

Issue 4 Winter 2015

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Image: Manga books from the Manga Library at the Hebrew University of Jerusalem.

The Israeli Association for Japanese Studies Newsletter is a biannual publication that aims to provide information about the latest developments in the field of Japanese Studies in Israel.

We welcome submissions from IAJS members regarding institutional news, publications and new research in the field of Japanese Studies. Please send your proposals to the editor at: iajs.newsletter@gmail.com.

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The Israeli Association of Japanese Studies (IAJS) is a non-profit organization seeking to encourage Japanese-related research and dialogue as well as to promote Japanese language education in Israel.

For more information visit the IAJS website at: www.japan-studies.org

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EDITOR'S NOTE

Dear Friends of IAJS,

We are delighted to present you with the fourth issue of the IAJS Newsletter. This issue focuses on Japanese popular culture which, in recent years, has become an object of interest around the world to scholars and fans alike, and Israel is no exception to this trend.

Although a small country, Israel has a dedicated base of passionate fans of Japanese popular culture, most of them organized under AMAI, the Anime and Manga Association in Israel. AMAI is a non-profit organization whose purpose is to increase interest in Japanese anime and manga in particular and in Japan in general through various projects. This year, their annual event, Harukon, will take place in one of Israel's biggest convention centers with coverage by NHK World.

In addition to efforts by AMAI to establish manga collections in public libraries, this is also the second year since the opening of the manga library at the Hebrew University of Jerusalem, which is probably the biggest of its kind in the Middle East.

The newsletter also include a coverage of the international workshop on Japan's anime industry, held in May last year, which brought together scholars and professionals from the anime industry in Japan, Israel, and beyond

The world of Japanese popular culture, particularly anime and manga, has also become a research topic for Israeli scholars. Dr. Raz Greenberg presents his PhD dissertation which deals with finding a methodological framework for researching animation and analyzing early Japanese animated productions.

Following the seminar held in November on new directions in Japanese studies, Dr. Mika Levy-Yamamori conducts an

interview with Mr. Ikezu Joji from the Japan Foundation in Egypt about new trends in the field of Japanese language education. This interview may be beneficial for universities and schools trying to advance Japanese language teaching outside of Japan.



Dr. Shalmit Bejarano continues the discussion from the previous issue about the Elizabeth Gordon collection of Buddhist art in the National Library of Israel in Jerusalem. In this issue, she discusses the digitization process of the collection and reveals the turbulent history of this unique person and collection.

The newsletter also includes announcements of upcoming events related to Japanese studies, as well as reports on significant events of the last six months and announcements of new publications by IAJS members.

We conclude with our regular feature: an interview with a promising young scholar. This time we talk to Mr. Omri Reis, a PhD candidate at the University of Tokyo. Mr. Reis's research focuses on digital journalism in Japan and explores the manifestation of concepts such as peer-based social production in news production.

We sincerely hope you enjoy this issue.

Happy New Year!

Julia Stolyar

IAJS Newsletter Editor

UPCOMING EVENTS

The 3rd Biannual Conference of the Israeli Association for Japanese Studies

Venue: Tel Aviv University, 11-13 May, 2015

Conference languages: English, Hebrew, Japanese

Organizers: Dr. Michal Daliot-Bul, University of Haifa and chair of IAJS Academic Committee, Dr. Helena Grinshpun, Hebrew University, Dr. Mika Levy-Yamamori, Tel Aviv University, Dr. Nissim Otmazgin, Hebrew University and chair of IAJS, Dr. Liora Sarfati Donskoy, Tel Aviv University

The broader theme for the 3rd Biannual Conference of the Israeli Association for Japanese Studies (IAJS) is "Galapagosizing Japan? The Challenges of Participation and the Costs of Isolation." Proposals may address this topic from various perspectives, such as Japanese politics and economy, social and cultural processes, Japan from historical and transnational perspectives. We encourage proposals that illuminate the processes taking place within Japan as well as Japan's place in the regional and global scene from a wide range of disciplines, including, but not limited to, political science, anthropology, economics, cultural studies, international relations, and literature.

Organized panels and individual papers that address topics other than the conference's main topic will also be considered. Deadline for proposals: February 10, 2015

For inquiries please contact con.iajs@gmail.com

"From Port Arthur to Tel-Hai: Joseph Trumpeldor and Japan"

Venue: Tel-Hai College, 26-27 May, 2015

"From Port Arthur to Tel-Hai: Joseph Trumpeldor and Japan" is an international conference commemorating 110 years since the release of Joseph Trumpeldor from captivity in Japan. The conference is being held by the Department of East Asian Studies of Tel-Hai College in cooperation with the Israeli Association for Japanese Studies. It will connect research about Japanese history with research of Zionist and Israeli history, bringing to light a little-known story about the time Joseph Trumpeldor, one of Israel's most outstanding Zionist symbols, spent in Japan and, more broadly, discussing Jewish-Japanese relations in the early years of the 20th century.

Joseph Trumpeldor served as a soldier in the Russo-Japanese war (1904-1905), was captured at Port Arthur, and imprisoned in Japan. While in Japan, he was engaged in Zionist activity, leading his fellow Jewish prisoners, and had the opportunity to shape his political identity. Upon conclusion of the war, he returned to Russia and later immigrated to Palestine where he became an important Zionist figure. After his death at the Battle of Tel Hai in 1920, Trumpeldor became a Zionist symbol of courage and bravery.

The conference will explore Trumpeldor's military record and Zionist activity during the war and the impact of this period on his later years, his character and ideology, as well as his legacy and the prevailing myths. It aims to present new points of view on the topic, especially regarding the profound influence that Trumpeldor's time in Japan exerted on his subsequent life and direction.

For details please contact Dr. Roni Sarig, Tel Hai College: trumpeldor.th@gmail.com

IAJS NEWS

A summary of Japan-related academic events in Israel

International Workshop on Japan's Anime Industry: Attainments and Prospects

Venue: The Hebrew University of Jerusalem, Truman Institute, 21 May, 2014

Keynote Speaker: George Wada, President of Wit Studios

An international workshop “Japan's Anime Industry: Attainments and Prospects” was held at the Hebrew University, bringing together scholars and professionals from the anime industry in Japan, Israel, and beyond. The participants included the famous anime producer, Mr. George Wada, president of Wit Studio.



The workshop, organized by Dr. Nissim Otmazgin (Hebrew University) and Dr. Michal Daliot-Bul (University of Haifa), focused on the organizational aspects of Japan's anime industry and addressed topics related to media distribution and convergence and the changing structure and globalization of the anime industry. The Japanese animators met with animators from Bezalel Academy of Arts and Design and commented on the work of young Israel animators.

According to Dr. Nissim Otmazgin, anime is not only

fascinating from a cultural and artistic point of view, but it is also a huge industry that generates considerable revenues for the Japanese economy. It is also crucially important for development of other Japanese industries, such as electronics and games, which are worth very little without their cultural content.



