OHSAWA COLLOQUIUM

16th Colloquium
DATE: FRI. Aug 2, 2019, 14:00 - 16:30
PLACE: Room 319
BUILDING 8, KOMABA CAMPUS
Supervisor: Professor SATO Hikari

17th Colloquium
DATE: FRI. Aug 7, 2020, 13:00 – 15:30
PLACE: ZOOM
Supervisor: Professor SATO Hikari

18th Colloquium
DATE: TUE. Sep 7, 2020, 14:00 – 16:00
PLACE: ZOOM
Supervisor: Professor MAESHIMA Shiho

19th Colloquium
DATE: FRI. Aug 7, 2020, 13:00 – 15:30
PLACE: ZOOM
Supervisor: Professor MAESHIMA Shiho

Comparative Literature and Culture Program
Department of Interdisciplinary Cultural Studies
Graduate School of Arts and Sciences
The University of Tokyo

16th COLLOQUIUM
TIME TABLE

Session 1 / 14:00 –15:00 [Chair: Yuichi NAKAGAWA]

14:00 – 13:30
Yoshinari HATTORI (Program in Comparative Literature and Culture)
"How Does a Kantian Agent Act for Reasons?"

14:30 – 15:00
Takuya ODA (Department of Language and Information Sciences)
Metalinguistic Negotiation and the Interlingual Problem

Session 2 / 15:30 –16:30 [Chair: Yoshinari HATTORI]

15:30 – 16:00
Hiroki YAMANO (Program in Comparative Literature and Culture)
On the Problems of the Fictionality of "Historiography"

16:00 – 16:30
Yuichi NAKAGAWA (Program in Comparative Literature and Culture)
Should We Commit Suicide? : The Problem of Death in David Benatar's Anti-Natalism

17th COLLOQUIUM
TIME TABLE

Session 1 / 13:00 – 14:00 [Chair: Yoshinari HATTORI]

13:00 – 13:30
Hiroki YAMANO (Program in Comparative Literature and Culture)
On the Concept of Historical Consciousness in Ricœur's Time and Narrative:
From the perspective of the Triple Mimesis and Debt

13:30 – 14:00
Kai SATO (Program in Comparative Literature and Culture)
Who Copied the Gorgeous Manuscript of Noh in the Sixteenth-Century?:
On the Relation between the Kanze Troupe and the Ashikaga Shogunate

Session 2 / 14:30 – 15:30 [Chair: Kyoichiro WATANABE]

14:30 – 15:00
Yoshinari HATTORI (Program in Comparative Literature and Culture)
Kantian Ethics and the Way of Life:
Toward a Comprehensive Interpretation of Gesinnung

15:00 – 15:30
Yuichi NAKAGAWA (Program in Comparative Literature and Culture)
Lack of Consent, Inequality, and Environmental Crisis:
On the Three Main Reasons Why People Should Not Have Children

18th COLLOQUIUM
TIME TABLE

Session 1 / 14:00 – 15:00 [Chair: Yuichi NAKAGAWA]

14:00 – 14:30
Yoshinari HATTORI (Program in Comparative Literature and Culture)
What Sourcehood Does Moral Responsibility Require?

14:30 – 15:00
Subin JEONG (Program in Comparative Literature and Culture)
A Forgotten Woman Writer in Meiji Era: Inabune TAZAWA

Session 2 / 15:30 – 16:00 [Chair: Yoshinari HATTORI]

Yuichi NAKAGAWA (Program in Comparative Literature and Culture)
Procreative Beneficence: On the Definition of the "Best Life"

19th COLLOQUIUM
TIME TABLE

Session 1 / 13:30 – 14:30 [Chair: Yoshinari HATTORI]

13:30 – 14:00
Nodoka NAKAYA (Program in Comparative Literature and Culture)
When Poetry Meets Painting: Millôr Fernandes's Haiku-Painting

14:00 – 14:30
Biyue KONG (Program in Comparative Literature and Culture)
Documenting Mountains in Interwar Japan: Murai Yoneko's Landscape Photography and a New History of Lady's Camera Club

Session 2 / 15:00 – 16:00 [Chair: Biyue KONG]

15:00 – 15:30
Jue HOU (Program in Comparative Literature and Culture)
Takeuchi Yoshimi and "Asia as Method"

15:30 – 16:00
Yoshinari HATTORI (Program in Comparative Literature and Culture)
We Blame Others Because We Look Ahead to the Future

16th COLLOQUIUM
ABSTRACTS

1st session

Yoshinari HATTORI
(Program in Comparative Literature and Culture)

"How Does a Kantian Agent Act for Reasons?"

