

BOOK OF ABSTRACTS

Manggha and Manga:

Many Faces of Japan

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Veronika **Abbasová**, PhD
Palacký University Olomouc

Asexuality in the Works of Mieko Kawakami, Sayaka Murata and Natsuko Imamura as an Act of Female Transgression

In the novel *Breasts and Eggs* (2019) by Mieko Kawakami (b. 1976), the protagonist Natsuko longs for a child while being sex-repulsed. In Sayaka Murata's (b. 1979) novel *Convenience Store Woman* (2016), the protagonist Keiko, on the other hand, scandalizes those around her by saying that her only desire is to continue working part-time at a familiar convenience store, rejecting marriage and motherhood as well as a "proper" career. Finally, the unnamed protagonist of Natsuko Imamura's (b. 1980) *The Woman in the Purple Skirt*, 2021, goes as far as to choose stalking the titular woman in the purple skirt to living a life of her own, thus becoming the one who looks rather than embodying the traditional role of a woman as an object for the male gaze. Building on the works of Judith Butler and recent scholarship dealing with the place of asexuality in the wider framework of feminist and queer theory (p. e. Cerankowski and Milks, 2013), this paper will analyze the way gender is textualized and performed in the three novels as well as the role and meaning of asexuality in these narratives, positing it as an act of transgression in the context of male-dominated Japanese society.

UAM Professor Beata **Bochorodycz**, PhD

Adam Mickiewicz University

The Trauma Narrative of the Gulf War and Foreign Policy Change in Japan after the Cold War

The Gulf War of 1990-1991 has been regarded as one of the turning points in Japan's postwar defense and foreign policy. After some twists and turns in June 1992 Japanese government adopted the PKO Law which allowed for the first time since 1945 to dispatch Japan's Self Defense Forces (JSDF) overseas, although only for the UN-led peace keeping operations. The policy solution – PKO Law, was not however a direct response to US pressure, which asked for Japan's visible presence during the military operations in the Gulf, but a policy option considered in Japan at least since the Takeshita Cabinet. Moreover, that particular policy change (PKO Law) was not satisfactory for some middle and higher ranking bureaucrats from MOFA, who aftermath actively engaged in framing and construction of a new strategic narrative of the "Gulf War trauma". The narrative brought, as I suggest, the major policy change during the Koizumi Cabinet (2001-2006). How and why was the trauma narrative formed and diffused? What role did the narrative play in decision making on foreign and security policy? Based on the personal accounts, diaries and memories of the decision makers during the Gulf War, Diet records and other primary sources the article attempts to answer these questions within the theoretical framework of strategic narratives.

Keywords: Gulf War, trauma, Japanese foreign policy, strategic narrative, frames

Radosław **Bolałek**

Hanami

The Fourth Generation of Manga Fans in Poland – Contextualization

The surge in popularity of manga in Poland during the late 20th century and early 21st century can be attributed to three distinct waves, referred to as "generations" by the author in his previous works. Each wave was ignited by the appearance of the Sailor Moon, Dragon Ball, and Naruto series on Polish television. However, with the current peak in manga's popularity in Poland, it is challenging to pinpoint a single series that has garnered a large fan following. This is due to the decline of television and the rise of the internet as a significant source of anime for young people. The wide array of titles from official and unofficial sources has led to diverse fan interests. Also, new manga/anime fans include not only kids, teenagers and young adults. The availability of streaming services featuring anime, as well as the extensive selection of manga on the Polish market, has played a crucial role in attracting new fans and helping them discover titles that align with their interests and age.

The author will attempt to provide context for fans' current "generation" and their relationship with the market, the medium itself, or other fans. Additionally, the paper will highlight how this current generation differs from the previous three generations.

Keywords: Fan studies, manga market, manga in Poland

Ioan Paul **Colta**, PhD

Complexul Muzeal Arad

Mizuno Toshikata's historical nishiki-e prints. Between originality and stereotype

The nationalist current, which gradually made its presence felt in Japan after the first years of intense westernization of the Meiji era (1868-1912), aroused among the public an interest in the past and in traditional Japanese values. In this context, nishiki-e print with a historical theme had, starting with the 1880s, come back into fashion. The time was right for Mizuno Toshikata (1866-1908) to assert himself. The artist masterfully continued the tradition of the Utagawa School in the *musha-e* (lit. warrior pictures) genre along the line of Kuniyoshi (1798-1861) and Yoshitoshi (1839-1892), his teacher, whom he succeeded, as the head of the school. His numerous creations depicted legendary heroes and famous battle scenes in a fresh manner. Toshikata was acknowledged at the time for his meticulous documentation of the clothing worn by people or the armour of the samurai, portrayed in his compositions. The artist's design of historically themed prints, most often conceived in the generous triptych format, showed a great deal of originality but, sometimes, also a certain stereotypy, similarities with the creations on the same theme by other artists, be they contemporary or from the past. An important source of inspiration for artists of the time was the work of Kikuchi Yōsai (1788-1878), a master of historical painting.

Keywords: Toshikata, Meiji, historical prints, triptych.

Mirjam Dénes

Museum of Fine Arts – Ferenc Hopp Museum of Asiatic Arts

Exploring the Interplay: Japanese Art and Western Inspiration in the collections of Feliks 'Manggha' Jasieński and Dr. Ottó Fettick

The phenomenon of Japonisme has undergone multifaceted interpretations throughout its extensive scholarly history. It has been delineated as the admiration for things Japanese, alongside serving as a wellspring of inspiration for Western artistic endeavours. Despite the sustained discourse between collectors of Japanese art and Western artists captivated by Japan during the late 19th and early 20th centuries, collections originating from this epoch, and containing both Japanese art and Japonisme remain underexplored within Japonisme studies.

This scarcity prompts inquiries into whether the perceived dichotomy between Japanese and Western art forms was deemed insurmountable for collectors, or if the canonised categories of collecting, such as antiquities, ethnographical objects, classical art or modern art precluded their cohesive integration within collections.