Another interesting point that was raised in the discussions is that in more recent years, it is Japanese anime and manga which are drawing students into class. If, in the past, young people around the world chose to study about Japan because of its “miracle” economy and superb managerial system, these days the majority are attracted by Japanese popular culture.

The event included a special “Japan Day” organized by the students of the Department of Asian Studies, featuring public lectures on Japan, Japanese food stalls, and a festival-like atmosphere. The climax was a cosplay competition and the screening of the famous anime series *Attack of Titan* followed by a Q&A session with the producer.

For more information about the workshop: <http://eastasia.huji.ac.il/en/event/1937>

12th Biennial Conference of Asian Studies in Israel

Venue: University of Haifa, 25-26 May, 2014

The 12th Biennial Conference of Asian Studies was hosted by the University of Haifa and explored the concept of “Asia as an Idea.”

Papers were presented by researchers from Israel, Japan and elsewhere. A panel comprised of scholars from Akita University in Japan shed light on the literary traditions of the Tōhoku region, an area best known nowadays as the site of the tsunami and Fukushima disaster. The psychological effects of the Fukushima disaster were explored by Shira Taube-Dayana who spoke of the ways of coping with the disaster on a social level.

A panel entitled “The End of the Global Anime Boom and Future Prospects for the Anime Industry” welcomed guests from Wit Studios (Wada George and Makihara Ryōtarō) whose animated film *Hal* was screened the same evening. Other panels explored various subjects relating to Japan ranging from 9th century Buddhism, the Takarazuka Theatre, and the changing role of men in present day Japanese society.

Performing Japanese Traditions: Temporal and Spatial Reconsideration of Dramatics, Poetics, and Rituals Practices Research Workshop of the Israel Science Foundation

Venue: Tel Aviv University, 15-17 June, 2014

On June 15-17, 2014, an international research workshop “Performing Japanese Traditions: Temporal and Spatial Reconsideration of Dramatics, Poetics, and Rituals Practices” was held at Tel Aviv University, organized by Prof. Zvika Serper and Dr. Irit Averbuch.

Prominent scholars from Japan, US, Canada, Europe and Israel came together to discuss the various performative aspects of Japanese traditions with a focus on two main fields – the performing arts and religious ritual practice. The papers and the ensuing vibrant discussions concentrated on aspects as varied as politics, gender, and performativity in the arts.



The first day of the workshop focused on medieval and modern esoteric traditions and imperial rites in both political and spatial dimensions.

The first part of the second day was dedicated to a discussion of the performative aspects of Zen practice, in particular the Kōan tradition, the master-disciple encounter (*dokusan*) and the master’s sermon (*teishō*). The keynote lecture by Takemoto Mikio provided an historical survey of the formation and development of Nō performances which served as a bridge leading into the subject of the performing arts. The following panels dealt with the

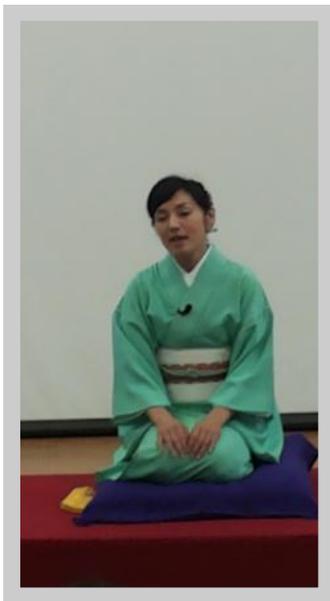
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A summary of Japan-related academic events in Israel

consolidation of performance genres, as well as temporal changes and transformations of performative elements in relation to Nō, Kyōmai, Kabuki, and Bunraku.

The concluding roundtable discussion provided a lively forum for a debate on the meaning of performativity in various Japanese traditions and the deep interconnections between the various fields and aspects highlighted during the workshop.

The evening ended with an exhilarating Rakugo performance by Ōshima Kimie.



On the third day the discussion moved from pre-modern to modern times. It opened with a panel on performative aspects of both pre-modern and modern visual arts, which was then followed by a panel focusing on the role of gender in both traditional and modern theaters. The following two panels considered temporal developments in the narrative arts, such as Rakugo and the art of Benshi, as well as the transition of elements from traditional theaters to cinema.

The concluding roundtable discussion provided a lively forum for a debate on the meaning of performativity in various Japanese traditions and the deep interconnections between the various fields and aspects showcased at the workshop.

For more information on the talks and participants please visit: <http://pjtworkshop.wordpress.com>

The 4th Methodological Workshop of IAJS Grads

The 4th methodological workshop of IAJS grads was held at Tel Aviv University on 23 June. Participating students presented their research topics and a roundtable discussion considered the various challenges of finding a valid research subject. The panel included Prof. Ofra Goldstein-Gidoni, Dr. Raquel Shaoul and Dr. Irit Averbuch from Tel Aviv University, Dr. Nissim Otmazgin from The Hebrew University, and Prof. Rotem Kowner and Dr. Michal Daliot-Bul from the University of Haifa.

The main challenge to MA students of East Asian studies, especially those with a BA in East Asian Studies, is the lack of proper disciplinary training. Among other issues discussed was the importance of Japanese language skills on both the masters and doctoral levels, the masters and doctoral levels, as well as the inaccessibility of Japanese sources to young Israeli scholars.

Other concerns raised by the students dealt with the choice of advisor and of a research topic that is both innovative but at the same time researchable within the limits of an

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MA thesis paper. Another important aspect of academic research that was raised is the necessary separation between personal interest in Japan and the Japanese and the analytical perspective of the researcher.



The success of the event was due to the efforts of the Japanese Embassy, Dr. Mika Levy-Yamamori from Tel Aviv University and all the assisting teacher and students.



Japanese Language Proficiency Test

This year's Japanese Language Proficiency Test (JLPT) was held on 7 December at Tel Aviv University. Now in its third year, 93 participants registered for the various levels of the test.



New Directions in Japanese Studies

Venue: Tel Aviv University, The Hebrew University of Jerusalem, University of Haifa, 15-17 November, 2014

The purpose of this workshop was to explore new directions in the learning and teaching of Japan, offer new ways to promote Japanese studies outside of Japan, and discuss some of the academic and methodological challenges and opportunities brought by the expansion of Japanese studies programs around the world within the context of an on-going global revolution in means and production of information and knowledge. At a time when conventional disciplinary and area-specialty boundaries are being obscured, this workshop reevaluated the theoretical and methodological power of "Japanese studies" as an analytical concept, the power structures within a global, transnational discipline of Japanese Studies, and the role

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of the academia in defining new fields of research within Japanese studies.

The workshop started with a special seminar on Japanese language teaching headed by Mr. Joji Ikezu from the Japan Foundation in Egypt. He presented new ideas on teaching the Japanese language based on his personal experience with students. Among the ideas he presented were oral class presentations followed by in-depth discussions on subjects of interest to the students. He also advocated the use of technology in language learning.



On the second day Prof. Shiritori Hiroshi, director of the Policy Science Institute at Hosei University gave a keynote lecture on the changing of the Japanese party system.

