Occurring in Japanese Politeness
18:00	Conference dinner	

Saturday (10/11/2018)

	SESSION 7 (room 2.05)
9:30	**Ivona BAREŠOVÁ & Martin SCHIR (Palacký University Olomouc)** *Kana* or *kanji*? Preferences in orthographic representation of Japanese auxiliary verbs
10:00	**Èrika MARCET (Dublin City University)** Challenges in Japanese as a Foreign Language: Teaching Pragmatic Competence in Oral Interaction
10:30	**Hana KLOUTVOROVÁ (Palacký University Olomouc)** *'Tesuto tte Sayaka kirai da naa'*– An Exploration of the Use of First-Person Forms by Contemporary Junior High School Girls
11:00	Coffee break
	SESSION 8 (room 2.05)
11:20	**Kendall HEITZMAN (The University of Iowa)** Collective Memory and the Long Postwar in Contemporary Japanese Literature
11:50	**Ivo PLŠEK (Masaryk University)** Portraying a Checkered Past: Japanese war movies in the 2000s and 2010s
12:20	Lunch
	SESSION 9 (room 2.05)
13:20	**Nataša VISOČNIK GERŽELJ (University of Ljubljana)** Freedom of Expression and Hate Speech in Japan: Zainichi Koreans in Japan
13:50	**Emese KOVÁCS (Károli Gáspár University)** Media apologies in the individualist and collectivist societies
14:20	**Igor PRUŠA (The Czech Academy of Sciences, Oriental Institute)** The Politics and Poetics of Japanese Scandal
14:50	Closing (room 2.05)

Abstracts

ordered alphabetically by author's surname

Boys' Love and Slash – 50 Years of Women Enjoying Male-Male Erotica in Japan and the West

Veronika ABBASOVÁ
Charles University (Czech Republic)

The year 2018 marks the 50th anniversary of the publication of Inagaki Taruho's collection of essays called *Shōnen'ai no bigaku* (The Aesthetics of the Love of Boys). Although it was far from the first time the topic of male-male homosexuality appeared in Japanese literature, the importance of this particular volume lies in fact that it appeared at just the right time to make an unforgettable impression on the manga artist Takemiya Keiko, who would go on to publish a story called *Sanrūmu nite* (In the Sunroom, 1970) that is considered the first specimen of the boys' love genre depicting romantic and sexual relationships between men in Japan, as well as the greatly popular *Kaze to ki no uta* (The Poem of Wind and Trees, 1976–1984), which is now considered a classic work of the genre.

Meanwhile, America witnessed the birth of a similar phenomenon called 'slash fiction', which has come to refer to mostly derivative works (usually called fan fiction) dealing with romantic and sexual relationship between male characters originally belonging to media fandom; the first documented slash story *A Fragment Out of Time* by Diane Merchant appeared in 1974 and depicted a relationship between the protagonists of Star Trek. While slash fiction originally appeared in printed fanzines, it gained its true momentum in the era of the Internet, which now hosts hundreds of thousands of slash works.

The aim of this contribution is to look back at the now approximately half-century-long history of stories and graphic novels about male-male homosexual relationships written almost exclusively by and for women and to provide the comparison of these two different traditions that simultaneously emerged in Japan and the West.

Kana or *kanji*? Preferences in orthographic representation of Japanese auxiliary verbs

Ivona BAREŠOVÁ & Martin SCHIR
Palacký University Olomouc (Czech Republic)

One of the most salient characteristics of the Japanese language is the complexity of its writing system, which utilizes several distinct scripts. Official language guidelines prescribe conventions concerning script selection, to be observed in official writing, such as laws and ordinances, official documents, newspapers and magazines, but even in these formal settings some deviations from the norm occur. Individuals, however, are subject to a variety of influences which affect their script selection, and learners of Japanese seeking to emulate authentic modern language often point out various discrepancies between the writing conventions they learn and the actual language they see.

This study investigates orthographic variation in the writing of auxiliary verbs. In principle, auxiliary verbs (*hojodōshi*) should be written in *hiragana* rather than *kanji.* A corpus analysis showed that while the practice of writing auxiliary verbs in *hiragana* clearly prevails, *kanji* are used as well, with the frequency differing according to the particular verb and the type of text. *Kanji* are more often found in literary works and texts written by individuals as opposed to formal writing bound by institutional conventions. This raises a number of questions: Why choose *kanji* over *kana*? Are the individuals making a conscious choice, or do they intuitively favor one or the other script for a particular case? Are there any consistencies based on a particular verb or context?

The research involved a small experiment concerning writing practices among a particular demographic of native speakers, Japanese medical students. Each subject typed dictated sentences, with a subsequent interview ascertaining their motivation for script choice. This paper presents the findings of the analysis, providing some insight into the various considerations concerning orthographic choices for auxiliary verbs.

Cool Kabuki – Innovation in Traditional Performing Arts Today

Annegret BERGMANN
Freie Universität Berlin (Germany)

Kabuki theatre has always been a profit-orientated commercial business serving the entertainment affectations of the common people. More than 400 years since its founding by a extravagant female dancer and her entourage, it adapted its performances to the ever changing socioeconomical environment and skillfully circumvented censorship and suppression by authorities during the Edo period. It survived the fundamental social changes during the Meiji period exploring new plays and acting ending up today in a sort of double structure: on the one hand kabuki is designated as world cultural heritage and well preserved as a traditional performing art and on the other it still is in search for innovations in order to recruit new audiences. Given its commercial entertainment character that had always relied on actor's innovative ideas and their overwhelming stage presence kabuki rather relies on stage presence than on plays' scripts.