In this presentation, I endeavour to address these queries by scrutinizing two East-Central European art collections, namely those curated by Feliks Jasieński (1861–1929) in Krakow and Dr. Ottó Fettick (1875–1954) in Budapest. Noteworthy for their deliberate amalgamation of Japanese fine and applied arts with Western artworks inspired by Japan, these collections offer fertile ground for comparative analysis and nuanced insights into the different meanings of “Japonisme” for those who loved and lived in this phenomenon.

Keywords: comparing collecting strategies, meanings of Japonisme, Austro-Hungarian Monarchy, Feliks 'Manggha' Jasieński, Dr. Ottó Fettick

Paweł **Dybała**, PhD
Jagiellonian University

Politics in manga: Depictions of politicians and political facts in Japanese comics

Worlds of politics and popular culture tend to overlap, especially nowadays, when everything can be pop culturalized, and every text of culture can be used in political activities. This presentation will focus on how political figures and facts are presented in Japanese comics, known as manga. The author will divide the depictions into three groups: fictional politics (in fictional worlds), reality-inspired politics and real politics, be it historical or contemporary. The last group, although the smallest, is especially interesting, as it includes depictions of actual politicians and events, although often in fictional contexts.

Examples will be analyzed and conclusions drawn from the results of this research.

Keywords: manga, politics, pop culture

Francesco **D'Aucelli**, PhD candidate
University of Salento

Boys love and the love of boys: connecting dots tracing back to premodern Japanese literature

Male-male affection is a widely known element in pop culture and the key feature of *yaoi* manga, or boys love, and its subgenres (*shōnen ai*, *bara*, up to *shotacon*, the legality of which is a controversial topic). Characters in boys love follow patterns through which a seasoned reader can guess their function in the story, their personality, and even their role in sexual intercourse.

My research aims at a better understanding of the roots and evolution of these stereotypes and patterns, as they may draw from a premodern literary canon.

I identified similar patterns in the personality and aesthetic of characters in *chigo monogatari*, a subgenre of the Muromachi period (1336-1573) *otogizōshi*, which is traditionally considered as the most ancient known corpus of Japanese tales where homosexual affection is the central theme. My research enacts a diachronic approach, identifying intersections and divergences between the patterns in *chigo monogatari* like *Aki no yo no nagamonogatari* (considered the most representative of the genre) and manga, in particular *Super Lovers!* (2009), whose characters show numerous structural similarities and aesthetic resemblances to the characters in the XIV century tales.

Keywords: chigo monogatari, yaoi, gay literature, boys love

Dominika **Fiut**, PhD candidate
Jagiellonian University

Representing women in rakugo. Changing attitudes towards women performers in the Japanese storytelling theatre world shown in the manga series *Shōwa Genroku Rakugo Shinjū* and *Akane banashi*.

Rakugo is a type of Japanese solo narrative storytelling, dating back to Buddhist teachings from 17th century. It achieved its current form during the Edo period, but continues evolving throughout the ages, adapting to a changing world.

Rakugo's spaces have been dominated by men since its birth as an art form. The first female performer joined the profession only in the 70s, and to this day women make up only 7% of those involved in the traditional storytelling art. Facing the opposition from older performers and audiences alike, women struggle to make name for themselves in rakugo's world. 21st century, especially recent decades, have been fundamental in showcasing women in a new light, as worthy performers. Appearance of female rakugoka in popular media such as movies, manga and anime influenced how women doing rakugo are perceived, and encouraged many to start a career in storytelling.

This presentation focuses on the representation of female rakugoka in popular manga *Shōwa Genroku Rakugo Shinjū* and *Akane banashi*. With both of them considered an important element to establishing rakugo's popularity anew, the way in which these media give the stage to women is an important element in building a new era in rakugo's history.

Keywords: rakugo, storytelling theater, women, manga, representation

Oscar **García Aranda**, PhD candidate
Autonomous University of Barcelona (UAB)

Assessing the *Bishōjo* Character Archetype and Its Formal Aspects Through a Genderized Perspective: the Case of Katsura Masakazu and CLAMP

According to manga critic Otsuka Eiji (2003), post-war manga visual language and its cartoonish formal conventions are founded by the concept of symbolic body, which has its roots in Tezuka Osamu manga series and drawing style. Otsuka also considers that these symbolic bodies encompass a sexual potential, that in manga and anime productions is usually expressed through the *bishōjo* character archetype.

This presentation will analyze and assess how *bishōjo* representations, as well as its notions of sexualization, can differ through a gender perspective, involving the *mangaka's* gender as an important factor to understand stylistic differences among these archetype. To better approach this question, the research has used Katsura Masakazu's *Video Girl Ai* and CLAMP's *Chobits* as its main cases of study.

Despite sharing the same genres and narrative premises, *bishōjo* main characters, and a similar male demography, both series differ in their drawing styles, aesthetics and mechanisms to represent similar topics. After the analysis carried out, it can be suggested that differences in the genderized perspectives between *mangaka* may be behind this formal particularities, tending to more "raw-sexualized" designs in the case of Katsura's art, while CLAMP's art posits itself as closer to Otsuka's symbolic body and *shōjo* manga aesthetics heritage.

Keywords: manga, gender perspective, formalism, *bishōjo*

Aleksandra **Görlich**, MA

Polish Institute of World Art Studies

Reading Japan to the Polish audience – 30 years of exhibitions at the Manggha Museum

One of the aspects of the mission of the Manggha Museum of Japanese and Technology is “popularizing Japanese culture in Poland, combining museum work with projects characteristic of a modern cultural institution”. Since 1994 the Manggha team has accomplished this through exhibitions, workshops, guided tours, conferences, cultural events, such as *Kodomo-no hi* in May of every year, or emergency help for Fukushima in 2011.

In my paper I would like to present the highlights of the Manggha Museum’s exhibition activity throughout the years in regard to education, popularity, art and technology. Also, I’m going to show how various ways of presentation were used depending on the exhibitions’ subjects and targets what made them unusual events attracting audiences from Poland and abroad. Eventually, I would like to ask what the result of these actions was, how it impacted people in Krakow and Poland, and what the next step on the path of popularising Japan will be.