Mr. Robert Graham from Harvard University ran a workshop which focused on the process of publishing monographs in Asian studies and in Japanese studies in particular. Later the same day, a special ceremony took place to launch the IAJS Grads online journal, *Innovative Research in Japanese Studies* (IRJS). IRJS enables graduate students to experience the process of publishing articles. The first issue of the journal can be found here: <http://www.irjs.org/>

On the third day, held at the University of Haifa, the first roundtable discussion dealt with the definition of Japanese

studies. Prof. Rotem Kowner presented two main ways of viewing Japan-related research: to consider Japan as a case study for different theories with a disciplinary focus; and to research Japan, finding ways to explain specific Japan-centric phenomena. With East Asian studies being regional departments which encompass various disciplines and methodologies, a discussion was also held on the issue of the methodological training of students of East Asian studies in general and Japan in particular. A final discussion focused on the specific challenges of researching Japan in Israel and the language and accessibility to materials.

Methodological workshop with Prof. Gluck

On May 28th, Prof. Carol Gluck a from Columbia University, a guest of the Historical Society of Israel in collaboration with IAJS, headed a methodological workshop for doctoral students in the field of Japanese Studies from all the universities in Israel. Ten participants from different disciplines such as sociology, history, literature, international relations and law took part in the workshop. Two researchers, Yagi Morris from SOAS and Avital Baikovich from Tel Aviv University, presented papers on *Kinpusen himitsuden* and "The construction of workers' identity in a Japanese subsidiary of a multinational corporation" respectively. Following their presentation there was a fruitful methodological discussion led by Prof. Gluck.



INTERVIEW

New Approaches to Japanese Language Education

Interview with Ikezu Joji, Japan Foundation

Interviewed by Dr. Mika Levy-Yamamori

Mr. Ikezu Joji is a Japanese language education advisor at the Japan Foundation's Cairo office. A graduate of Keio University, he received his MA from Chiba University. Since 1988, he has worked for the Japan Foundation supporting Japanese language education in Papua New Guinea, Thailand, Indonesia, India, Russia, Brazil and Egypt. He has developed Japanese textbooks for secondary school education in Indonesia, for the Monbusho Scholars Association of India and for Sao Paulo state high school.

Q: What is your opinion about future new approaches to Japanese language education?

A: In a seminar with Japanese language educators at Tel Aviv University, I talked about the history of language education and presented the case of a Japanese class at the Japan Foundation, Cairo as an example of the current approach.

Language education around the world reached a turning point in the 1980s. Where once teachers taught the acquisition of vocabulary and sentence patterns, nowadays the fashion is to learn the language by use in practical situations. The role of teachers has also changed. Today's language learners are more independent and learn according to their personal interests. The role of teachers is to study with the learners while encouraging them rather than having the students memorize material according to a predetermined teaching program.



The main points of the Japan Foundation Cairo's advanced class (after 4 and a half years of study) are as follows:

- Each student is given a tablet and access to a projector.
- Students make a presentation, prepared in advance using the internet, on a topic of their choosing.
- There are questions and discussions about the presentation topic.
- Students search the internet for related information on the topic.
- The presenter gives feedback.
- After the class, related information is shared via social networks.

The learners choose the themes of their presentations by themselves. Recent topics of interest have included Japanese failings and current Japanese social problems: such as “black” companies (i.e. sweatshops), pressure-free education (ゆとり教育), and even the Second World War. This shows that students are looking to learn not from Japan's success in economics, science or technology but rather from Japan's failures. Over the last 20 years, Japan has experienced economic stagnation and natural disasters and has become one of the world's most

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issue-based developed countries (話題先進国). There are, therefore, many things to still learn from Japan.

My plans for future development include the use of pictures, illustrations, charts and graphs, all of which are widely used in Japanese expressions. I believe that if students are able to use such illustrative diagrams to make efficient presentations, this will be useful not only for presentations in Japanese but also in English, Hebrew or Arabic.

It has been predicted that the 21st century will be a hard age for humans to live in due to the progress of robot technology etc. In my opinion, the purpose of future language education is not just linguistic acquisition but also high communicative competence. If Japanese learners can gain these abilities through language education, then there are many possibilities for the future of Japanese language education.

Q: What do you think of Japanese language education in the Middle East and Israel?

A: The situation for Japanese language learners has changed greatly over the last few years, largely due to the Internet. Previously things were hard in this region: there were few Japanese-affiliated companies and few local Japanese people, and thus opportunities to be in contact with Japanese were minimal. However, with the rise of the Internet, learning Japanese is no longer just for the purpose of employment or study abroad, but it has now become a means to have direct contact with Japanese people—learning, having fun, and finding friends.

According to the “2012 Survey on Japanese Language Education Abroad,” amongst the motivations for learning Japanese, “interest in the Japanese language itself,” “interest in manga or anime,” and “communication

with Japanese people” rank high while “future employment” and “education in Japan” rank slightly lower. This tendency was the same in Egypt too in 2009, but in the most recent survey “interest in manga or anime” ranked lower than “interest in history and literature.” “Overseas study in Japan” has also greatly increased as a motivation. In my opinion, this shows that learners’ interest is gradually shifting to the deeper layers of the Japanese mind. If this is indeed the case, it can be assumed that content-based Japanese language education will increasingly attract attention.



Q: Do you see any special features or particular problems regarding Japanese language education in the Middle East and Israel?

A: A specific issue for Israel is perhaps the three year university education system. I understand that only a basic level of Japanese can be covered due to the lack of teaching hours. This is not unique to Israel. In Alexandria, the Japanese course covers only the half of the basic level. However, three students have passed N2 and N3 levels of JLPT over the last two or three years. At school, they only study N5 materials, but they nonetheless managed to gain better knowledge and ability than the level taught in school. They did this by watching Japanese TV drama on the Internet and making Japanese friends

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using social networks, thus proving the possibilities of the Internet. Their way of learning is exactly the same autonomous learning and content-based education that I was talking about before, showing its potential not only for intermediate and advanced levels but also for beginners.

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autonomous learning and content-based education that I was talking about before, showing its potential not only for intermediate and advanced levels but also for beginners.

If learners are encouraged to study using these approaches from an early stage, they will be able to gain a high level of Japanese ability even in a limited learning period.

Q: What are your impressions of Israel and our workshop?

A: I found this workshop (seminar and roundtable discussion) very productive. First, there was a suggestion from one of the participating Japanese teachers to change the speech contest into a presentation contest, and this also found approval among the teachers from the other universities. If this happens, it may even influence other



countries. I will be really happy if this succeeds. Second, I got the chance to meet and mix with Japanologists who have studied in Japan, and I have rarely had such an opportunity. One could say that those who have studied in Japan for the sake of their Japan-based research are, in a sense, practitioners of content-based Japanese language education. I was greatly encouraged by their positive feedback.