This paper deals with innovations in kabuki performances by the younger actors' generations that seem to be direct results of the unexpected death of many star actors since 2010. Focusing on performances labeled chō-kabuki or "ultra-kabuki", an audience participation-style event which recreates various virtual worlds in real life. The paper will explore the initiators, the format and the contents of these joint performances of kabuki actors and virtual characters on stage, in order to classify it within the kabuki as well as within the performing arts in Japan NOW. Comparing it to the established characteristics of kabuki performance it traces also the shift in kabuki productions that broadens the scope of this traditional art and its agency in contemporary Japan as well as abroad.

Japan Now: The "Cool" is Aging
Keynote speech

Jaqueline BERNDT
Stockholm University (Sweden)

Over the course of the last decades freshman motivation for studying Japan and the Japanese language has seen a marked shift from profitable job opportunities to fan-cultural engagement. The latter was initially centered on manga. But manga – in the sense of magazine-based serial graphic narratives – does not primarily attract young people anymore. Precisely when it began to be replaced by anime and video games in youth's media usage, the government launched its Cool Japan campaign in the name of manga. As if confirming the obsoleteness of that focal point, the policy's emphasis has turned away from subcultural youth media, now foregrounding food, folklore and craft instead. In its outward orientation this is, of course, closely tied to tourism, Japan's new industry. With respect to the domestic situation, this relates, among other things, to the increased role of elderly people as consumers and voters. Biological age, however, does not necessarily translate into political and cultural conservatism, just as a preference for technologically advanced media does not necessarily generate the innovativeness that Japan's society and economy urgently need. This talk addresses the complex entanglement of "cool" (from marketable style to deviant behavior) and "aging" (from demographics to backwards-thinking) as a central characteristic of Japan Now, and it ponders possible consequences for the institutional field of Japanese Studies, especially with regards to attracting future students.

Dr. Jaqueline Berndt is Professor in Japanese Language and Culture at Stockholm University. From 1991 to 2016 she worked at Japanese universities, teaching mainly visual culture and media studies in Japanese as well as English; eventually she served as Professor of Comics Theory at the Graduate School of Manga, Kyoto Seika University. Holding a first degree in Japanese Studies (1987) and a Ph.D. in Aesthetics/Science of Art from Humboldt University Berlin (1991), her teaching and research has been informed by media aesthetics and exhibition studies, and focused on graphic narratives, anime, and modern Japanese art. For The Japan Foundation she directed the world-traveling exhibition *Manga Hokusai Manga: Approaching the Master's Compendium from the Perspective of Contemporary Comics* (2016-). She has widely published in Japanese, German and English, for example, the co-edited volume *Manga's Cultural Crossroads* (2013), and the monographs *Phänomen Manga* (1995) and *Manga: Medium, Art and Material* (2015).

The State of Contemporary Kimono: the role of fashion, design and aesthetics

Lucile DRUET
Kansai Gaidai University (Japan)

A hybrid of craftsmanship and sartorial habits, between bespoke tailoring and one size fits all apparel, the kimono has a complex history that connects a large community of designers, makers, sale venues and customers. Amidst the dramatic changes in fashion, textile production and life-style, the contemporary kimono market keeps offering a wide range of garments: from formal to casual, from ceremonial to everyday dress, a multitude of kimono with myriad nuances in quality and design.

Kimono design and production keeps evolving and appealing to people whether it be made with luxurious silk crepe or cheap polyester, recycled or remodeled. The analysis of its creative aesthetic shows how the use of colors, weaving, and dyeing techniques from the Edo period (Tsumugi, Yūzen), the use of motifs and accessories that conveyed a sense of status and individuality in the Meiji, Taishō and early Showa eras are brought up to date to match the desires of twenty-first century consumers.

Based on first-hand research conducted in Japan together with the publications by Milhaupt (2014), Hall (2015), Jackson (2015), Cliffe (2017), Valk (2017), this presentation will explore the varied aesthetic potential of the contemporary kimono and how it influences the market and industry. This will be seen in the work of designers such as Shito Hisayo and Jotaro Saito, magazines like Kimono Hime and Nanaoh, the online community Kimono Closet, and stylists (Anji Salz, Berber Oostenbrug) who are shaping a new set of approaches for the use and perception of the kimono today and maintaining the diversity of the kimono culture in this age of globalization and fast fashion.

Foreign Influences on the Changes and Innovations Occurring in Japanese Politeness

Patrycja DUC-HARADA
Jagiellonian University (Poland)

The aim of this paper is to present noticeable changes occurring in the category of politeness which are determined by the influence of foreign languages, and to a certain extent, foreign thought.

This paper is primarily concerned with the estimation of actual communication behaviors of the Japanese in public space, especially in the academic, professional and business environment. The current language situation will be referred to the recent past (late Shōwa/ early Heisei period) in order to discover possible changes occurring in both, structural (lexical and grammatical) and pragmatic layers.

The influence of borrowings on communication behaviors in formal situations will be presented on the examples taken from modern business language (*bijinesu keigo*). Recently observed tendency to replace originally Japanese words by loanwords (*gairaigo*) or English-based Japanese words (*wasei eigo*), hybrids (*konseigo*) and calques (*honyaku shakuyō*), as well as the use of English-based acronyms in official situations lead to the conclusion that Japanese words may be regarded as insufficient to name or refer to particular modern phenomena, especially those of international status.