Keywords: Manggha Museum, Japanese art and culture, Museum, Exhibition

Ariel **Grala**, BA

University of Gdańsk

Merging of different aesthetics in Gakuryu Ishii's "*Electric Dragon 80.000 V*"

"*Electric Dragon 80.000 V*" is one of the most interesting pieces of Japanese pop culture that were produced in the past thirty years, despite its relative obscurity. Directed by Japanese filmmaker Gakuryu Ishii, the movie tells the story of Dragon Eye Morrison, electricity-powered private investigator who spends his time looking for missing reptiles and fighting other superpowered adversaries. But the plot is a way for Ishii to show off his formal mastery, which blends monochrome photography, animated dialogue panels that evoke the silent-era movies and manga captions at the same time, as well as the industrial/punk score. The visual style and use of panels with captions for some of the dialogue are the most interesting parts of the movie, given that they immediately bring the stylistic components of manga to mind. My presentation aim is to analyze "*Electric Dragon 80.000 V*" as a movie that brings pieces of manga style successfully to the big screen, or even a proto-superhero movie that can show us various ways in which the elements of Japanese culture can successfully merge and offer an eclectic experience. I'll use film studies as basis for analysis, mainly focusing on genre studies and SF studies.

Keywords: film, manga, underground cinema

Justyna **Hołubowicz**, MSc
Adam Mickiewicz University

Postmodern identity in selected essays of Abe Kōbō (1924-1993): building a new Japan

Abe Kōbō's essays published in the 1960s tell a captivating story of a nation in search of a new identity, at a time of transition and upheaval. Japan had just signed a revised security treaty with the U.S. government. The agreement threatened the country's economic integrity and the peace that had been hard won during the second world war. Japanese writers and artists were at a breaking point, looking for new forms. With the old it seemed impossible to express the new-found complexity and uncertainty of the times they created in or to fully move on from the trauma of the past. In his texts, Abe attempted to reinvigorate the Japanese mind and spirit, by using ambiguity and cultural diversity. His references to world-class literature and American pop-culture expanded the readers' minds, guiding them towards new artistic forms and a new chapter in Japan's creative history. The new, postmodern identity that Abe intended to give Japan was to carry an openness to influences from the East and the West. To him, this was the only way to build a bridge and reestablish human connection at a time when in the twentieth century, man could not feel lonelier.

Yuki Horie, PhD

Adam Mickiewicz University

日本とポーランドの相続法における法律用語の等価性

本研究の目的は、ポーランドと日本の相続法の基本概念及び法律用語の比較分析である。研究の対象となる文書は、ポーランドの民法 (polski Kodeks cywilny, Ustawa z dnia 23 kwietnia 1964r. Dz. U. 2022. 01360) の第四編相続 (Spadki) 及び日本の民法典明治二十九年四月二十七日法律第八十九号第 5 編相続、並びに両国の死亡証明書を使用した。上記資料に出てくる法律用語を Otto Kade の提唱する以下のような四種類の等価に基づいて分析を行った。すなわち、1 : 「完全な等価性 (total equivalence)」 2 : 「選択的な等価性 (optional equivalence)」 3 : 「近似的な等価性 (proximate equivalence)」 4 : 「無効な等価性 (null equivalence)」である。研究においては、特に両語の対照用語における翻訳の正確性、及び両国の法律の違いに起因する翻訳の不等価性に対する対処法を考察する。

キーワード: ポーランド語、日本語、法律言語、民法、相続法、等価性

Professor Arkadiusz **Jabłoński**, PhD

Adam Mickiewicz University

Morphology versus Script. The Anti-Morphological Attitude in Grammatical Descriptions of Japanese.

Sinographic elements, borrowed from China, are usually viewed as most characteristic content of contemporary Japanese writing. It is to the extent that the existing grammatical descriptions of Japanese, both traditional and contemporary, are largely formulated with primary focus on the sinographic elements of script. This fact is especially interesting in the light of heterogeneous morphological properties of Chinese languages (predominantly isolating and analytic) when compared with the morphological features of Japanese (predominantly agglutinative - agglutination being a sub-type of inflection - and synthetic). It is not an exaggeration to state that coherent explanations of inflectional paradigms of Japanese virtually do not exist. It is rather that the morphological paradigms of Japanese seem to be undermined in a variety of ways in existing expert descriptions of its grammar. Instead, the lexical and syntactic properties of Chinese elements of script seem to be described. The background and consequences of the status quo undoubtedly require deeper insight. Their presentation may also prove interesting with respect to comparative studies of various language systems, including Polish and Japanese, with their clearly inflecting morphological features.

Keywords: sinograms, kanji, Japanese script, grammar, morphology

Aleksandra **Jarosz**, PhD

Adam Mickiewicz University

Diversity of basic Japonic lexicon concerning the body

Japonic is a family with a relatively shallow time depth; the split between its two main groups, Mainland and Ryukyuan/South Japonic, occurred no later than mid-6th century CE (Miyake 2003, Jarosz et al. 2022), but also likely no earlier than the turn of BCE/CE (cf. Hattori 1955, 1979). This view is corroborated by an overall typological proximity of Japonic varieties, a large degree of cognacy in categorial morphology, and also in basic vocabulary. In his seminal glottochronological study of the Swadesh 200 list in several Mainland and Ryukyuan lects, Hattori (1970: 617) has shown the shared ratio to range between 58% (Miyako and Hachijō) to 93,9% (Tokyo and Kyoto). The figures become much higher when calculating shared non-compound vocabulary in Mainland and Ryukyuan – 80% (Lawrence 2015), and transparent Japonic etymologies in the Leipzig-Jakarta list of basic vocabulary (Haspelmath and Tadmor 2009) – 95% in Mainland (including Old Japanese) and Kurima-Miyako (Jarosz 2024: 548–549)

Nevertheless, Japonic varieties show notable diversity in vocabulary concerning body parts. Although most items can be etymologized as Japonic, the percentage of innovations and vocabulary replacement appears high. In this talk, I will provide examples of Japonic items naming basic concepts such as ‘leg’, ‘knee’, ‘neck’, ‘back’, ‘head’, and ‘hair’, presenting their realizations in various subgroups of Japonic, discussing their etymologies and possible causes of their diversity. The study is mostly lexicographically based, with Hirayama (1992–93) as the main source, and supplemented by my own fieldwork in the Ryukyus in years 2018–2024.