In this presentation, I handle with Immanuel Kant's model about how rational agents like human beings can morally act. Kant and some modern action theorists seemingly share the outline of the action-producing process. In the light of this common picture, paradigmatic rational agents first make judgments about what ought to be done, marching on to intending to do it, ending up to actually doing it. In Kant's terminology in *The Metaphysics of Morals*, the faculty of practical reason prescribes moral ought, and the faculty of choice forms intention. Correspondingly, he also supposes that there are practical principles bearing judgments and intentions, respectively: imperatives and maxims. Imperatives, which can be divided into categorical and hypothetical, are called the objective practical principles, while maxims are defined as the subjective ones.

I first examine the relation between moral ought and the agent's intention. Moral ought comes into being only when rational but also sensible agents are conscious of the value of the moral law. As consciousness is usually deemed as a subjective mental state, the objectivity of moral ought becomes difficult to understand. I shall establish that this consciousness reflects the general structure of rational agents' minds, so that it is not a subjective mental state but an objective psychological fact. On the other hand, maxims depend on our subjective attitude toward the moral law.

Second, I discuss how rational but also sensible agents can act according to the categorical imperative. In Kant's view, not only moral ought but also sensible desires can lead us to act, and these two factors frequently result in incompatible actions. Practical reason does not have the authority of final say about this contradiction. When rational but also sensible agents make a decision and act, they need to get accustomed to executing moral ought in addition to practical reason. Kant thinks the morality accelerators, which I shall call the acquired self-control techniques, are gained from anthropology. I cite some instances and try to explain the role they play.

Takuya ODA
(Program in Comparative Literature and Culture)

Metalinguistic Negotiation and the Interlingual Problem

In recent years, David Plunkett, Tim Sundell and other philosophers have developed their 'metalinguistic negotiation' views on various topics. A metalinguistic negotiation is a dispute where both parties use (rather than mention) a term to show how the term should be used. For example, suppose the following dialogue: "This horse is an athlete." – "No, this horse is not an athlete." This can be a dispute about how we should use the expression 'athlete'. In this dispute, the word 'athlete' is not explicitly mentioned like "The word 'athlete' should be used like …" Plunkett, Sundell and some other philosophers have presented philosophical views on some topics on the assumption that there are metalinguistic negotiations. For instance, they considered the view that some (or probably many) philosophical disputes are metalinguistic negotiations and the view that characteristics of aesthetic disputes can be explained well if they are metalinguistic negotiations. There is Herman Cappelen's general objection to such views. Cappelen's objection invokes interlingual conversations like ones in English and Japanese. Suppose the following dialogue: "Waterboarding is torture." – "いや、水責めは拷問ではない。" According to Cappelen, this cannot be a metalinguistic negotiation about 'torture' or '拷問'.

In this presentation, first, I will explain the term 'metalinguistic negotiation' and its applications to philosophical topics. Then, I will state Cappelen's objection and consider some possible responses to such an objection. But my main aim is not to defend metalinguistic negotiation views from Cappelen's objection. Plunkett, Sundell and others can hardly be said to give a detailed explanation about how linguistic phenomena like metalinguistic negotiations can occur. I will argue that proponents of metalinguistic negotiation views should provide such an explanation in order to defend their views from the objection. So, the explanation is expected to be given not only from purely linguistic points of view.

2nd session

Hiroki YAMANO
(Program in Comparative Literature and Culture)

On the Problems of the Fictionality of "Historiography"

It seems commonsensical to believe that the act of "writing a history" and of "writing a fiction" are distinguishable; however, Hayden White, an American historian, criticized this scholarly and daily intuition in *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (1973). The essence of White's criticism can be explained in three points. First, we are not able to verify the difference between history and fiction from the viewpoint of "correspondence theory". Secondly, both historiography and fiction are linguistic artifacts. Thirdly, the act of writing a history is the act of imposing a plot of narrative on the past. After White's criticism, the theory of history has been developed concerning the problem of the fictionality of historiography. In these circumstances, we can find Paul Ricœur that makes an intriguing argument about this problem. In *Time and Narrative* (1983-85), Ricœur begins with his argument on the premise of the difference between history and fiction; however, he, at the same time, claims that they gradually get close and then interweaved. This may seem contradictory and has been perplexing us. Does Ricœur claim the originality of historiography in the end? To answer this question, this paper aims to interpret the "tropological approach" in *Time and Narrative* and clarify his position to the theory of "historiography."