Additionally, it is intended to analyze a "new face" of Japanese politeness, known as *manyuaru keigo* 'manual politeness' which refers to modest (although grammatically incorrect and illogical) expressions used to address and serve customers in family restaurants or convenience stores. These new strategies for reception (*sekkyaku furēzu*) are also said to be influenced by an external, less rigid and more considerate, attitude to the customers.

The works of the Japanese researchers (Inoue, Horosawa, Kitahara, Kobayashi and Shirazumi) will be mentioned in order to identify whether the above-mentioned examples of *new* strategies of politeness reflect a possible disorder in the *keigo* category (*keigo no konran*) or contrarily, demonstrate new directions of humble attitude and indicate a potential democratization of Japanese politeness (*keigo no minshuka*).

Cross-temporal rites of passage, alternative masculinity ideals and neo-traditionalism in anime movie *Your Name?* (2016)

Maria GRAJDIAN
Hiroshima University (Japan)

This presentation focuses on the anime movie *Your Name?* (君の名は。) directed by the Japanese anime director SHINKAI Makoto, released in 2016, and which has become a major hit worldwide, with a total gross so far of more than 400 million USD. Methodologically, the presentation draws on work discussions and informal interviews with Shinkai Makoto back in 2006–2007, as well as on extensive and specialized literature survey on his anime works.

Like *Voices of a Distant Star*, *Your Name* tackles the problematic of adolescent identity firmly set in present-day Japan and its emotional-mental formation as a primary target for the formulation of existential expectations and generic nostalgias. Employing concurrent time jumps and inter-gender body switches on the background of a lurking cosmic calamity (strongly influenced by the March 11, 2011, triple disaster), Shinkai re-designs in *Your Name* adolescence from its previous conceptualization as an age of confusion, frustration and pain, into a site of hope, desire and engagement – in one word, an emotional space where "joy" and "love" as existential attitudes are nurtured and cherished. The fluidity of images and the haunting music performed by Radwimps create a surreal emotional-mental environment, in which cross-temporality and temporal paradoxes serve as pretexts to explore the adolescent psyche with its yearning for stability, kindness and acceptance. Thus, on the background of media studies and gender/masculinity studies within the anthropological contextualization of the theoretical approach with a special focus on Japan, this presentation aims at analyzing the impact Shinkai Makoto's works have on the local animation market as a fundamental segment of the entertainment industry, while re-negotiating adolescence and its transitions as fundamental and necessary rites of passage for the formation of the next generation of active, self-aware, responsible citizens.

Collective Memory and the Long Postwar in Contemporary Japanese Literature

Kendall HEITZMAN
University of Iowa (United States of America)

When Takiguchi Yūshō won the Akutagawa Prize in 2016 for his novella *Shinde inai mono* (Those Not Yet Gone), his work was praised for the way his narrator traverses the interior space of an entire extended family of mourners at a funeral, moving from one consciousness to another, often so quietly that readers can't always be sure whose mind we are in. Takiguchi's characters engage in the ancient art of mnemotechnics, creating memory spaces in an attempt to piece together fragments of memory into a narrative whole, one that seems to cover the entire Japanese postwar. Shibasaki Tomoka's protagonist in her 2012 novel *Watashi ga inakatta machi de* (In Cities Where I Wasn't) also engages in a battle with failing memory, watching wars elsewhere in the world through documentary footage, from the safety of contemporary Japan, even while musing on her grandparents' lives during World War II, so different from her own.

Although they are persistently mapping contemporary Japan, a world of iPhones and social media, at the same time, these two writers are also tapping into a "long postwar" tradition exploring memory and oblivion in Japan. As World War II moves from what Jan and Aleida Assmann call the "communicative memory" of the living to the "cultural memory" of the remembered past, one might imagine that the notion of memory would lose its place as a privileged theme. In fact, however, memory and forgetting mark recent Japanese literature as much as ever; this presentation will look at the present moment as another inflection point in the long postwar history of Japan.

Tōru Takemitsu: A new insight into his music

Klara HRVATIN
University of Ljubljana (Slovenia)

Takemitsu's involvement in the Sōgetsu art movement is significant in the first period of the movement, from its beginnings in 1958 to 1965 when the music activities started to be surpassed by activities involving underground theater, experimental film and animation. Takemitsu joined the Sōgetsu Art Center, a common space of the movement, sometime in the year of 1958 when it was at the stage of gathering various artists, and as a part of total art decided to include contemporary music.

This presentation will focus on the Takemitsu's activities and works made at the Sōgetsu Art Center, emphasizing the fact that the period of the Center made a significant contribution to Takemitsu's overall bibliography and work and deserves more attention than it has received. Firstly, we will look at the works he produced at the Center in collaboration with other members, which were in particularly jazz works, tape music, film music, instrumental works and theater pieces. Secondly, we will consider Takemitsu's various roles at the Center; as a performer, initiator, guest of the Center's activities, as a literal contributor and actor of international activities.

The author aims to show what was the most significant for the Takemitsu's involvement in the movement and how crucial was the movement for Takemitsu's musical carrier? The presentation explores the chapter in the composers' life which has not yet been researched and discussed thoroughly; as such it contributes to the latest developments in Japanese contemporary art and music and therefore fits well the conference's topic frame.