The results testify to spatial and social isolation of the respective Japonic-speaking subgroups, which has led to unique developments of basic vocabulary based on a shared etymological material.

Keywords: Japonic, vocabulary, body parts, lexicology, diversity

Karolina **Jasieńska**

Jagiellonian University

Dogū Figurines – The mysterious side of Prehistoric Japan

Dogū are anthropomorphic and zoomorphic clay figurines originating from the Jōmon period in Japan, dated from approximately 15600 to 2360 BP. In contemporary times, they continue to captivate scientists, artists like the world-renowned Okamoto Tarō, and ordinary people, admiring their timeless beauty in museums both within and beyond Japan.

Most dogū have been discovered in incomplete form, with missing arms, legs, or heads. In many cases, the locations of the fractures of specific body parts appear too regular and precise to be the result of chance. This may be the earliest example in Japanese history of an appreciation for the aesthetic qualities of *wabi-sabi* and *mono no aware* - the love of impermanence, the beauty of imperfection, and irregularity that have accompanied Japanese culture for centuries.

During the presentation, the following issues related to the characteristics and interpretation of the figurines will be addressed: the stylistic and typological development over the various sub-periods of the Jōmon period, the most important hypotheses and interpretations related to the external appearance of dogū and their role in the beliefs of Jōmon people, including theories related to the ritual destruction of figurines and their connection to fertility and motherhood.

Keywords: Clay figurines, dogū, Jōmon period, prehistoric Japan

Aleksandra **Jaworowicz-Zimny**, PhD
Nicolaus Copernicus University in Toruń

Discovering Japan through the music: Yorushika's transnational fandom

Yorushika is a Japanese duo founded in 2017, consisting of n-buna, composer and songwriter, and suis, female vocalist. The band soon gained recognition because of their unique music style combining pop and rock music, emotional lyrics, complex stories told in their concept albums and characteristic animated music videos. Despite singing in Japanese and performing only in Japan, as well as lack of international promotion, Yorushika found growing number of fans outside of their home country. As of April 2024, their Facebook International Fan group has over 12 thousand members, and Reddit community – almost 7,5. The fans actively follow and share news about the band, translate and cover songs, create Yorushika-inspired art and travel to destinations featured in the songs. For many fans Yorushika is the primary inspiration to study Japanese, visit specific places in Japan and discover other Japanese artists.

Using online content analysis and digital ethnography, this paper explores how transnational audience engages with Yorushika's music despite language and cultural barriers. It analyses the importance of band's "Japaneseness" in attracting transnational fans and discusses how Yorushika's music shapes fans' interest in Japan and Japanese culture.

Keywords: Yorushika, J-music, transnational fandom, popular culture

Kamila **Junik**, PhD; Paweł **Dybała**, PhD
Jagiellonian University

Indian culture inspirations in „Berserk” manga series

“Berserk”, manga by Kentaro Miura, is a dark fantasy series created by Kentaro Miura (whose work is continued by his associates after his untimely demise in 2021). Set in a medievaesque world based on Europe (England, France etc.), it depicts various cultures, drawing inspiration from numerous countries. One important plot event is an invasion on “Western” lands by Kushan Empire. This eastern civilization is strongly based on Indian culture, language and beliefs, although with some interesting changes made by the author. Examples of these Indian inspirations will be analyzed to show how existing culture can be used as a model in the process of world building.

Oliwia **Kalinowska-Andrzejczak**, MA
University of Lodz, Film Museum in Lodz

Japan at the crossroads. National culture meet western influences in animated works by Osamu Tezuka, Hayao Miyazaki and Shin'ichirō Watanabe.

The aim of the presentation is to indicate a dichotomy between expressions of Japanese national culture and western influences depicted in animated works by Osamu Tezuka, Hayao Miyazaki and Shin'ichirō Watanabe. Osamu Tezuka, commonly called "the Father of Manga" began his career in the postwar period, the time when Japan was occupied by the Allies and stayed under heavy influence of American culture. Tezuka, inspired by Disney films and Fleischer Studios' productions, created his first manga books, by incorporating the aesthetical and technological solutions he observed. His works e.g. *Astro Boy* and *Princess Knight* are a combination of American cartoon aesthetic with Japanese traditional art of *emakimono* painted-scrolls or *ukiyo-e* paintings, that are commonly regarded as precursors to modern manga. Hayao Miyazaki in turn is a representative of an "anime boom" in the West. His animated works are deeply rooted in Japanese folklore and beliefs, but on the other hand Miyazaki's animations display a significant impact European art had on his artistic vision. The last of the three Japanese directors is Shin'ichirō Watanabe. In the series *Samurai Champloo* Watanabe uses a historical setting to combine Edo period iconography with examples of modern American mass culture.

Keywords: anime, Japan, Osamu Tezuka, Hayao Miyazaki, Shin'ichirō Watanabe

Ewa **Kamińska**, PhD
Jagiellonian University

Japanese crafts in the collection of Feliks "Manggha" Jasieński

Feliks "Manggha" Jasieński is one of the most important personalities of the late 19th and early 20th centuries, who contributed to the understanding and recognition of Japanese art in Poland. Art, which was initially treated with great distrust, thanks to his persistent endeavors, became worthy of collectors' attention, as well as a stimulus and a source of inspiration for Polish artists.

Jasieński's collection of Japanese art includes mainly woodblock prints, but his interest in mastery skills of Japanese craftsmen is equally important and resulted in the creation of a collection of crafts with high artistic value. The aim of this paper is to present them, taking into account materials, techniques and styles, as well as to attempt to analyze selected objects, with particular emphasis on form, ornaments and their meanings.

In addition, questions will be raised concerning the process of creating Feliks Jasieński's collection of crafts, with a particular focus on his motivation, purpose and possible influence of other collectors, as well as later reception of this collection and possibilities of exhibition.

Keywords: Japanese arts and crafts, Feliks "Manggha" Jasieński, collections and collectors

Jakub **Karpoluk**, PhD

Polish-Japanese Academy of IT

Hiraki mono. Nō spectacle as a rite of passage.