This paper is structured as follows. In section I, I explicate the meaning of the concept "traces" in "tropological approach" by illuminating the difference from "traces" in Lévinas's theory. In section II, I first sketch the difference between Ricœur and White. In section III, I clarify how Ricœur explains the fictionality of historiography by analyzing his concept of "metaphor." After these arguments, it turns out that Ricœur accepts the fictionality of historiography (that is, mimesis made by "trope"); but he also makes a dividing line between historiography and fiction (as "fabrication") by his "tropological approach.

Yuichi NAKAGAWA
(Program in Comparative Literature and Culture)

Should We Commit Suicide? : The Problem of Death in David Benatar's Anti-Natalism

In 2006, David Benatar published *Better Never to Have Been* that concludes (1) coming into existence is *always* a harm, and thus (2) we should not procreate new people any longer. To support this claim, Benatar introduces the arguments about the asymmetry of pleasure and pain as exemplars of benefits and harms, and about the poor quality of life. For this demonstration, Benatar evidently takes a position in which postulates a life is not worth continuing, and thus, a life is not worth starting. Benatar also claims, however, that a life is not worth starting but can be worth continuing. Regarding this point, in 2012, Rafe McGregor and Ema Sullivan-Bissett contend that if one accepts Benatar's arguments, one ought to accept that suicide is preferable to continued existence because death is not a harm as claimed by Epicurean line. This conclusion requires to modify Benatar's view that it should imply both anti-natalism *and* pro-mortalism, which is understood as the view that it is (mostly) rational to commit suicide.

I shall claim that this is not a satisfactory conclusion; and thus, a different approach is still required. This paper argues as follows: Benatar's claim has been misplaced in McGregor and Sullivan-Bissett's argument because the main interest in Benatar is the presence of harm can only befall existers; even if death is not a harm in itself, the uncontroversial fact that we fear it (for it is arguably true that one's death is a serious harm), for Benatar, can be a sufficient reason not to carry out suicide, and it could rather be irrational to accumulate harm by carrying it out; thus, the combination of anti-natalism and pro-mortalism is not necessarily required. For Benatar concerns the presence of harm, however, it is necessary to spare the chance of ceasing to exist for the case in which carrying out suicide is less harmful than continuing to live. Due to his acceptance of variant conclusions about the same matter that he lacks a decisive factor, although it can be explained as a continuum, this paper lastly indicates that he failed to preclude a possible combination of *non*-anti-natalism and non-pro-mortalism.

17th COLLOQUIUM
ABSTRACTS

1st session

Yutaka OKUHATA
(Department of Language and Information Sciences)

The Death of the Body/Empire: Rereading Angela Carter's *The Magic Toyshop*

Angela Carter's (1940–1992) **s**econd novel, *The Magic Toyshop* (1967), is, to borrow the expression that the author herself used in an interview, "a kind of fairy tale." Although this work has been discussed mainly from feminist and psychoanalytic perspectives, as I will show in this paper, most critics tend to overlook the more essential subject of this modern fairy tale: the "sense of an ending" represented at both the physical and historical levels.

In spite of the fact Carter wrote *The Magic Toyshop* during the 1960s, the decade in which the Cuban Missile Crisis took place and the Vietnam War broke out. This period was not just the height of the Cold War between the US and the Soviet Union; it was also the age of decolonization and the downfall of the former superpower, British Empire.

In other words, for Carter, the 1960s was the period when people sensed the possibility of a "slow death," symbolized by the state of Britain in decline, as well as the possibility of "sudden and catastrophic death," which could be triggered by nuclear missiles without warning. From this historical point of view, this paper will explore the "sense of an ending" in the late 1960s expressed at both the macro and micro levels in this novel, focusing on the relationship between the representations of the mortal human body and the "dying" British Empire.

Taro MIZUNO
(Part-time Lecturer, Chiba University of Commerce)

“The Coming of Wisdom with Time”: Interaction among Three Poets — Hinatsu Konosuke, Saijo Yaso and Sangu Makoto

In the early 1910s, three youthful poets’ mutual academic interests in Irish literature developed into anintimate friendship. These modern poets — Hinatsu Konosuke (1890–1971), Saijo Yaso (1892–1970) and SanguMakoto (1890–1967) — kept in close contact with each other throughout their career, even after they developed their own distinct style. Their life-long camaraderie can be seen from their letters and memoirs.