The nominal elements of Japanese and the proposition of the synthetic approach

Arkadiusz JABŁOŃSKI
Adam Mickiewicz University (Poland)

In general linguistics, the phenomenon of uninflected stems (lexical morphemes, in Japanese traditional terminology *shi* 詞) employing the auxiliary elements (grammatical morphemes *ji* 辞) to form the synthetic word forms (*gokei* 語形) is known as agglutination. It is different from the analytic constructions found in the isolating and positional languages, such as Chinese or English. Despite this, the grammarians of Japanese – the code usually regarded as revealing primarily the agglutinating phenomena – typically express little scientific interest towards the concept of synthetic word forms. It is especially the Japanese nominal elements that are traditionally applied the research methods based on the semantics and syntax rather then on the morphology.

From the purely morphological point of view, however, the frequent grammatical descriptions of the synthetic Japanese based on the isolating and analytic methods may be considered pointless. In response to the status quo, I propose the concept of the synthetic morphological approach to the declension paradigm, adjusted to the actual typological properties of the contemporary Japanese nominal phenomena.

References:

Anderson, John M. 2006. *Modern Grammars of Case*. Oxford: Oxford University Press.

Bielecki, Robert 2015. *Finnish Case Grammar*. Poznań: Wydawnictwo Naukowe UAM.

Blake, Barry J. 2001. *Case.* Cambridge: Cambridge University Press.

Frellesvig, Bjarke 2010. *A History of the Japanese Language.* Cambridge: Cambridge University.

Kiyose, Gisaburo N. 1995. *Japanese Grammar. A New Approach.* Kyoto: Kyoto University Press.

Makino, Seiichi 2005. Will Cognitive Change Cause GA to O Change in Constructions of GA/O Alternation. [In:] André Wlodarczyk [ed.] *Paris Lectures in Japanese Linguistic.* Tokyo: Kuroshio Publishers, 79−94.

Mikami Akira 1984 (1960). *Zōwa hanaga nagai.* Tōkyō: Kuroshio Shuppan.

Martin, Samuel E. 1975. *A Reference Grammar of Japanese.* New Heaven: Yale University Press.

Shibatani, Masayoshi 2005. Non-canonical Constructions in Japanese. *Kōbe Gengogaku Ronsō 2*, 181−218.

The beauty of craftsmanship – Contemporary Japanese tea houses reinvented

Eva KAMINSKI
Jagiellonian University (Poland)

The practice of tea drinking and the emergence of the concept of the way of tea (*chadô*) in Japan led to the development of sophisticated tea houses and the tea gardens which surrounded them. The forms of tea houses and associated gardens were strictly defined and reflected the aesthetic values of their respective epochs. The use of natural materials, such as wood, clay, bamboo and paper, was one of the most important principles. Today, in addition to tea houses built in traditional style, projects transcending established forms are increasingly encountered in Japan. New ways of construction and new materials, for example concrete, steel and glass, have become significant features of contemporary design. Nevertheless, one must point out that the fundamental principles of the inner form, including the apportionment of space with particular emphasis on the tokonoma, are retained.

Contemporary tea houses originate primarily as the result of conceptual work by Japanese architects especially interested in this subject; Kurokawa Kisho, Isozaki Arata and Uchida Shigeru are specific examples. However, the unique beauty of the Japanese tea house depends not only on good architectural design; but also, on the realization of the architect`s idea by the artisans. For this reason, in my presentation I would like to emphasize not only the work of an architects but also the skills of the artisans. The high level of their craftsmanship and their careful attention to every detail governs the creation of the unforgettable beauty of contemporary tea houses in Japan. My presentation will focus on the reinvention of the traditional form in contemporary tea houses in Japan.

Meaning extension in Japanese and Czech – contrastive study

Petra KANASUGI
Charles University (Czech Republic)

Japanese and Czech vocabulary show some interesting quantitative and structural differences. Japanese vocabulary is very large, it is formed predominantly (over 80 %) by nouns and has four distinctive stratas (*wago, kango, gairaigo, mimetic*). The Czech vocabulary is much smaller, includes relatively fewer nouns and shows much more homogenous character. The present study takes these differences as a departure point and focuses on the comparison of meaning extension in the two languages. Its purpose is to see whether there is a tendency to limit meaning extension to specific types of mechanisms (linear metonymy, conjunctive metonymy, primary metaphor, similarity metaphor) in Japanese or in any of its vocabulary strata and confront such potential tendency with adapted Radden's (2002) cline of literal – nonliteral language. The tested sets include subtitles corpora sets which substitute spoken language and sets based on MCDI inventory. The results should thus reflect the status of one of the facets of thinking - meaning extension – as it stands today.

References:

Dirvén, R. (2002). Metonymy and metaphor: Different mental strategies of conceptualization. In René Dirven, Ralf Porings (Eds.), *Metaphor and Metonymy in Comparison and Contrast*. Berlin: Walter de Gruyter.

Croft, W. (2006). The role of domains in the interpretation of metaphors and metonymies. In Grady, J. (1997). *Foundations of Meaning: Primary Metaphoers and Primary Stress*. UC Berkley, Dissertation.

Lakoff G. (2007). Contemporary Theory of Metaphor. In Evans V& Bergen B & Zinken J. (Eds.) *The cognitive linguistics reader*. Equinox Publishing Ltd. pp. 267–315.