On June 18, 2023, the rarely played *nō* theatre drama *Midare Wagō* was performed at the National Theater in Warsaw. It was staged by artists representing the Hōshō school. The author of the article and Takeda Isa, a *nō* actress, were the authors of the play's staging, which was performed for the first time outside Japan. *Wagō* (harmony) is one of several unusual versions (*kogaki*) of Midare play by the unknown author. Within the Hōshō school it is an essential rite of passage (*hiraki mono*), thanks to which a *nō* artist achieves full artistic possibilities and begins a fully "adult" chapter of professional activity within the art guild. A *hiraki* play is technically and psychologically highly demanding, requiring much practice and the cultivation of the proper attitude toward the stage and other members of the organization. *Hiraki* category for the *shitekata* actors include *Shakkyō*, *Dōjōji*, *Midare* and *Shōjōmidare*, *Okina*, and *Obasute*. Still, nowadays, the *hiraki* performance might be accompanied by secret practices and rituals hidden from the eyes of the audience. The author would like to look at the rites of passage within the *nō* theatre from an anthropological point of view. These considerations will be supplemented with an analysis of *nō*'s gender policy.

Keywords: *nō*, theatre, rite of passage, gender, ritual

Agnieszka **Kluczewska-Wójcik**, PhD

Polish Institute of World Art Studies

Feliks Jasieński's *Manggha*. At the origins of the reception of the Japanese art and culture in Poland

In 1901, Feliks Jasieński, a collector and future donor of the National Museum in Krakow published *Manggha. Promenades à travers le monde, l'art et les idées*. The book contained the core of his views on the artistic, literary, and musical life of his times. The word "Manggha" in the title, directly referring to Hokusai's work and evoking Jasieński's enthusiasm for Japan, made him the leader of the emerging trend of Polish Japonisme. At the same time, Jasieński presented in Warsaw his Japanese collection. The exhibition and its accompanying press campaign solidified the collector's position as a promoter of Japan's artistic output in Poland. Subsequent publications, including the Polish continuation of *Manggha* (1911), and the *Guide to the Japanese Section of the National Museum in Krakow* (1906), affirmed Jasieński's authority in this field, influencing the reception of Japanese art in Poland.

Written in French, Jasieński's *magnum opus* was addressed to an international readership. Often compared to the *Journals* of the Goncourt Brothers, *Manggha* should therefore be placed in the broader context encompassing other critics contemporary to the founding fathers of Japonisme, as well as representatives of the collector's generation. "A collection of sketches", as the author himself described the book, belongs in fact to the movement of European symbolism and dilettantism, closely related to Japonisme. A Pole by origin, Jasieński has an education and a critical sense shaped by the German and, above all, French thought. His views on Japanese art evolved along with the political situation in Eastern Europe, which is reflected in his publications. It is this specific "transcultural" character, this ability to look at Japan simultaneously from a Polish and a European perspective, which makes his work uniquely significant.

Keywords: Feliks Jasieński, *Manggha*, Japonisme, Japanese art

Joanna **Kokoć**

The National Museum of Poznań

Emilia **Dziewiecka**, PhD

Museum of Papermaking in Duszniki-Zdrój

Common Heritage: The Japanese Papermaking Workshop at the Museum of Papermaking in Duszniki Zdrój.

Clean, white sheet of paper in the course of centuries has been used for widespread transfer of both knowledge and science. It was on it, that laws were codified and states were created. It carried truths of faith and served as an artistic material, evolving into works of art. Finally, it participated in the creation of family and social bonds – in the form of letters.

The papermaking village Echizen, located in Fukui Prefecture in Japan, had been famous for traditional handmade paper *washi* since the 8th century. In 2021, the local papermaking workshop was donated to the Museum of Papermaking in Duszniki Zdrój/Poland, which itself is located in historic paper mill, where paper has been made by hand since 1562.

At this point – the European and the Japanese papermaking traditions, met under one roof. The donation reflects the current stream of cooperation between various centres, in spite of geographical distance. It also enriches the international dialogue on the protection of our common heritage concerning traditional papermaking – in both material and immaterial aspects.

Keywords: papermaking, handmade paper, *washi*, Echizen, papermaking workshop, paper mill.

Adriana **Kołodziejczak**, BA

University of Gdańsk

Queerness in Dungeon Meshi

Dungeon Meshi is a recently released anime show (2024, Studio Trigger), based on the Ryoko Kui's manga (2014-2023) of the same title, that has enamored vast audiences worldwide. Within various online forums, the show is often viewed as a "queer" one (queerness in this context encompasses both the lgbt+ community as well as the communities of neurodivergent individuals).

This presentation strives to uphold and present this view by dissecting certain elements of the behavior of various protagonists of the show, which can be seen as and labeled as queer. It will mainly focus on analyzing the characters of Laios and Falin Touden as autistic individuals, and the characters of Marcille Donato, and Falin Touden as sapphic ones. It will also feature an overall analysis of the dynamic between the protagonists of *Dungeon Meshi* through the lens of the found family trope and its importance within queer communities. The presentation will strive to paint a picture which will explain why so many people worldwide have resonated with the show's characters and their struggles, how it reflects modern queer dilemmas despite its medieval-fantasy setting as well as how the series creates the proverbial bridge between Japan and the rest of the world.

Keywords: Dungeon Meshi, queer, autism, anime

AFA Professor Anna **Król**, PhD, Habil.

Senior Museum Curator, Art Curator

Manggha Museum of Art and Technology / Jan Matejko Academy of Fine Arts in Kraków

Impact vs impasse. Reflections on the study of Japanese art (and not only that)

Reflections formulated from the point of view of an art historian and exhibition designer, for years concerning herself with broadly defined Western (including Polish) art and Japanese art as well as methodology. The collection of Feliks 'Manggha' Jasieński deposited at the Manggha Museum, the study and various presentations of it provide a perfect pretext for (and also provoke) posing several questions about the current status of research on Japanese art, about the methodology (or rather its absence), about the problems of 'the history of Japanese art in the context of globalisation' and postcolonial studies, and about education. In short, a few reflections that should be voiced in 2024.