SPECIAL FEATURE

Manga Library in Jerusalem

With the start of the new academic year, the Hebrew University's manga library began its second year of operation in the Faculty of Humanities. If, at first, the focus was on Japanese history, this year the library holds more diverse genres of manga series, appealing to as large an audience as possible.



This selection includes popular series such as Isayama Hajime's *Attack on Titan* and Kishimoto Masashi's *Naruto*, along with classic favorites such as Fujisawa Tohru's *Great Teacher Onizuka*. The library aims to showcase one of Japan's main cultural attractions to those who are not necessarily familiar with it. To this end, the library will offer workshops and lectures regarding the role of manga in many social, historical, cultural and international affairs on themes such as the commonalities between American and Japanese comics, the origins of manga in Japanese art, and many more. The library is open to students of all universities.

AMAI—Anime and Manga Association in Israel



The Anime and Manga Association in Israel (AMAI), a non-profit association for the promotion of anime and manga in Israel, was founded in April 2004 during the *Olamot* convention of the Israeli

Society for Science Fiction and Fantasy (ISSFF). AMAI aims to create a platform which incorporates fans of manga and anime and enables them to share their mutual interests as well as to promote manga and anime-related projects.

Among the many projects of AMAI, the biggest is Harucon. Harucon is an annual Israeli anime convention held every Purim. It is the largest anime convention in the country and attracts thousands of visitors every year.

SPECIAL FEATURE

Harucon is designed to please both hardcore fans and newcomers alike. It features a variety of activities and events such as lectures, workshops, panels, booths by vendors and artists, movie screenings, original musicals and more. Among the top attractions is the cosplay competition which is very diverse and colorful due to the convention coinciding with the Purim holiday.

Harucon 2015 is scheduled to take place on 5 March at the Jerusalem International Convention Center, one of the biggest convention halls in Israel. NHK World will be sending representatives to cover the convention this year. Another similar convention but on a somewhat smaller scale is CAMI (Convention for Anime and Manga in Israel), usually held in the summer.



Other AMAI projects include:

The Library Project which promotes the accessibility of English translated manga in Israeli public libraries. This project is currently operating in six cities including Tel Aviv, Jerusalem and Be'er Sheva.

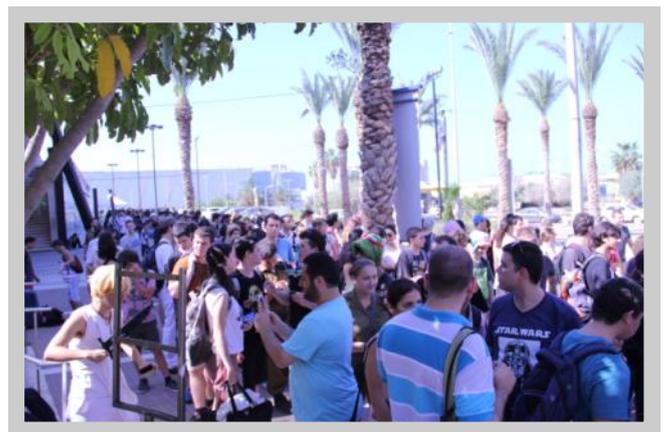
Manga Café where manga fans meet monthly to share their views on the manga they have read. This project is operating in Tel Aviv, Jerusalem and Hod Hasharon.

Hanukah Event is a content event which deals mainly with cosplay and includes a cosplay walk-on and various lectures.

Mangazine is a monthly 10-minute Hebrew language video which reviews the news in the anime and manga world.

WCS Taskforce is a group which organizes cosplay-oriented content and events (interviews, workshops and more) and aims to elevate cosplay in Israel to the level of sending representatives to the World Cosplay Summit (WCS), the world's biggest cosplay competition which is held in Japan.

In addition, AMAI participates in other Japan-related events such as the annual Hanami festival in the Jerusalem Botanical Gardens; Japan Day at the Hebrew University of Jerusalem and in 2014, the Japan Culture Festival which was held in October in Jerusalem. AMAI's aim is to bring Japanese contemporary culture closer to the other side of the Asian continent.



FEATURED ARTICLE

Global and Local: The Secrets of Japanese Animation

Dr. Raz Greenberg



I was mildly amused when, in a recent event held by The Hebrew University's Department of Asian Studies, Dr. Nissim Otmazgin described how interest among Israeli youth in manga and anime has boosted the flow of

students choosing Japan as their area of study. Back when I did my BA, just at the beginning of this millennium, I was the only student in the department drawn to Japanese studies for this reason. I was just starting out as both a fan of manga and anime and a student of Japanese studies and things started coming together—I saw how lessons I learned in the different classes also appeared in the works of comics and animation that I was reading and watching. I began to realize how works of popular culture say something about the society from which they have come; a notion also greatly supported by classes in the Department of Communication and Journalism, in which I minored.

I did my MA in the Department of Communication and Journalism but still focused on Japan, writing my thesis on images of childhood in the animated films of Miyazaki Hayao. Though Miyazaki and his work have long been admired by animators worldwide and (of course) the Japanese audience, outside Japan he was just being discovered by the non-Japanese mainstream audience

after winning an academy award for his 2001 film *Spirited Away*. More enthusiastic study of Miyazaki by non-Japanese scholars also began around that time, but most of it was devoted to the analysis of either individual works or his entire filmography. I wanted to explore a recurring



theme in Miyazaki's work, analyzing the portrayal of childhood in his films *My Neighbor Totoro* (1988), *Kiki's Delivery Service* (1989) and *Spirited Away*.

Other than exploring Miyazaki's evolving approach throughout his career to what makes a good childhood and adulthood and how they influence society in general, the research also made me aware of just how much Miyazaki owes to the works of other filmmakers and authors—most of them non-Japanese. Their influence can be traced in, among other things, Miyazaki's animated adaptations of classic children's literature. These adaptations include television productions that were broadcasted in Israel and are still fondly remembered by many, including *3,000 Leagues in Search of Mother* (1976, better known in Israel as *Halev*) or *Anne of Green Gables* (1979). The original novels gained strong popularity among young Japanese readers throughout the 20th century, and as I explored the subject, I realized that part of Miyazaki's greatness lay in his ability to bring together concepts from both his own

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culture and other cultures in the creation of his films.

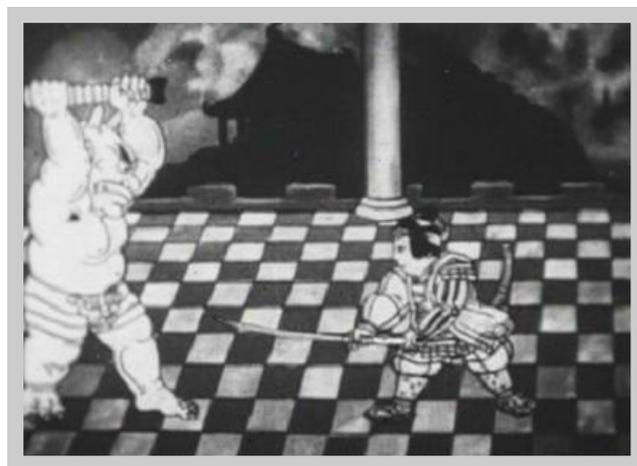
While researching Miyazaki's films, I noticed that very little theoretical framework was available for the study of animation as a separate field—even though the importance of animation in the world of media was on the rise everywhere, with the use of animation not only in narrative productions but also in documentaries, digital devices and online. The construction of such a theoretical framework to define animation and provide universal tools



for its analysis became the center of my doctoral research.