Langacker, R. W. (2000). *Grammar and Conceptualization*. Berlin: Mouton de Gruyter.

Radden, G. (2002). How metonymic are metaphors? In René Dirven, Ralf Porings (Eds.), *Metaphor and Metonymy in Comparison and Contrast*. Berlin: Walter de Gruyter.

Štícha, F. a kol. (2013). *Akademická gramatika spisovné češtiny*. Praha: Academia.

"*Tesuto tte Sayaka kirai da naa*" – An Exploration of the Use of First-Person Forms by Contemporary Junior High School Girls

Hana KLOUTVOROVÁ
Palacký University Olomouc (Czech Republic)

The Japanese language offers a large variety of self-referencing terms which reflect not only how speakers identify themselves and how they wish to present themselves, but are also grounded in social factors and the relationship between interlocutors in various communicative situations. Many authors have noted that gender differences (stereotypical gender-specific language, female vs. male speech) exist in the usage of pronominal terms of self-reference. A trend of increasing use of so-called masculine self-reference forms such as *boku* or *ore* in the speech of young Japanese women has been continuously pointed out not only by linguists but also by the general public (cf. Okamoto, 1995, Miyazaki, 2004). However, other colloquial first-person forms have received only limited scholarly attention.

This study presents the results of a survey conducted in 2018 among 701 participants from seven Junior High Schools located in several cities around Honshū island (Tōkyō, Ushiku, Nagoya, Nagakute, Kyōto, Hiroshima). The participants (girls aged 12-15 years, mostly from urban middle-class or upper middle-class families) were asked to self-report their use of first-person forms when interacting with various communication partners. The results show that the number of junior high school students who would admit to using traditionally masculine first-person forms is not significantly high and is limited to interactions with close peers or family. This study further examines the distribution of first-person forms such as *atashi* (traditional feminine casual pronoun), *uchi* (former dialectical first-person) and first names, and the implications of their use.

References:

Miyazaki, A. (2004). Japanese Junior High School Girls' and Boys' First-Person Pronoun Use and Their Social World. In: Shigeko Okamoto and Janet S. Shibamoto Smith, eds., *Japanese language, gender and ideology: Cultural models and real people*, 1st ed., Oxford: Oxford University Press, pp. 256–274.

Okamoto, S. (1995). Tasteless Japanese. Less 'Feminine' Speech Among Young Japanese Women. In: Kira Hall and Mary Bucholtz, eds., *Women and language: Gender articulate; language and the socially constructed self,* 1st ed., New York/London: Routledge, pp. 297–328.

Media apologies in the individualist and collectivist societies

Emese KOVÁCS
Károli Gáspár University (Hungary)

In the Japanese media, individuals and corporate executives bow in front of the cameras tearfully asking for forgiveness for their misconduct. Compared to media apologies in Europe and in the United States, it is clear that the Japanese are following strict formal rules, including even the length and the degree of the bow during the apology, while Western apologies are diverse.

The purpose of this paper is to examine how apologies function in different cultural fields, by scrutinizing the differences of media apologies in each culture. This paper argues that the apology interviews held in Western cultures predominantly imply both social and economic responsibilities, while in Japan, apologies are mainly for emotional appeals. Further, the Japanese apologize within a day after the incident, but in Europe and the United States, it is common that the apology comes 3 or more days after the incident; if at all. The purpose of the Japanese apology interview is to express the apologizer's remorse in an effort to mitigate the public's anger and media's criticism. In shaping of Japan's media apologies, TV journalists assume key roles as mediators between the accused and accusers. To verify my hypothesis, this study compares apology conferences in the media from Japan, Hungary and the United States, and analyses the apologies with understanding the cultural background of crisis communication.

The aim of this research is to clarify the apology differences in each country and create a cultural typology of apologies and show not only the uniqueness of Japanese apologies but structural differences in apologies between cultures based on the understanding of responsibility.

Idioms with component *ki* 'spirit' and somatic components in modern Japanese language

Nataliia KUTAFEVA
Novosibirsk State University (Russia)

The opposition of the spirit and the body belonging to Christian tradition is absent in Japanese tradition. The Japanese people perceive the spirit and the body are as a unity. The spirit (lexeme *ki*) is not bounded to a particular place in the human body so the given meaning may be expressed with the help of somatic words which are considered as vessels for the spirit.

The purpose of our study is on the base of anthropocentric approach to linguistic phenomena to compare the meanings of the idioms with component *ki* 'spirit' and idioms with somatic components (*kokoro* 'heart', *atama* 'head', *mune* 'breast' and *hara* 'belly') and to describe their common and individual meanings.

Somatic words define the body in a whole or its parts and their specific actions and also can convey culturally significant values and play role of symbols of cultural 'language'.

The meanings of the idioms with the component *ki* 'spirit' are related to the feelings that characterize a person's attitude to a phenomenon or an object, or his (her) subjective perception of a situation.

The idioms with component *kokoro* 'heart' have meanings directly related to the component *ki* as a spirit and as a vessel for the spirit.

Idioms with components *atama* 'head', *mune* 'breast' and *hara* 'belly' describe the various characteristics of *kokoro* 'heart'.

The meanings of the idioms with component *atama* 'head' are generally linked to the mental process. The description of emotional state is profoundly connected with intellectual and rational activities.