Interaction among these three Japanese poets influenced their translations. All of them, for instance, translated two poems by William Butler Yeats (1865–1939), “A Drinking Song” and “The Coming of Wisdom with Time.” The first of the three — Saijo’s translations — appeared in 1914, and Sangu’s followed in 1916. Hinatsu’s translations were published about twenty years later, in 1937.

Analyzing the three translations, readers will notice many similarities between those by Saijo and Sangu — both of which were translated around the same time. Mirroring the original, the translations by the two have plain diction and lend themselves easily to recital. Hinatsu’s translations, however, are more rhetorically complex than theirs. They are more decorative and esoteric, or to borrow Hinatsu’s term,“Gothic–Roman” than the two earlier versions. The elaborateness of Hinatsu’s translations is probably due to the fact that he was older than the two poets when he translated the poems. Nevertheless Hinatsu’s translations, in fact, seem to be based on the translations by Saijo and Sangu. His translations clearly bear traces of his literary peer’s influences. This presentation will investigate the interaction among the three poets by comparing their translations of Yeats’s poems.

Leo KIKUTA
(Program in Comparative Literature and Culture)

On Mallarmé's Translation of Poe's "To My Mother"

Stephane Mallarmé (1842–1898), a representative of French Symbolism, was also a translator of Poe's poems. Although the translation of Poe was obviously important to Mallarmé, only a few attempts have so far been made to understand this importance. Over the past few years more attention has been paid, but this remains insufficient. This paper takes up Mallarmé's « À Ma Mère », a translation of "To My Mother" by Poe, and examines Mallarmé's translation method. The original poem "To My Mother" has been little studied, and « À Ma Mère » much less. However, when we examine Mallarmé's translation, we should not ignore « À Ma Mère », in that there is a previous translation by Baudelaire, which Mallarmé modeled his work on.

We first read and analyze "To My Mother" thoroughly without pre-information. The poem is written in plain language, which is unusual for Poe, and we can read this poem at ease as if we are reading a letter. On the other hand, the love stated in this poem appears to be purified, not a real feeling. We see that it is derived from the bizarre logicality of the poem, and moreover, that the logic is based on the word "mother."

Then we read the translated poem together with Mallarmé's draft. He adopted a word-for-word translation in prose, conveying faithfully the meaning of the original; however, he sometimes abandoned his own translation style. By omitting some words and changing the word order of the original, he enhanced the poem's resonance and logicality and found « intérêt » in his translation.

2nd session

Erin KITAGAWARA
(Program in Comparative Literature and Culture)

Sleep Culture as Seen in Heian Literary Works: A Study of Sleep Abnormalities

The concept of sleep as a cultural construct has not been thoroughly explored by academics. Taking recent trends in anthropology into account, this paper examines how sleep was discursively understood in the two realms of Heian aristocratic life, in the popular and the academic. For how sleep was understood in the popular realm, memoir literature and fiction by the authors of memoirs will be consulted, whereas for the academic realm, Tamba no Yasuyori's *Ishimpō* will be consulted. Piecing together the accounts of the two fields will illuminate how there was a notion of ideal or proper sleep, as well as types of sleep that deviates from the norm. In the field of medicine, the proper way of sleeping is theorized in detail, which includes the ideal time to sleep. However, literary sources reveal that the Heian aristocracy did not abide by these. On the other hand, there are accounts of abnormal sleep, which manifests in either the lack or the excess of sleep, in both literary and medical texts. Although the reasoning given behind the abnormalities are different, the two genres agree on how deviation from normal sleep is undesirable, especially regarding naps and daytime sleep. These findings may facilitate the reevaluation of the depictions of sleep that appear in the *Yamai no Sōshi* (*Scroll of Diseases and Deformities*), which was previously often discussed from the point of view of modern medicine.