One of my major case studies was early Japanese animation—animated films produced in Japan from the early 20th century to the end of World War II. At the time, this subject was not getting much attention in anime research, with most scholars focusing on animated productions from the 1960s and onwards: for example, the revolution led by Tezuka Osamu's television show *Tetsuwan Atomu* (*Astro Boy*) in 1963 and his success in exporting it overseas. But Tezuka owed much of his success to the early pioneers of Japanese animation, and my examination of early Japanese animation made me realize that this subject was at least as significant as the overall theoretical framework for animation that I was trying to put together.

Early Japanese animated productions tell a lot about culture and trends among the Japanese public during the 1930s and the 1940s (animated films were produced in Japan during the second and third decade of the 20th century, but a solid corpus of texts is mostly available from the 1930s). On the one hand, these films are strongly inspired by the growing militant and nationalistic mood of the era, often demonizing Western powers and portraying them as the enemy (long before war became a reality). On the other hand, a sense of admiration for Western—



especially American—animation is felt in almost all these productions, even throughout the war years.

Walt Disney's Mickey Mouse, and even more noticeably the Fleischer brothers' Betty Boop and Popeye, were hugely popular among Japanese audiences, even as political tension between Japan and the United States was on the rise, reflecting not only the appreciation of the Japanese for the well-crafted American cartoons but also their fascination with American culture. We see this fascination in the release of the Fleischer brothers' Betty Boop short *A Language All My Own* (1935), produced in direct response to the character's popularity in Japan and featuring the American flapper flying to Japan, donning a

FEATURED ARTICLE

kimono and performing in front of a cheering Japanese audience. We also see it in the guest appearance of Bluto, Popeye's enemy in Japan's two major animated propaganda films: Seo Mitsuyo's *Momotaro's Sea Eagles* (1943) and *Momotaro's Divine Sea Warriors* (1945, Japan's first full-length animated feature). Both films presented Bluto in a manner very similar to his portrayal in the Fleischer brothers' Popeye cartoons: violent, pompous, stupid... only now he was also a commander in the American navy who was humiliated by the brave Japanese soldiers (again, in a way strongly reminiscent of the way he was humiliated by Popeye in the American animated films).

This fusion between foreign and local culture remains evident in Japanese animated productions to this very day—including Tezuka's breakthrough productions, and as noted above, Miyazaki's films as well—and it is also where we can find the roots of modern anime (a term coined in the 1960s). Many pioneers of the post-war Japanese animation industry were strongly inspired by *Momotaro's Divine Sea Warriors*, abandoning its political context but adopting its artistic approach of bringing together local and foreign elements in their own works. The Fleischer brothers remained an important influence on Japanese animators in the post-war period as well (long after they had been forced out of their own studio in America), when Japanese theatres, and later television, were once again allowed to screen their films. They were succeeded by many other foreign works that inspired the Japanese anime professionals who took elements and then fused them with local Japanese elements to create something new. The result was not only popular in Japan but also felt familiar enough and at the same time unique enough for

audiences outside Japan to lead to global success, the roots of which can be traced back to the early works of Japanese animation.



During my doctoral studies, I also served as the curator of two exhibitions at the Yechiel Nahari Museum of Far Eastern Art in Ramat Gan: "Manga: Introduction to Japanese Comics" in 2007 and "Space Battleship Yamato: History in Animation" in 2013. Though my research method focused on cinematic animation, its theoretical frame is intended to fit with other media as well—including video games—and in the future, I hope to have the chance to explore animation in other media in Japan.

The Turbulent Life of Mrs. Gordon and the Incredible Discovery of Japanese Buddhist Paintings Buried in the National Library of Israel in Jerusalem

By Dr. Shalmit Bejarano

Following the notice in the former issue about this collection, library curator Dr. Milka Levy-Rubin announced the uploading of the Elizabeth Anna Gordon collection of Japanese Buddhist paintings to the online database of the National Library of Israel. Containing approximately 140 Buddhist images of the Late-Edo to Taisho periods, the collection was bequeathed to the Jewish National and University Library, as it was then known, in 1925 following the will of the Mrs. Elizabeth Anna Gordon (1851-1925). Both the daughter and wife of members of the Scottish parliament, “the honorable Mrs. E. A. Gordon,” as she is referred to in her books, was an unusual character whose erudition and spiritual quests led her to significant junctions in world history. She studied with Max Müller (1823-1900), a leading expert of Buddhism at Oxford University, and was enchanted by Buddhist scriptures and what she saw as similarities between her deep Christian faith and early Buddhism. Women were not, at the time, admitted to Oxford colleges, but Gordon became close with Müller’s wife and students. She befriended Japanese students who were sent by the Meiji government to study Buddhist texts in the original Sanskrit and Pali (and not only in Chinese as was the pre-modern practice). With her connections at the British court and parliament, Gordon became an important social asset for people such as Takakusu Junjirō (1866-1945), who became a leading professor of Buddhism at Tokyo Imperial University and a leader of the *Shin-Bukkyo* (New Buddhism) movement, and the poet Shimoda Utako

(1854-1936), a leader of women’s education in Japan. In 1891 Gordon and her husband travelled to Japan. In her diary of the trip, which later became a bestseller entitled *Clear Round!*, Gordon revealed her interest in two subjects that would later motivate her life: the Jewish quest for a national home (Zionism) and the Nestorian Stele in Xian. With its revelation that Christian missionaries had arrived in China in the 8th century, this stele became a source of obsession for Gordon who believed that Kūkai had met the Nestorian priests and thus the version of esoteric Buddhism that he later transferred to Japan was linked to early Christianity. This belief would lead her to convert to the Shingon sect eight years prior to her death.

While in Japan, Gordon and her husband met Count Ōkuma Shigenobu (1838-1922), founder of Waseda University (see illustration). The diplomatic connections that were woven during their visit contributed to the growing international support of Britain in



The Birth of Shakyamuni 釈迦誕生
approximately Bakumatsu era
colour on paper

Japan, which culminated in the Russo-Japanese war. Following the war, Gordon launched a “books for Japan” campaign, collecting one hundred thousand English books which were shipped to the Hibiya Library. Ironically, these books were burnt in the Allies’ bombardment of Tokyo

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during the Second World War.

With such a background, it is no wonder that Gordon was exhilarated to learn of the establishment of the Jewish National Library in Jerusalem in 1924 and began sending books such as the *Encyclopædia Britannica* to the newly forming library. At the time she was already sick and leading a secluded life in a hotel in Kyoto, and in 1925 she passed away. Her funeral was held at the Tō-ji temple and her ashes were consecrated in the Okunoin sacred graveyard at Mount Koya. She was the first non-Japanese person to receive this honor.