The idioms with the component *mune* 'breast' generally express the meaning 'feelings related to compassion'.

The idioms with the component *hara* 'belly' express two meanings 'genuine thoughts and intentions' and 'feelings related to self-preservative instinct and egoistic feelings'.

Challenges in Japanese as a Foreign Language: Teaching Pragmatic Competence in Oral Interaction

Èrika MARCET
Dublin City University (Ireland)

In recent years, major efforts have been made to strengthen Japanese as a foreign language (JFL) overseas (MOFA 2013). As a result, the teaching of Japanese has shifted from traditional and structural syllabi to more communicative methods (Ohta 2001; Benati 2009). This has involved the creation of newly designed material (e.g. *Marugoto* textbooks), an alignment to the Common European Framework of Reference for Languages (AJE-CEFR 2011–2016) and the incorporation of communicative language teaching and task-based learning approaches to the teaching of Japanese (Noda 2012; Ciubăncan 2013). Additionally, the awareness and acquisition of Japanese pragmatic competence has been put in the spotlight giving rise to a growing body of literature (see e.g. Ishida 2007; Narita 2012; Iwai 2013). However, there is still a lack of empirical research of the pragmatic challenges students present when learning JFL.

In this presentation I will introduce the results of an empirical study that examines the pragmatic challenges students face in Japanese oral interaction. I will be looking at difficulties for learners of JFL when communicating with natives and interpreting their utterances (e.g. resolving ellipsis, reference assignment and implicatures), as well as dealing with communication beyond verbal meaning, such as intonation, speed and non-verbal communication (Sperber and Wilson 1995; Wharton 2009; Clark 2013). Preliminary analysis reveals a difference between the linguistic and non-linguistic elements students are taught and exposed to in the classroom and what they experience in real-life situations. The employment of appropriate politeness levels, the use of backchanneling and silence, and the omission of pronouns are the most evident challenges students report experiencing in relation to oral production and aural comprehension. The findings from this research will serve as a platform to develop an instructional approach to Japanese oral interaction which seeks to respond to the communicative needs of intermediate level learners (Taguchi 2009).

On the status of *ga* as *toritate* marker in modern Japanese

Jiří MATELA
Masaryk University (Czech Republic)

The status of the grammatical morpheme *ga* in modern Japanese has been subject to many discussions within various fields of Japanese language studies. Together with the morpheme *wa* (both are mostly classified as "particles"), *ga* represents one of the most exposed topics within the grammar of Japanese language. While *wa* is frequently being analyzed as a "(de)focusing" toritate marker, *ga* is only rarely mentioned in this context. The lack of attention to *ga* within the research of *toritate* is the main point of departure for the present paper.

A prominent (and in some respects canonical) modern approach to *ga* distinguishes three functions of this morpheme: i) marker of neutral description (*chūritsu jojutsu*), ii) marker of exhaustive listing (*sōki*) and iii) object marker. This distinction has been made widespread especially by Kuno (1973). The function of "exhaustive listing" seems to be closest to the notion of *toritate*. Yet, recent studies in *toritate* hardly mention *ga* at all. One of the possible reasons is the fact, that while Kuno and others' functional approach focuses on the information structure (e.g. given vs. new), the *toritate* research tries to separate *toritate* from the information structure (focusing on rather "semantic" functions of *toritate* markers, such as *mo*, *dake*, *sae* etc.).

The present paper will attempt to look at a general schema of *ga* from the point of Cognitive grammar (as presented by Kumashiro, 2016), evaluate limitations of this approach and propose a link between the *sōki*-function of *ga* and the concept of *fukujoshi* of the traditional *kokugogaku* approach (previously attested for the particle *wa*). I will suggest that in the light of the *toritate* research NOW is the time for Japanese language studies to reconsider the notion of *ga* as a simple case marker.

References:

Kumashiro, T. (2016) *A Cognitive Grammar of Japanese Clause Structure*. Amsterdam: John Benjamins Publishing Company.
Kuno, S. (1973) *The Structure of the Japanese Language*. Boston: MIT.

Portraying a Checkered Past: Japanese war movies in the 2000s and 2010s

Ivo PLŠEK
Masaryk University (Czech Republic)

Unresolved legacies of World War Two continue to trouble Japan. They undermine relations with its neighbors and divide its society domestically. Lately, this so-called "history problem" has been mostly analyzed by way of looking at the actions of the Japanese government, the political parties, the media or the civil society. But how has cultural production, namely the Japanese film industry, contributed to this debate? In this work, I seek to answer this question. I study fifteen war movies that were released in Japan in the last twenty years. I thoroughly examine their content and ask: 1. What are their main messages? 2. How are they received? 3. How do they align with the current political debates? Lastly, 4. How do they compare with similar films from previous periods? My findings show a few surprising trends. First, the increasing pressure from the international community seems to have had little effect on how the Japanese film makers approach the subject of war memory. Secondly, contrition and critical self-examination of the past is even less common than in the movies of early postwar decades. Third, despite major shifts in public opinion, the victimhood/pacifist ethos remain the dominant modes of remembrance in most of the works under examination.

The Politics and Poetics of Japanese Scandal

Igor PRUŠA
The Czech Academy of Sciences, Oriental Institute

Japanese news production today is unthinkable without scandal, and its enormous proliferation on the one hand, and ritualized nature of performance on the other, constitute the major puzzle of this talk. I take aim specifically at these unaddressed considerations, such as approaching Japanese scandals as a pragmatic social performance between *ritual* (expressive behaviour stemming from cultural rites) and *strategy* (conscious action determined by journalistic routines and political power-games). Finally, I construct an overall "scandal-framework" buttressed by a series of analytical case studies.