Summer LOVEX
(Program in Comparative Literature and Culture)

Tragedy and the Ideal:
The Adaptation of Tolstoy and the Russian Classics for the Takarazuka Revue

Since its first appearance in Japan in the Meiji Period, Russian literature has enjoyed immense popularity and influence in both literature and theater. The all-female theater troupe known as the Takarazuka Revue staged its first performance of a Russian work in 1962 with *The Tale of Katyusha*, based on Leo Tolstoy's *Resurrection*. Since the beginning of the twenty-first century, the Revue has continued to bring the nineteenth-century Russian classics back to its stages nearly every year, with new adaptations of the works of Turgenev, Tolstoy, Dostoevsky, Pushkin, and Chekhov. With huge-scale productions staged daily, the Takarazuka Revue is by no means a company that can pursue its own artistic aims without considering its audience. The goal of its creative and administrative teams is to cater to its predominantly female fans, for whom Takarazuka functions as a dream world where they can experience the ideal.

In my paper, I examine how the Russian classics reflect the principles upheld by the Takarazuka Revue, with its motto "with purity, righteousness, and beauty," looking at specific examples from two stage adaptations of Leo Tolstoy's masterpieces: *War and Peace* and *Anna Karenina*. I will show how the Takarazuka Revue, while remaining ostensibly faithful to the originals, alters and manipulates those works to fit its own agenda, and how Russian themes can resonate with an audience who is often entirely unfamiliar with the original works. In particular, I focus on how a distant historical atmosphere, idealized aristocracy, and mysteriously lofty Christian religion function as elements of exoticism which enhance an alluring other world where the ideal is temporarily accessible, and finally, how the element of tragedy allows the audience to return to reality.

Cosmo USAMI
(Program in Comparative Literature and Culture)

What is “Authentic”?:
The Circulation of Counterfeit Swords in Gift-Giving Ceremonies of the Muromachi Period

Recently, many news has appeared surrounding issues of fraud and plagiarism; the notorious news of Haruko Obokata’s STAP cell research fraud, Kenjiro Sano’s alleged plagiarism of the 2020 Tokyo Olympic logo, and so on. Furthermore, there are many counterfeit products produced inside and outside of Japan that are also becoming serious problems on the market. With the ubiquity of the internet, high-tech computer resources, and digital content, it is becoming much easier for people to make copies of various kinds of things. Simultaneously, it is becoming even more difficult to distinguish originals from copies. In addition, there are some people who allow themselves to enjoy or who even seek out fake products, which are more accessible and often cheaper than the real thing; because there exist people who want to buy them, so the counterfeit market exists. When discussing false products, we must consider both the counterfeiter and the consumer.

In this presentation, I would like to use Japanese swords as an example to explore how people in the Muromachi period handled the issue of counterfeit swords in their daily gift-giving customs. Swords were one of the most popular gifts among upper class *bushi* and court nobles, and every day dozens of swords were exchanged among them. At the same time, according to Fukunaga Suiken, a doctor and an author of the *Japanese Sword Encyclopedia*, many counterfeit swords were made before the Muromachi era, so it is possible that these fake swords were owned and used by warriors (*bushi*) and court nobles quite frequently. By examining the customs surrounding swords as gifts during this period, I would like to investigate “what is authentic” from various perspectives.

3rd session

Kai SATO
(Program in Comparative Literature and Culture)

Analysing Izutsu with Narratology: Introduction to the Narratological Analysis of *Nō* Text

*Nō*能, which is one of a traditional Japanese performing art, was established in the Muromachi Period. While *nō* is a kind of performing art, its texts are profoundly literary. Masterpieces of *nō* are composed of rich quotations from classical works to allude the contexts of each work. In fact, in the several treatises by Zeami世阿弥 (1363?–?), who is generally credited with the establishment of *nō*, the importance of text is emphasized; writers are required to skillfully create sophisticated text, and actors are required to act faithfully to the text. Therefore, at least for Zeami, text plays a crucial role in the performance of *nō*, so that analyzing text will be indispensable to comprehend *nō* works.

In this paper, I am going to start with the methodology of the textual analysis of *nō*. Scholars have often neglected to clarify the method in their analyses, so that they have been drawn into endless disputes. To avoid making the same mistake, I will refer to the narratology of Gérard Genette (1930–) and will introduce the notions of the time of the narration and narrative levels in the analysis of *nō* text.

Another topic in this paper will be a case study of text analysis in *Izutsu*, which is one of the most popular masterpieces of *nō*, by Zeami. Referring to Genette's narratology, I will focus on three elements in the text to analyze the time of the narration and narrative levels, as well as deictic expressions, markers of indirect speech, and markers of tense.
Izutsu has been described as a typical work of mugennō夢幻能 (a certain pattern of plots of *nō*) and interpreted stereotypically. This paper will reveal that narratological analysis can contribute a more detailed comprehension of *Izutsu*, and may also measure the individuality of each work. The narratological analysis may help us gain some perspective on the typology of expressions in *nō* texts.