Keywords: Japanese art, postcolonial studies, curator strategies, globalisation, transculturalism, Japanism

Monika **Lecińska-Ruchniewicz**, PhD

Nicolaus Copernicus University in Toruń

The consumer as *shujinkō* – reflecting on the literary and visual hyperreality of Ninagawa Mika and Ogata Mariko collaboration for the LUMINE Department Store advertisement series.

Ninagawa Mika – a contemporary Japanese photographer celebrated for her unique, fanciful, extremely colorful photos, and Ogata Mariko – a talented copywriter and creative director widely known for her catch copies emanating with femininity and emotions, started their collaboration in 2007. As an artistic combi they are best known for their long-standing advertisement series for the LUMINE department store. In 2024 they created a series under the theme: “A woman can forget the love that disrupts her destiny” which later became an inspiration for Ogata to write her first novel – “If you think of them in the dressing room, it's a true love”. This literary attempt was later retried in the 2018 series, which provided consumers not only with visually appealing posters and heart-warming catch copies but also a set of short stories published on the official website of the LUMINE department store. This presentation will focus on the process of combining visual art with its literary counterparts in the above-mentioned collaboration that surpasses the standard symbolic consumption framework and places the consumer as *shujinkō* – the main character of the “story behind the story”.

Keywords: Popular culture, consumerism, advertisement, literature, visual art

Martyna **Lesniewska**, PhD candidate
Freie Universität Berlin

Oda Nobunaga: Glorious Hero or Demonic Villain? Representations in Visual and Material Culture

Japan's cultural narrative is rich with historical figures whose legacies are contested and reinterpreted over time. A notable example is Oda Nobunaga, a pivotal warlord during the Sengoku period. This presentation investigates Nobunaga's dual portrayal as both a hero and a villain, from traditional Edo period woodblock prints to anime and video games in contemporary pop culture. Additionally, the study examines the role of material objects, such as arms and armor, in reinforcing the transmission of authority and legacy within feudal Japan.

While Nobunaga's legacy has been explored historically and socio-historically, this research uniquely employs an art historical approach. Analyzing early modern visual representations reveals Nobunaga's image as both a unifier and a tyrant. These depictions are compared to portrayals in popular media of the late 20th and early 21st century, illustrating how society reinterprets his legacy. Furthermore, the study highlights how material culture, like arms and armor, symbolized power, and legitimacy. This dual approach—examining both visual and material culture—offers a comprehensive understanding of Nobunaga's legacy and its impact on Japan's cultural identity. The findings illustrate the dialogue between Japan's past and present, showing how historical figures continue to shape contemporary cultural narratives.

Keywords: Japanese Arms and Armor, Visual Culture, Material Culture, Japanese Pop Culture

Professor Hiroko **Nishiguchi**, PhD

Waseda University

Cartoonist Okamoto Ippei and how German drawings influenced Japanese comics

Cultural influences in art have been the subject of much analysis. Already in the Edo period, illustrations in books brought over from Holland influenced the ukiyo-e of Utagawa Kuniyoshi (1797-1861) and the paintings of Aōdō Denzen (1748-1822). On the other hand, Hokusai's works also influenced the oil paintings of Vincent van Gogh. My presentation will focus on early mangas/cartoons from the Meiji and Taisho periods in the context of the reception history of European comics/illustrations in Japan and will consider their influences. Special attention will be paid to the “leading cartoonist of the Taisho period” OKAMOTO Ippei (1886-1948), whose sun Taro, is also famous for his taiyo no to, emblematic of the Expo'70. According to the “Encyclopedia of Japan”, Okamoto Ippei helped “establish cartooning as a popular art form”. He was influenced by several European and American artists. This presentation will focus on the influences from German drawings and in particular his adaptation of Wilhelm Busch's works (1832-1908) in the 1920s which were published in Japanese children's magazines. Busch's “Max and Mortz” (1865), which inspired “The Katzenjammer Kids”, is also very popular in the USA, and I will explore how Busch's works were adapted in Japan in the Meiji and Taisho periods.

Keywords: manga, OKAMOTO Ippei, Wilhelm BUSCH

Wojciech Jerzy **Nowak**, MA

Nicolaus Copernicus University in Toruń

Type-faces/ *kao-moji* from analog to digital

The surge of indirect, digital communication in the end of 20th century introduced notation of human emotions through representations of facial expressions constructed from widely available fonts.

While western approach was initially represented by „smiley face“, Japan-made, more complex forms followed, representing wide range of emotional states: from happiness or sadness to disappointment or euphoria. Along the way, the face- signs, *kao-moji*, have partially detached themselves from the text they once accompanied, becoming a world-wide recognized phenomenon. The origins of present day *kao-moji* or emoticons are often overlooked.

In this presentation, the author would like to present the oldest existing examples of *kao-moji*, in context of Edo printing culture, and reflect on them from both technical as well as artistic and literary perspective.

Keywords: *kao-moji*, Edo literature, Santō Kyōden

Magdalena **Piotrowska**, PhD candidate

Keiō University in Tokyo

Many faces of fishes: Utagawa Hiroshige *Variety of fishes* from Poznan National Museum and Cracow National Museum collections.

In this presentation, I would like to introduce the series *Variety of Fishes* (*Uotsukushi* 魚尽くし) in ōban format by ukiyo-e artist Utagawa Hiroshige which has been until now included in kachōga genre (painting of birds and flowers – depiction of nature) and consider it as the images of a more encyclopedic nature showing food ingredients and reflect on their popularity among collector across the world. Further, I plan to examine their classification as *surimono* (privately commissioned prints) using three examples: 1) *Isaki and Kasago*, 2) *Red Sea Bream* 3) *Striped Sea Bream and Rock-trout* focusing on each image shown in two prints: one from Cracow National Museums and one from Poznan National Museums and compare them to other examples published from 1830s until modern times from collections across the world to reflect on the classification in *ukiyo-e* prints research and western prints research approaching prints published in the wide period of the time.