Toward theory development, I provide a theoretical package for critical analysis of media scandal as a framed narrative translated into a spectacular pseudo-event. Furthermore, I analyse Japanese scandal as *performance*, structured by the dialectic of pollution, purification through exclusion, and reintegration. This is important, because in Japan, cultural ritualism and "adherence to algorithm" in everyday life bears rich cultural connotations that inform the understanding of Japanese scandal as a form of ritual.

After addressing the issue of structural corruption and media exposure, I briefly elaborate on four large-scale media scandals: the Sakai Noriko celebrity scandal (2009), the Ozawa Ichirō political scandal (2009), the Olympus Corporation industry scandal (2011), and the Sano Kenjirō Olympic plagiarism scandal (2015). I decode the general *modus operandi* of the mainstream media, weekly tabloids, non-media actors (e.g. the prosecutors) and other important players in the scandal-network of collusion and collaboration. The basic hypothesis is that scandal is a multifaceted social phenomenon: while simultaneously serving the interests of capitalistic media institutions, the scandal-rituals define social norms, reflect the values of society, and manage social transgression. However, in terms of their sociopolitical impact scandals are rather regressive media rituals that have little power to prevent future elite deviances.

Contemporary Tradition: Kabuki in the 21st Century

Zuzana ROZWALKA
Masaryk University (Czech Republic)

Kabuki is recognized as one of Japan's three major classical theater forms along with noh and bunraku, and has been inscribed on the UNESCO Intangible Cultural Heritage List in 2005. The roots of kabuki date back to the Edo period, therefore kabuki is often perceived as a living relic of that period.

Although it is usually described as "traditional" or "classical" and most of the classical kabuki plays were written in the Edo period, new plays appear every year and there are various attempts to make it part of the contemporary culture once again and to attract young audience to its viewing. One such example and probably the most successful recent attempt was Ichikawa Ennosuke's adaptation of one of the most recognizable manga series in Japan – *One Piece*. It was premiered as a part of Ichikawa's Super kabuki project in October 2015, and after successful long run, it continued as a touring performance until this year.

In my presentation, I will study such recent attempts and contextualize them within the post-war evolution of kabuki and the overall development of Japanese theatre. When examining the endeavor to transcend the image of kabuki as classical theater, I will also need to explore the turning point, the circumstances and the causes of kabuki becoming classical art. I will argue that is was rather a conscious decision than a natural process.

The Edo kabuki has always utilized new trends incorporating the latest fashions and stories, and I will attempt to demonstrate that the endeavor to make kabuki a vital part of the popular culture is still very strong in contemporary theater/Japan.

Teenage lesbians in anime and manga – from sophisticated young ladies to normal high school students

Joanna ŚWIT
Jagiellonian University (Poland)

According to the results of a survey carried out in 2013 by *Stop Ijime!* organisation, 77 % of female non-heterosexual middle and high school students have come out to their peers. At the same time, 68 % of LGBT youths have experienced bullying in schools – in the case of girls it was mostly being ignored and verbal violence. In case of physical violence, 60 % of the perpetrators were classmates. Over 50 % of the students have never told anyone of their problems (Stop Ijime! (NPO), 2014).

Is this reality accurately portrayed in slice-of-life anime and manga focusing on teenage lesbians? Do they touch upon the problems faced daily by LGBT teenagers, such as self-acceptance, coming out and reactions to it? Or do they focus solely on romance? In my presentation I will introduce the results of analysis of three anime series – *Maria-sama ga miteru* (Matsushita, 2004), *Sasameki koto* (Suganuma, 2009) and *Aoi hana* (Kasai, 2009) as well as five volumes of manga series *Kase-san* (Takashima, 2012, 2014, 2015, 2017, 2018), the anime adaptation of which has been announced for this year. All of the series take place in a school setting and have been well known among the fans.

The oldest of the series has become famous for depicting a closed world of an elite school for girls, in which relations have been defined by a strictly hierarchical model. The virginal purity of the students is often emphasised and even the budding love is seen as a spiritual experience. Are the newer series' depictions closer to reality? Is bullying an issue? Can a relationship between two women exist outside of a closed society? Is loving women a sexual orientation or "just a phase" before one enters the heteronormative, "real" world? As Japanese society starts to acknowledge the LGBT community and its struggles, it becomes more and more important to answer those questions.

References:

Stop Ijime! (NPO) 2014. ＬＧＢＴ学校生活実態調査 2013 [*2013 Survey of the School Life of the LGBT Community*], http://www.endomameta.com/leaf1 [15.06.2018].

Japan's Goodness (*Nihon no yosa*)

Special talk

Zdenka ŠVARCOVÁ

Palacký University Olomouc (Czech Republic)

Attributed to Japan, the word *yosa* implies varied (positive) aspects of the quality of daily life in Japan experienced and appreciated almost exclusively by Japanese speakers themselves. *Yosa* is therefore a very "private" concept referring to particular things or acts that should be explained to foreigners. Closer examination of the expression *Nihon no yosa* may help non-Japanese speakers to deepen their understanding of both, Japanese "things" as well as Japanese people.