Manami ISHIKAWA
(Program in Comparative Literature and Culture)

Enchi's Method of Yielding Reality in a Fantastic World: Analyzing Enchi Fumiko's "Shishijima Kitan"

Enchi Fmiko is one of the best-known female writers in of the Showa Era. She was fond of reading Japanese classics from her childhood, and she was fascinated by their fantastic worldview. She wrote number of novels that contained classical Japanese elements. Curiously, some of her novels, in spite of having classical elements in them, are set in modern times. What function do the classical elements have in these novels? This presentation will try to give an answer to this question through analyzing one of Enchi Fumiko's novels, called *Shishijima Kitan*.

This story begins with a scene where three researchers visited Shishijima. In Shishijima, they meet a young man with a mental disability and his mother. As the story continues, his family's secret is revealed gradually and he and his mother become aware of his power, resembling Miko's. At first, only a few people believed in their power, but eventually many people recognized their power. Why did everyone completely change their minds and consider their power as real? One reason is that a newspaper reported on the power. Being written and being popularized, their invisible power comes to be believed in. This mechanism is very similar to the way ancient Mikos made people believe in divine beings. By conveying divine messages, people came to believe the existence of divine beings. Therefore, Enchi made use of classical elements masterly to yield reality in the fantastic world.

18th COLLOQUIUM
ABSTRACTS

1st session

Yoshinari HATTORI
(Program in Comparative Literature and Culture)

What Sourcehood Does Moral Responsibility Require?

Sundry ideas are crowded together over freedom and responsibility. This presentation concerns one of such views, source incompatibilism. It roughly states: (1) an agent is free or responsible for her action A only if she is an appropriate source of A; and (2) an agent is an appropriate source of A only if not all causal processes that culminate in her doing A, come from the outside of her control. In this presentation, I contrast two ideas about sourcehood, one is by Derk Pereboom and the other by Immanuel Kant, and examine if Kant is indeed a source incompatibilist.

Their basic conception of sourcehood is this: an agent is an appropriate source of A if and only if there is a certain process such that for any causal ground of A in this process, it is an effect or a production of her own control. They diverge, however, in explicating how the agent must have controlled the grounds of her action. On the one hand, Pereboom seems to believe that she must have *actually* caused or produced any *actual* ground in that process. Kant, on the other hand, seems to have a weaker view. In my interpretation, he considers that the agent must have *been able to* cause or produce a ground *otherwise* than the actual.

Based on this comparison, I shall suggest two points. First, on Pereboom's conception, sourcehood presupposes an infinite regress or an uncaused cause, which are both implausible, while Kant's view has no such dubious consequence. Second, although Kant himself recognizes his theory as what is now called source incompatibilism, his idea can be cashed out in a way that (2) does not obtain.

Subin JEONG
(Program in Comparative Literature and Culture)

A Forgotten Woman Writer in the Meiji Period: Inabune Tazawa

Inabune Tazawa was a woman writer who worked during the Meiji Period. Facing and confirming the change of time, she tried to refuse the old convention imposed on women and live her new own way of life, attempting to apply it to her literary works. However, for this very reason, Inabune was not accepted by the literary world at that time and as a result, most people nowadays are not familiar with her name. Actually, she became popular immediately after publishing her work. However, she gained popularity rather as a celebrity since the printed media mainly put a spotlight on her romantic relationship with Bimyo Yamada, a renowned author of that time. To be specific, every step of her free love with him which ended up with the divorce after 3 months of short marriage was reported through newspapers. Not only did people of the Meiji Period accept the free love of women and the unhappy result of that negatively but also the fact that it was scooped up by various media badly affected her image. In addition to this, her short novels, especially 'A White Rose,' also gained attention from prominent writers but many of them rather criticized her works. After it was published on *Bungei Club*, she was regarded as an immoral writer, censured for writing something that women shouldn't write. This was because in this novel she wrote about a female character who completely refuses the marriage and eventually came to a devastating end. In this process, she attributed the responsibility to the male characters who flourished by exploiting women. Such criticism toward the structure of the male-oriented society was regarded as an improper thing within the literary world, in which most of the writers were male. Her ill repute discouraged people from making a further attempt to focus on her work's positive aspect. To make matters worse, she died only after 6 months she broke up with Bimyo. Eventually, it became a sort of taboo even to talk of her, and as a result, Inabune was gradually forgotten by people. Paying closer attention to Inabune's life and her literary works will hopefully provide insight into the harsh life of women and women writers of the Meiji period. To be specific, it would imply to us the existence of the moral code that was set up and applied especially severely toward not only women but also woman authors and also show how their activities were actually restricted and even undervalued one-sidedly by such standards. Last but not least, considering that Inabune's spirit of defiance against the time is the thing that was able to born only in the Meiji Period, conducting studies on her will eventually contribute to enhancing the understanding of that Era.