Keywords: UtagawaHiroshige, ukiyo-e, 魚尽くし、歌川広重、浮世絵版画

Joanna Katarzyna **Puchalska**, PhD
Jagiellonian University

Katana as a Sacred Weapon: the Relationship Between Religion and the Japanese Sword and its Portrayal in Popular Culture

Nihontō, Japanese bladed weapons—of which the katana is the most renowned example—constitute a significant part of the cultural heritage of the Japanese people and the warrior class that governed the country for most of the second millennium CE. The skill of metalworking and early forms of swords were borrowed by the inhabitants of Japan from the Asian continent. However, in Japan, bladed weapons attained a unique status; even the oldest known Japanese chronicles contain stories of extraordinary weapons wielded by prominent deities of the Japanese pantheon. Shintō related elements permeated Japanese forges, manifesting in the activities undertaken by blacksmiths and the decor of their workplaces while legends about outstanding masters and their works, deities assisting swordsmiths, weapons transforming into snakes, or seeking the blood of certain families, have become part of folklore. Even today, we can find relics of the historical Japanese attitude towards swords in fencing dōjōs and the etiquette instilled in martial artists. The belief in the exceptional power of Japanese swords has infused even into popular culture products, and not just those of Japanese origin: katanas can be found in movies, comics, games, and books – including the iconic *Matrix* series.

Keywords: Nihontō, Shintō, Japanese Swords, Kami

Iga Rutkowska, PhD
University of Warsaw

Opera and *opera*: ambiguity and diversity of *kageki* in 20th Century Japan.

Among the many elements of European culture adopted by Japan at the end of the 19th century was opera. This presentation aims to show how the art form, Mladen Dolar has called “the child of European absolutism”, developed within Japanese culture. By opera, I mean the European theatrical genre that combines music, singing, and dramatic action (libretto), not any of the genres of classical Japanese theatre. I will focus on the period from the late Meiji era, when the first opera in Japanese was staged (the first act of “Faust” performed by the sta[of the diplomatic legation of Austria-Hungary in 1894), to the end of the Showa era (the year 1988 when *Kesa and Morito*, with music by Kan Ishii and libretto by Yasuo Yamanouchi, was staged in The Grand Theatre in Warsaw). The first performance marks the moment of conception when the idea and attempt to perform an opera (still European) in Japanese arose. Following this came the birth of Japanese opera, in the Japanese language and based on Japanese stories. Can the second-mentioned abroad performance be considered as the moment of death?

Keywords: opera, Japanese opera, *kageki*, Japanese theatre, Japan in 20th century

Małgorzata **Sobczyk**, PhD

Nicolaus Copernicus University in Toruń

Through the Eyes of a Woman: Insights on Women by a Late Edo-period Female Pilgrim

Based on *Tabi no michikusa* (Places I Encountered on My Journey), a 19th-century travel account, this presentation aims to discuss how its author, Nishimura Misu, depicted herself and other women she encountered during her 158-day pilgrimage. It represents the doubly marginalized voice of a peasant woman, wealthy yet socially disadvantaged. Given that Japanese women's literature during the Edo period remains an unexplored area within Japanese studies and that our image of women of that time is shaped mostly by how men presented them, this work offers a unique insight into Misu's first-hand experiences, observations, and mentality. Misu encountered a variety of women, including fellow travelers, owners of tea houses and lodging houses, as well as mere passersby. Her curiosity even took her to Yokohama, where she witnessed Western women. Inspired by her pilgrimage, she reflected on her status and female nature, expressing her feelings and critical opinions throughout the narrative.

Keywords: pilgrim, travel account, women, Nishimura Misu

Michał **Szafarski**, PhD candidate

University of the National Education Commission in Krakow

Abe Kōbō and Suzuki Tadashi - different faces of Japanese theatre (?)

Abe Kōbō (1924-1993) and Suzuki Tadashi (b.1939) are one of the most important names in the modern world of Japanese art. In general, they are considered to represent the literature and theatre, respectively. Abe is well-known for his prose, especially for the novel *The Woman in the Dunes* (1962). Some people are also aware of his theatrical background. He is considered as a playwright in favour of *shingeki*, a realistic theatre movement. Suzuki, on the other hand, is associated with the Japanese avant-garde theatre of 1960s, opposite to *shingeki*. He is worldwide known for his unique method of actors' training and as a founder of SCOT (Suzuki Company of Toga). Not many people realize that Abe, similarly to Suzuki, founded his own theatre troupe, Abe Kōbō Studio (1973-1979), within which he directed his own plays and created a method of actors' training. Although both Abe and Suzuki may seem as the opposite of one another at the theatrical field, a closer look may reveal some interesting conclusions. The aim of my presentation is to point main similarities and differences between Abe and Suzuki in the matter of their actors' training methods.

Keywords: Abe Kōbō, Suzuki Tadashi, Japanese theatre, *shingeki*, *angura*

Andrzej Świrkowski, PhD

Adam Mickiewicz University

Forgotten Queens of Crime: Matsumoto Keiko, Ichijō Eiko and Ōkura Teruko. Early female voices in Japanese crime fiction

Nowadays there is no shortage of female voices in Japanese mystery fiction, however, the landscape was starkly different in the early days of crime fiction in Japan. The realm of *tantei shōsetsu*, led by Edogawa Ranpo (1894–1965), was decidedly male-dominated. In fact, during the pre-war period, only three women—Matsumoto Keiko (1891–1976), Ichijō Eiko (1903–1977), and Ōkura Teruko (1886–1960)—managed to have their crime stories published. In my presentation, I will provide an overview of the work of these pioneers of female-penned *tantei shōsetsu* and ponder whether there was a possibility for a Japanese Agatha Christie to emerge.

Keywords: crime fiction, Japan, women writers

Marta **Tymińska**, PhD

University of Gdańsk

Agata **Włodarczyk**, PhD candidate

University of Gdańsk

Manga and music: how drawings evoke auditory memories

Manga can be used as a storytelling tool engaging readers both cognitively and emotionally. Among Japanese comics there are those using visual effects conveying everyday sounds, as well as those that talk exclusively about music that is played, drawn and are important part of the character's lives, ambitions and story. We believe that the latter kind calls for more academic consideration, since such comics use text and art to evoke auditory memories or are designed to create impressions of hearing the described music.