The Development of the Verbal Ending *-ru* as a Universal Verbalizer

Vít ULMAN
Palacký University Olomouc (Czech Republic)

As far as we know, the Japanese language has always employed a morphological strategy to create new verbs. For most of the recorded history the verb *suru* has been used as the main means of verbalizing the foreign words borrowed into Japanese. It is certainly true for the Chinese compounds so ubiquitous in modern Japanese. However, nowadays, especially in spoken colloquial Japanese a new verbalizing strategy has emerged. The verbal ending *-ru* normally used with some verb stems to indicate a final or adnominal verb form has been reanalyzed as a universal verbalizer for foreign words, especially of Western provenance. The result of which are interesting neologisms such as *disuru* 'to diss' or *chikiru* 'to be a chicken'. In this presentation I will attempt to track the development of this new verbalizer, describe its morphosyntactic properties, and analyze the extent of its usage.

Freedom of Expression and Hate Speech in Japan: Zainichi Koreans in Japan

Nataša VISOČNIK GERŽELJ
University of Ljubljana (Slovenia)

Japan has only recently outlawed hate speech, however Japan's hate speech legislation has no such penalties. Passed in 2016 following domestic and international protests over a wave of hate-filled demonstrations and online abuse directed against Japan's ethnic Korean (Zainichi) minority by ultra-right-wing organizations, this law calls for "efforts to eliminate unfair discriminatory speech and behavior … against persons originating from outside Japan" and their descendants. Yet these efforts extend to no more than vaguely worded "measures" to eliminate hate speech, including coordination between local and national governments to conduct public awareness and education campaigns to eliminate it. Japan's hate speech law is chiefly an exercise in moral exhortation. This paper focuses the background of ethnic Koreans in Japan and the struggle with accepting them as the part of today's "multicultural" Japan and thus presents the results done in the field work as well.

Global Japan Inc.: segmentation of transnational careers in Japanese corporations

Lenka VYLEŤALOVÁ
Sophia University (Japan)

In this paper I explore the globalization paradox of Japanese corporations. I do so by describing the relationship between two categories of Japanese employees at overseas offices, namely organizationally expatriated regular employees (*chuuzaiin*), who are sent from Japan, and locally hired Japanese (*genchi saiyou*), who self-initiate their career and geographical moves. Through such employment practices, Japanese corporations innovate at the margins of their organization by creating non-regular career track personnel that leave the pre-existing mainstream expatriate careers relatively unchanged.

My qualitative research from both Japan and Europe proves how the Japanese institutional culture and related workplace practices duplicate the social stratification of employees seen within Japan, reproducing these inequalities on a transnational scale, thus limiting the career development and geographical mobility of peripheral 'local hires.' I show how most of these local hires are women and persons with "irregular" educational backgrounds and school-to-work transition, as distinct from corporate expatriates who are mostly men who have graduated from prestigious universities (especially in the leading firms) and entered the company through the centralized annual recruitment of freshmen.

My argument regarding the social reproduction of marginality in the Japanese corporate world is developed by examining the issue of masculinity of Japanese workplaces and how both Japanese men and women support the restructuring of the gendered division of labor, both in Japan and overseas. By accepting the marginalized contract conditions, local hires unwillingly become agents in the transnational extension of the organizational and gendered segmentation of the Japanese economy that they are initially seeking to escape.

Non-predicate-final turn design as a resource for affect display and affiliation in Japanese talk-in-interaction

Halina ZAWISZOVÁ
Palacký University Olomouc (Czech Republic)

While Japanese is generally regarded as a predicate-final language of the SOV type, even a cursory inspection of Japanese conversational data reveals that its constituent order is highly flexible and various forms of turn-constructional unit continuation and non-predicate-final utterance structures are common (e.g., Tanaka 2005; Ono 2006; Couper-Kuhlen and Ono 2007). This paper explores the interconnections between the constituent order variability in Japanese talk-in-interaction, affective stance (or emotion), and social action. Based on a close analysis of both sequence initiating and responding turns in naturally occurring face-to-face conversational interactions and primarily text-based interactions on social media, the author demonstrates and argues that non-predicate-final turn design is routinely employed by the participants in Japanese social interaction as a resource for affect display and the construction of affiliation (*sensu* Stivers, Mondada, and Steensig 2011), and, as such, cannot be adequately accounted for as resulting from lapses in memory, speech planning or common ground presuppositions, as is often assumed.

References:

Couper-Kuhlen, Elizabeth, and Tsuyoshi Ono. 2007. 'Incrementing' in conversation: A comparison of practices in English, German and Japanese. *Pragmatics* 17 (4): 513–552.

Ono, Tsuyoshi. 2006. An emotively motivated post-predicate constituent order in a 'strict predicate final' language: Emotion and grammar meet in Japanese everyday talk. In *Emotive Communication in Japanese*, edited by Satoko Suzuki, 139–154. Amsterdam: John Benjamins.

Stivers, Tanya, Lorenza Mondada, and Jakob Steensig. 2011. Knowledge, morality, and affiliation in social interaction. In *The Morality of Knowledge in Conversation*, edited by Tanya Stivers, Lorenza Mondada, and Jakob Steensig, 3–24. Cambridge: Cambridge University Press.

Tanaka, Hiroko. 2005. Grammar and the 'timing' of social action: Word order and preference organization in Japanese. *Language in Society* 34: 389–430.