2nd session

Yuichi NAKAGAWA
(Program in Comparative Literature and Culture)

Procreative Beneficence: On the Definition of the “Best Life”

This presentation will deal with one of the issues in reproductive ethics, namely, eugenic selection. Selection is generally understood as the choice of a child, but it can be done in a variety of ways, such as delaying childbearing for financial reasons, or deciding not to have a child because of lifestyle. These are relatively easy to understand, and many of us probably do them without a doubt. Therefore, in this presentation, I will not question the pros and cons of selection itself. The issue at hand is eugenic selection. In other words, it is the selection of embryos made possible by IVF and PGD.

According to Julian Savulescu, when we have decided to have a child, we have a moral obligation to choose the (eugenically) best possible child. But what exactly does "best" mean? Previous research shows that there are two major conflicts over moral principles to define it. The first is maximizing or satisficing. The second is individualistic or generalized, and combining them yields a four-quadrant typology. Most philosophers argue about which of the available options is the best, but I claim that none of the options leads to the goal of choosing the best child. Therefore, I conclude that it is necessary to establish a hybrid theory of well-being to meet the original goal.

19th COLLOQUIUM
ABSTRACTS

1st session

Nodoka NAKAYA
(Program in Comparative Literature and Culture)

When Poetry Meets Painting: Millôr Fernandes's Haiku-Painting

Haiku has been introduced to the world since the 20th century by various books and introducers, and Brazil is one of the most important and interesting regions in the haiku cultural sphere. The poetic form, which is called haiku in Japan, is known as haikai (or haicai) in Brazil, and most haikais are written in three short verses. There is an interesting haikai-poet, Millôr Fernandes (1923-2012). He published the book *Hai-kais* (1986), which is a collection of haikais with paintings or a collection of paintings with haikais. He expressed his art by the way of collaboration between paintings and haiku. In Matsuoka Shiki's book *Haikai taiyo* (1895), the book begins with the following lengthy sentence, “Haiku is one part of literature, because literature is one component of art. The standard of art is the one of literature.” As Shiki said, we can apply the same standard to paintings and haiku. There are indeed various collaborations between paintings and haiku. Matsuo Basho, Yosa Buson, and Kobayashi Issa, for example, wrote haiga. Going forward in time, since 1990 the JAL Foundation has sponsored the World Children's Haiku Contest. In this contest, children (under the age of fifteen) write haiku in their language and draw paintings by themselves. I digress from the picture to the photograph, recently, photo-haiku has become popular on social media, and there are some contests.

This presentation deals with Millôr's haiku painting and attempts to show a new example of works, which cross the border between the academic fields of art and literature. This thesis researches how we can apply the theory of haiga in the Edo era to haiku-painting in Brazil. Furthermore, this attempt will lead to an example of the culture of haiku in Brazil.

Keywords: Haiku, Haiga, Brazil haikai

Biyue KONG
(Program in Comparative Literature and Culture)

Documenting Mountains in Interwar Japan: Murai Yoneko's Landscape Photography and a New History of Lady's Camera Club

Growing up in Kanagawa Prefecture and enchanted by the beauty of nature since childhood, the sixteen-year-old Murai Yoneko climbed Mt.Fuji in 1917, and a year later summited Mt.Tateyama regardless of the objections of local mountain inhabitants. With the money she earned from publishing her account of climbing Tateyama, the young girl purchased a camera and began her mountaineering career with the camera in hand. While female mountaineers were still the object of public curiosity and criticism, Yoneko never stopped mountaineering for the rest of her life. She devoted herself to showcasing the charm of Japanese mountains to her female contemporaries through writing and landscape photography, publishing approximately ten books before her death, which is uncommon for women at that time. However, feminist historians have paid little attention to Murai Yoneko's efforts to promote mountain climbing among modern Japanese women. What is even less known to people today is that she founded the Lady's Camera Club, one of the first camera clubs exclusively for women in Japan, with a few young females in 1937. Yet the club ceased to exist two years later as the entire nation was mobilized for war.