The manager of the Kyoto hotel where she had been living shipped her Buddhist art collection to Jerusalem where it was cherished by the first director of the National Library, the philosopher Hugo Bergman. Nevertheless, items from the collection were exhibited to the public only once, in an exhibition of Chinese and Japanese artifacts that opened in Tel Aviv on 1941. With the war taking place in Europe, but prior to the attack on Pearl Harbor, Tel Aviv had become an asylum for many upper middle class Jews who had fled Nazi Germany and Austria. Their longing for a bygone world of art and culture created the momentum for the exhibition entitled the “Art of the Far East.”

During the 1948 war, the Jewish National and University Library, at that time on the Mt. Scopus campus, had to be evacuated, and was eventually rebuilt on the Givat Ram campus in 1960. The Gordon collection was consequently all but forgotten. It was during my study of Japanese art in Israel that I came across a reference to Japanese Buddhist paintings at the National Library and, with the help of the librarians of the Asian collection, the collection was retrieved. I had initial doubts whether the quality of the images—many are mediocre copies of renowned

paintings—merited further research, but after consulting colleagues from the online Japan Art History Forum, I was convinced that the collection records the final phase of pre-modern devotional Buddhist art in Japan and as such warranted study.

Subsequently, the Japanese Buddhist Art in Europe project of Zurich and Hosei Universities pushed for the digitization of the collection and, with the support of the Japan Foundation and the National Library, a complex project to scan and digitize the fragile iconic pictures has begun. SOAS doctoral student Naama Eisenstein assisted in cataloging the images on the online database.

In the meantime, I have been researching Mrs. Gordon’s turbulent life in light of changing trends in the study of Japanese Buddhism and the concept of world religions. To see the images, go to the National Library’s website, search “Buddhist Art,” select “[online access](#)” (from the side panel), and click on the images. Enjoy!

Many people assisted me with the discovery and study of the collection. I would like to thank especially Prof. Zwi Werblowski, and the staff of the National Library—Shoshi Edelstein, Gil Weissblei, Milka Levy-Rubin and Kikue Eppstein.



The Descent of Amitābha
阿弥陀来迎

NEW SCHOLAR IN FOCUS

Omri Reis

PhD candidate at the Graduate School of Interdisciplinary Information Studies at the University of Tokyo. He lives with his wife and daughter in Tokyo.

What sparked your interest in Japan?

I wrote my first fifth grade geography paper on Japan, so you might say I had an early interest in the place... but actually it was the human factor that drew me further into Japan. I traveled in Central and East Asia for over a year and met many Japanese backpackers who became my first Japanese friends, colleagues and teachers. This was almost 13 years ago, but so many things about Japan still fascinate me: the history, media, showbiz, fashion, art, architecture, the list just goes on and on. The unique mixture of cultural influences that the Japanese absorbed on their way to creating what people see as “Japanese” is to me a bottomless well of challenge and exploration. Another thing that never stops surprising me is working as a journalist in Tokyo. Since it’s such a huge media hub, I work on all kinds of inspiring stories which ultimately enrich my research.

Can you tell us about your academic studies?

I started studying Japanese history and international relations at the Hebrew University in Jerusalem, continued with an MA in history, and then spent a year studying Japanese at Dōshisha University in Kyoto. When I returned to Israel, I received the Japanese Ministry of Education (MEXT) scholarship (*Monbukagakusho*) and moved to Tokyo. This was right after the 3/11 Tōhoku disasters, and I felt that many things in Japan were in a state of flux. There

were huge demonstrations in Tokyo, and I thought the Japanese mass media and digital culture empire was in for a transformation that would also have serious ramifications for Japanese democracy and society. I decided to shift my focus to media and digital journalism and to try and contribute to a field that was – I was surprised to learn – overwhelmingly under-researched in the West. By then I’d also gained some professional experience in media and PR, and as an historian, I had also dealt with pop-culture images and representations. So it wasn’t really such a departure from my original research interests.

Can you explain your current research?

My research deals with digital journalism. For my MA thesis, entitled “Thou Too Shall Pass?”, I examined how new participatory digital initiatives at *Asahi Shimbun* (the world’s second largest newspaper) changed the working culture of newsrooms and journalists. I analyzed the way in which concepts such as peer-based social production (introduced by researchers like Yochai Benkler), big-data analysis and crowdsourcing are manifested in news production and whether they



allow users to actually participate in the making of professional news content. The title is a wordplay on the adage “this too shall pass,” and in the thesis, I questioned the traditional gatekeeping role of journalists that is being eroded nowadays by the intervention of all these outsiders. As happened in the music industry, many elements of what

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we call journalism or news production have been deconstructed and ostensibly “democratized.” Like the transition from album, to single, to ringtone, journalism went from newspaper, to article (or single journalist), to bite-sized reporting on social media. We might *think* these trends promote transparency, choice, competition and the like. But in reality we’re talking about a system of institutions and interests that, while perhaps creating a more collaborative process, is still extremely protective of its own norms and management philosophy. In my thesis, I presented examples of how Japanese journalists used new technologies to produce innovative forms of collaborative reporting. In one case, the reporters at *Asahi* analyzed users’ tweets about the elections. They found that the most debated issues were nuclear power, daycare shortage and child pornography. This was a much more comprehensive form of the traditional “*machi no koe*” (vox populi) interview and mapped the election-related conversation online. Another case study dealt with the trend towards big data. Journalists crossed GPS data with search terms in order to examine how the Fukushima disaster has been slowly fading away from public memory. Interactive maps on the *Asahi* website showed how people in areas far away from the nuclear power plants stopped searching for words like “radiation” or “nuclear power.” Here journalists reclaimed their social role, showing exactly how this important affair has been marginalized, both politically and geographically, and they did this by using the new possibilities introduced by search engines and location surveillance. My crowdsourcing case study focused on an *Asahi* story that used young locals from around American military bases in Okinawa as “citizen reporters.” The story managed to introduce new, fresh perspectives on this

controversial issue, directly from “the horse’s mouth” so to speak.

What kind of difficulties did you encounter during your research?

When the object of your research is a mass media conglomerate, things can get difficult. Japanese newspapers are still very wary of opening their newsrooms or processes to people outside the company. This is understandable, I think, given that it is first and foremost a business. Also, when you research media people, don’t forget that most of them are extremely aware of the dynamics of information and how what they say might be received and transmitted.

There are also two silver linings that I found during my fieldwork: one is that thanks to the Internet, specifically



social media, you don’t have to actually, physically, gain entry into a newsroom to get a general picture of what’s going on. This *should* come later, of course, but you can definitely contact or follow key people, to get an initial foot in the door. The second thing is the *gaijin* advantage: as a foreigner, doing fieldwork in Tokyo gives you a different perspective from those who have grown up consuming only Japanese media. This is very helpful in knowing what

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merits scrutiny, what is similar, and what is different.