This presentation focuses on the analysis of the visual and literary expression of music in manga and how it influences reading experiences and auditory memories. Analyzed material consists of five titles, which gained global popularity at various points in time and have several various adaptations and audiovisual paratexts (anime, dramas, and other projects):

- Yuki Kodama's *Sakamichi no apollon*
- Tomoko Nimomiya's *Nodame Cantabile*
- Naoshi Arakawa's *Shigatsu wa kimi no uso (Your Lie in April)*
- Ai Yazawa's *Nana*
- Natsuki Kizu's *Given*.

The above-mentioned manga present different music genres, which leads us to the conclusion that manga have a potential to be a flexible storytelling medium that can transgress cultural, national and linguistic borders by referencing another communication language – music.

Keywords: manga, music, classical music, jazz, adaptations

Vít **Ulman**, PhD

Palacký University Olomouc

Japan as seen through the 14th century diary *Kūgenikkushū*

In this paper, I will analyze the contents of the 14th-century diary *Kūge nichiyō kufū ryakushū* (usually shortened to *Kūgenikkushū*) and explore the intricacies of medieval Japan's society. *Kūgenikkushū* is the extant part of a much longer diary written by the Japanese Zen monk Gidō Shūshin (1325-1388). Apart from being an important abbot in the system of the officially sanctioned Gozan monasteries, Gidō Shūshin was a poet, writer, teacher, and diplomat. He had deep connections not only with other preeminent Zen figures of his time but also with the ruling Ashikaga family. Initially, he became the teacher of the junior branch of the Ashikaga house, which held the position of Kamakura kubō. Later, he developed a close relationship with the young shogun Ashikaga Yoshimitsu. Gidō's diary provides glimpses into the world of 14th-century Japan's elites. Despite his preoccupation with religion and art, particularly poetry, the power struggles of the time occasionally emerge from its pages. This makes *Kūgenikkushū* a valuable resource for understanding multiple aspects of the period.

Keywords: Medieval Japan; Zen Buddhism; Japanese diaries;

Dario **Vuger**, PhD

Museum of Fine Arts in Osijek

Simplicity Over Subtlety - Reevaluating Naive Expression in Taizi Harada

One of the singular most important international contributions to the naive art movement as well as affirmations of naive style in contemporary art comes from one obscure yet wholesome exchange between the Croatian group of naive artists of the Hlebine circle and Japanese painter Taiji Harada. The connection between Harada and his fellow painters in Croatia was established in the early 1980s along the common motif and goal of "painting for the livelihood of spirit" which highly resonated with Harada who's search for the naive expression in painting became a lifelong passion.

With this presentation we want to reexamine the mentioned connection in the light of understanding the broader cultural significance of naive expression in the context of Japanese traditional culture with which it shares not only values but also motives and symbolism, as well as understanding in which way naive expression transforms under its influence. For this new evaluation of Harada's art, influence and place in the context of cross cultural and artistic exchange we will consider methodological approach of cultural transduction and visual studies offering fresh insights into dynamics of artistic influence across cultures, movements, styles and periods.

Keywords: naive art, Taizi Harada, Hlebine circle, japanese painting, cultural transduction

Aleksandra **Wąsowicz-Peinado**, PhD

University of Warsaw

“Reading” Japan

This conference’s call for papers states, Japan can be “read” in many ways.’ But what does it mean to ‘read’ in general, and what does it specifically mean to read in Japanese? Let us delve into these questions by exploring the multifaceted process of decoding information from written text, focusing specifically on the unique challenges and intricacies of the Japanese script.

The Japanese writing system, encompassing various subsystems, presents a rich tapestry of characters and symbols, each carrying layers of meaning and cultural significance. An analysis of the linguistic structure of Japanese script allows us to examine how reading in Japanese involves deciphering individual characters and understanding their contextual usage and cultural connotations, as well as continuously interpreting the dynamic interplay between kanji, native syllabaries, Latin letters, Western numerals, etc., in conveying diverse types of information and expression.

This paper investigates the role of Japanese script in shaping communication. It considers how the visual nature of Japanese characters influences reading practices and comprehension strategies. By unpacking the complexities of Japanese script, this paper aims at a deeper understanding of the multifaceted nature of reading in Japanese and its significance in interpreting and navigating the cultural landscape of Japan, that is ‘reading Japan’.

Keywords: Japanese script, reading process, visual communication, deciphering texts

Anna **Zalewska**, PhD,

University of Warsaw

Agata **Balińska**, PhD candidate

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The image of translators and interpreters in Japan

The following paper is an analysis of articles and texts which appeared in media outlets available on the Internet in Japanese and in English, and which mention translation, interpreting (TI), translators, or interpreters. Two major events in the past year and a half have dominated Japanese media reports on the subject of translators, interpreters, and TI: the development of Artificial Intelligence and Large Language Models and their use in Machine Translation for facilitating communication, and the scandal surrounding Mizuhara Ippei, the Japanese-American interpreter of the baseball star Ohtani Shohei. But these two developments are not the only mentions of the professions and TI. Others include, e.g., crisis TI, translating communications connected with natural disasters, and amateur translation. The aim of this paper is to investigate the representations of translators, interpreters, and TI in the media with the help of qualitative tools in discourse analysis and find prevailing tropes and narratives concerning these topics.

Keywords: translator, interpreter, translation, Japanese media outlets, discourse analysis

Professor Estera **Żeromska**, PhD

Adam Mickiewicz University

On the border between words and stage: about the influence of narration (*katari*) on the character of traditional Japanese performances

A characteristic feature of most traditional Japanese performances created until the middle of the 19th century is the close connection between words, music (both vocal and instrumental) and dance, which is also reflected in the texts (plays) intended for each of these performances. Each of these elements is necessary and each affects the others. There are many reasons that led to this. One of them is *katari*, understood as a way of telling a story (narration) or a narrative way of communicating.

The features of *katari* developed as early as in prehistoric (mythological) times in contact with the sacred sphere, which forced the fulfillment of certain conditions – the celebration of rituals. In these rituals, apart from words, an important role has always been played by the accompanying sounds (music) and movement (dance). Over time, various performances began to emerge from the sphere of the sacred (from rituals), characterized by the unity of words, music and dance. This unity was also visible in the texts of plays intended for these performances, frequently superimposed on the layers of music and movement.

During the presentation, some already rather well-known issues will be invoked, which will be arranged in accordance with the problem formulated in the title of the presentation.