By empirically tracing Murai Yoneko's photographic expressions and discourses regarding mountain photography, women's photography, and photography in general from the early to mid-20th century, this paper suggests that women photographers strategically used the camera as a powerful tool to reclaim female subjectivity, and thus empower themselves and each other to challenge gendered norms in real life. As Japanese mountain photography developed in conjunction with modern alpinism and paralleled the blooming of illustrated press, this study also analyzes selected photographic and mountaineering magazines to illustrate how women's early practice with photography was overshadowed by multi-layered dualisms such as male/female, professional/amateur and nation/individual.

Keywords: Female photographer, landscape photography, modern alpinism, camera club

2nd session

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Takeuchi Yoshimi and "Asia as Method"

This paper proposes a re-reading of the leading postwar Japaneses intellectual Takeuchi Yoshimi's famous notion of "Asia as Method" alongside his early interest in the I-novel (*shishōsetsu*) form and his writings on Lu Xun. Specifically, I take as my point of departure Takeuchi's appreciation of Lu Xun as "a tenacious *seikatsusha* (participant in life)," a characterization that, I contend, lies at the foundation of Takeuchi's commitment to a form of positive and engaging criticism—criticism as action, as it were. Tracing Takeuchi's appreciation of Lu Xun the *seikatsusha* to an earlier interest in the I-novel, exemplified by his undergraduate thesis on the Chinese writer Yu Dafu's confessional writings, I explore how Takeuchi's understanding of Lu Xun as a quotidian subject who establishes and renews his integrity through daily struggles coalesces with—and indeed provides guidelines for—his own struggles during and after WWII, which in turn contribute to the envisioning of the project known as "Asia as Method." In so doing, I seek to rediscover a thread in Takeuchi's thinking by establishing connections between critical moments in his intellectual career that have heretofore only received attention on their own. Setting aside the conventional understanding of "Asia as Method" as a reconfiguration of referential frameworks (namely, from the East-West binary to intra-Asian comparison), this paper demonstrates instead that underlying Takeuchi's project is an ethics of reading—or, better, an attempt to reconceptualize criticism as an ethical undertaking. As such, I argue, Takeuchi's thesis sheds light on an alternative, embodied way of reading and to participate in current methodological dialogues in literary studies, such as Rita Felski's urge to go beyond the detached form of literary scholarship characterized by what Paul Ricoeur identifies as a "hermeneutics of suspicion," Joseph North's critique of the "historicist contextualist paradigm," and debates over modes of reading variously labelled "paranoid," "reparative," "surface," "historical materialist," etc.

Key words: Asia as Method, Takeuchi Yoshimi, I-novel, ethics

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We Blame Others Because We Look Ahead to the Future

This presentation aims to establish that our ordinary blaming practices do not presuppose basic desert. Sometimes, basic desert is explained in such a way that an agent is blameworthy in the basic desert sense at time *t* if she deserves blame *solely* in virtue of her having acted morally wrongly prior to *t*. In other words, nothing other than the performance of a wrong action can support this sense of blameworthiness. It is widely accepted that a consequentialist or contractualist approach cannot support the basic desert blameworthiness. On the one hand, consequentialists attempt to justify blaming on the ground that it has some good consequence. On the other hand, contracturalists believe that rational agents should agree with the legitimacy to blame those who acted morally wrongly, and this agreement is thought to justify blaming practices. These two approaches have in common that the past wrong action is not the only justificatory ground for blaming. From these considerations, two requirements for basic desert blameworthiness can be brought out: (i) the goodness of blaming should be intrinsic, i.e., it should not be derivative from further goodness; and that (ii) blaming should only have backward looking grounds; i.e., retribution for the past action.

I shall argue that in our ordinary blaming practices, we do not presuppose basic desert. When an agent is blamed, she somehow acted morally wrongly and usually did harm to another person. In most cases where the blamer is the aggrieved, blaming seems to be done for retribution *because* it contributes to reducing the blamer's discomfort. Meanwhile, in most cases where a third party has the authority for blaming, it seems to be done for retribution *because* it contributes to improving the blamee's moral character. In either case, blaming mostly has other purposes than retribution. Then, we can doubt (i) because the goodness of blaming is thought to be derived from the goodness of these further purposes; and (ii) is also doubtful because blaming is done not only for retribution.

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