What kind of changes is Japanese mass media seeing these days?

In Japan, there is a media system that still boasts 4 of the 5 biggest newspapers in the world (in terms of circulation), and because of a unique home delivery system based on local and well-connected distributors (*senbaiten*), Japanese newspapers are truly part of the fabric of any Japanese neighborhood. It's a system that is both decentralized but also centralized, since Japan is the only country with national newspapers of this magnitude. On top of that, you have notorious institutions like the press club in journalism or the talent agency (*jimusho*) in television, both of which are still powerful enough to set the tone and agenda.

The interesting question is how does the Internet tap into the current media market in Japan? I think the Web has definitely undermined some of these traditional institutions, but we still see a lot of cooperation or co-optation between the old guard and new communities, technologies, and companies. It's a two-way street: old media needs new audiences and new media needs old media support and recognition.

There is also the truly problematic issue of the Internet as "public sphere." There are scholars, like my academic supervisor Prof. Hayashi Kaori, who show that the Japanese interpretation of "the public" is historically more associated with the elite, public servants, the government, and bureaucracy. This isn't the ideal Habermasian, European, arguably democratic public sphere. Then there's the debate on freedom of speech. Many critics in Japan would note the original cultural emphasis on *kuki wo yomu* (literally "reading the air") before speaking out, and the importance of social positioning, hierarchy, and so on. In

this sense, the Internet has created a place where all people can debate anonymously, free of social constraints. In Japan, this has facilitated phenomena like the *ni channeru* culture: a giant, anonymous billboard famous mainly for abuses of freedom of speech, rabid racism, and nationalism. There is also an interesting backlash: the undermining of press freedom with the "special secrets" law, or the latest "comfort women" media scandals which show how conservative forces are trying to regain power and credibility. On the side of the users, issues of surveillance and privacy also counter the open-source trend.

Which side will prevail in this battle? I think some balance will eventually be negotiated. There's a drive towards the ethics of real names, registration, and moderation, but also freer commenting, interactivity, and so on. This is all going to be even more interesting in the next few years: the elderly population in Japan, who are currently the main target audience for traditional broadcast-type media, will be replaced by a more tech-savvy younger audience who will bring their own consumption patterns – but, more importantly, will *produce* more. This means hopefully more views, more communities, more diversity, more voices.

That is exactly the change any researcher looks for.

Finally, what tips can you give to people who want to understand Japanese media?

Historian James Huffman said "the newspapers created the Japanese citizen, the Japanese citizen created mass media," and the argument remains compelling even today. Even though circulation is gradually dropping, the big 5 newspapers are the same "elitist," "intellectual" broadsheets that originally galvanized modern, liberal Japanese consciousness of civil rights, democracy, and

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constitution. On the other hand, Japanese media consumers are constantly pushing for more yellow journalism, lifestyle reporting, and empty calories. Since the 19th century, journalism and publishing have been the main socializing agents in Japan. I think the history of media in general, and specifically media in Japan, can really shed light on what's happening today.

People mourn the death of newspapers, and more broadly of journalism, but we need to ask ourselves what journalism really is. I sometimes think journalism is merely the influence of money on visibility, but it can also be an ideology, a profession, even an identity. Media scholar Jean Chalaby claimed that journalism is just a writing style, a discursive norm, and in Japan people accuse journalistic writing of opacity, detachment or "fact fetishism." On the other hand, you have journalists like Hunter S. Thompson and Tom Wolfe in the US or Honda Katsuichi in Japan who saw journalism as something very intimate and personal. Historian Daniel Boorstein showed how pretty much everything we take for granted in journalism—the interview technique, the press release, the "pseudo-event"—are all 20th century inventions. If you take a minute to think about it, you can easily see that more people today are employed in PR, marketing, advertising and other related fields than in journalism. Boundaries are always vague and it's often hard to tell the difference.

Today, with online conversation, the "meaning" of journalism has become so obscure that it is more helpful to see who's employing it than to try and pin it down semantically.

Japan has one of the most dynamic and lively digital cultures, but I feel a comparative outlook can help innovation – especially in the media. The world can learn a

lot from Japanese media. From the outside, some people might find this statement funny. Some might say that many elements of the media industry couldn't survive outside Japan, that the market is closed and that too much depends on intertextuality and familiarity with the culture. But this has been said this about many other aspects of Japan, hasn't it? I heard that karaoke has become a big thing in Israel lately, when for so long people told me it would never catch on. I just heard a lecture about the increasing attention that Japanese TV formats are receiving in places like England, Spain, and Canada. If I had a nickel (or ten yen) for every person who told me that "Facebook could never be big here because the Japanese are too concerned with privacy," I could retire comfortably. Things are far more dynamic, irrational and volatile than one might think. This is why it's such a fascinating field. I've met many experts on Japan, but somehow when it comes to media, journalism, TV or celebrities they just shy away from the subject or oversimplify it, saying, "Oh, Japanese TV is terrible," or "Japanese news reporting is controlled by the press clubs," etc. I always ask them why they think this is the case, how it came to be like this or if there are any exceptions to these arbitrary rules and axioms. With further critical examination of such questions, a whole new world of research opportunities might be uncovered. If people made the effort to ponder these questions, they might discover a whole new world of research opportunities.

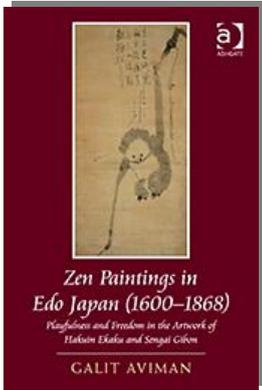
NEW PUBLICATIONS

A selection of publications by IAJS members

Galit Aviman *Zen Paintings in Edo Japan (1600-1868): Playfulness and Freedom in the Artwork of Hakuin*

Ekaku and Sengai Gibon

(Ashgate, 2014) ISBN: 978-1-4094-7042-7



In Zen Buddhism, the concept of freedom is of profound importance. And yet, until now, there has been no in-depth study of the manifestation of this

liberated attitude in the lives and artwork of Edo period Zen monk-painters. This book explores the playfulness and free-spirited disposition reflected in the artwork of two prominent Japanese Zen monk-painters: Hakuin Ekaku (1685-1768) and Sengai Gibon (1750-1837). In this study, Aviman elaborates on the nature of this particular artistic expression and identifies its sources, focusing on the lives of the monk-painters and their artwork. The author applies a multifaceted approach, combining a holistic analysis of the paintings— i.e. as interrelated combination of text and image— with a contextualization of the works within the specific historical, art historical, cultural, social and political environments in which they were created.

Ory Bartal. *Postmodern Advertising in Japan: Seduction, Visual Culture, and the Tokyo Art Directors Club*

Directors Club (Dartmouth College Press, 2015) ISBN: 978-1-61168-654-8

This book tells the story of contemporary Japanese advertising via the works of the Tokyo Art Directors Club (Tokyo ADC) whose members are responsible for the largest and most important Japanese advertising campaigns of recent decades (including those of Shiseido, Honda, Toyota,



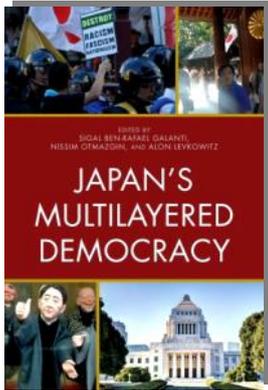
Suntory, Seibu), for avant-garde campaigns (*Comme des Garçons*, Issey Miyake) and for international campaigns (Muji and Uniqlo). The book presents the history of the Tokyo ADC and introduces the revolutionary visual culture that emerged from within its ranks from 1980. It analyzes their advertising campaigns from the 1980s to the present, building on an interdisciplinary model that brings together business metrics, art, design, and social ideology. Bartal highlights both the function of this revolutionary visual communication within the marketing context of the late consumer market, as well as the influence of marketing strategy on the aesthetics of the image.

NEW PUBLICATIONS

A selection of publications by IAJS members

Sigal Ben-Rafael Galanti, Nissim Otmazgin and Alon Levkowitz (editors). *Japan's Multilayered Democracy* (Rowman and Littlefield, 2014) ISBN: 978-1498502221

A book honoring Prof. Ehud Harari's contribution to the research and teaching of Japanese politics written by his students and colleagues.



This book introduces a multilayered approach to the study of democracy, combining specific knowledge of Japan with theoretical insights from the literature on

democratization. It examines different aspects of Japanese democracy to provide a conscious understanding of the nature and practice of democracy, both in Japan and elsewhere. The book's chapters bear witness to the dynamic nature and continuity of Japanese democracy and analyze its strengths and weaknesses. The central argument of this book is that Japan's democratization should be seen as a complex experience shaped by the gradual process of absorbing democratic ideas, forming democratic institutions, and practicing democratic behaviors and rituals at various levels of society.

Contributors:

Lionel Babicz; Eyal Ben-Ari; Sigal Ben-Rafael Galanti; Wered Ben-Sade; Michal Daliot-Bul; Ofer Feldman; Ayala Klemperer-Markman; Alon Levkowitz; Nissim Otmazgin; Kurt Radtke; Ben-Ami Shillony; J.A.A. Stockwin; and Kiichi Tachibana

Eitan Bolokan. Translation, *A Night of Dew: Haiku by Mitsu Suzuki. (In Hebrew)* (Keshev Publications, 2014). ISBN: 9789655311679 .

Mitsu Suzuki is a modern Haiku poet known to many as



the wife of Zen master Shunryū Suzuki who founded the first Sōtō Zen monastery in the West. Suzuki has been writing her poems from the 1960s until the present day, and they expose the unique landscapes that have made up her life:

growing up in Japan in the shadow of two world wars, working as a kindergarten teacher, marrying a Zen priest only to move with him to America, becoming the leader of a community of young, idealistic Westerners and introducing them to the arts of *Chanoyu* (the way of tea) and Haiku (17-syllable short poems). In her delicate poetry, Suzuki is able to tread beyond mere silence, cleverly weaving scant yet apt words that serve as honest testimony of a turbulent life. This collection, translated from the Japanese by Eitan Bolokan, marks Suzuki's first publication in Hebrew.

NEW PUBLICATIONS

A selection of publications by IAJS members

Michal Daliot-Bul. *License to Play: The Ludic in Japanese Culture* (University of Hawaii Press, 2014)

ISBN: 978-0-8248-3940-6

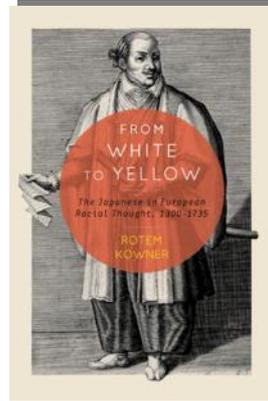


Play is one of the most powerful cultural forces in contemporary Japan and in other late modern societies. In this notable contribution to our understanding of play, Michal Daliot-Bul explores the intricate and dynamic transformations

of culture and play (*asobi*) in Japan. She takes readers on a theoretically informed journey to better comprehend what makes play a significant cultural function. Daliot-Bul argues that the cultural meaning of play and its influence on sociocultural life are not inherent properties of a fixed, universal behavior called play but rather are conditioned by changing cultural contexts and competing social ideologies. Spanning Japan's pre-modern period up to the 21st century, the extent and expressions of play described in this book become a thought-provoking lens through which to view Japanese social dynamics and cultural complexities.

Rotem Kowner. *From White to Yellow: The Japanese in European Racial Thought, 1300-1735* (McGill-

Queen's University Press, 2014) ISBN: 9780773544550



When Europeans first landed in Japan they encountered people they perceived as white-skinned and highly civilized, but these impressions did not endure. Gradually the Europeans' positive impressions faded

away and the Japanese were seen as yellow-skinned and relatively inferior. Accounting for this dramatic transformation, *From White to Yellow* is a groundbreaking study of the evolution of European interpretations of the Japanese and the emergence of discourses about race in early modern Europe.

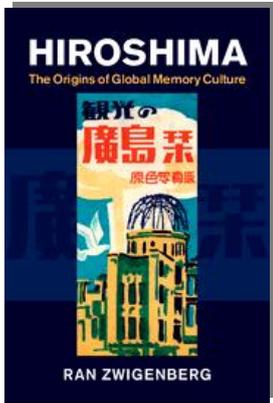
Transcending the conventional focus on Africans and Jews within the rise of modern racism, this study demonstrates that the invention of race did not emerge in a vacuum in 18th century Europe but rather was a direct product of earlier discourses concerning the "Other." This compelling study indicates that the racial discourse on the Japanese, alongside the Chinese, played a major role in the rise of the modern concept of race. The discourse, while challenging Europe's self-possession and sense of centrality, delayed the eventual consolidation of a hierarchical worldview in which Europeans stood immutably at the apex. Drawing from a vast array of primary sources, *From White to Yellow* traces the racial roots of the modern clash between Japan and the West.

NEW PUBLICATIONS

A selection of publications by IAJS members

Ran Zwigenberg. *Hiroshima: The Origins of Global Memory Culture* (Cambridge University Press, 2014)

ISBN: 9781107071278



In 1962 a Hiroshima peace delegation and an Auschwitz survivor's organization exchanged relics and testimonies, including the bones and ashes of Auschwitz victims. This symbolic encounter, in which

the dead were literally conscripted in the service of the politics of the living, serves as the cornerstone of this volume which captures how memory was utilized to rebuild and redefine a shattered world. This is a powerful study of the contentious history of remembrance and the commemoration of the atomic bomb in Hiroshima in the context of the global development of Holocaust and World War II memory. It explores narratives of victimization and national identity that continue to plague East Asia and other areas to this day. It also analyses the impact of nuclear energy in Japanese culture and surveys the complex interplay between energy and weapons.