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FIFTH ANNIVERSARY SYMPOSIUM

Crossing Borders, Building Bridges

THURSDAY, DECEMBER 20, 2018
4.30PM ~ 6PM

The Graduate School of International Culture and Communication Studies (GSICCS) is the most recent of a series of international graduate programs to be founded at Waseda University. Like the School of International Liberal Studies (SILS), the innovative undergraduate program opening in 2004 to which it is affiliated, GSICCS uses English as its primary language of communication and instruction, prides itself on the global diversity of both its teaching staff and its student body, and has an academic focus that is not only comparative but also interdisciplinary. But while SILS offers a broad liberal arts education, as a research institution GSICCS focuses particularly on theoretical issues and practical problems concerning human communication in modern global society, offering three distinct study plans concerned respectively with linguistic, cultural and social questions. GSICCS accepted its initial masters candidates in April 2013, with the first cohort graduating in March 2015. *The earliest group of PhD candidates, with several GSICCS MAs among them, entered in April* 2015, *and the first members completed the program in academic year 2017.*

Among the events celebrating the fifth anniversary of the school's foundation, it was decided to hold a symposium in late 2018. The theme decided on was the relation between the current research of the speakers and the original motto of GSICCS, "Crossing borders ... Building bridges," which seems more relevant than ever in an era of growing populist nationalism. The three speakers were selected from among the talented alumni of the school. In name order, these were: Ms. Erika Azegami from Japan, who is a graduate of SILS, completed her MA in 2015, and is currently a GSICCS doctoral candidate and Research

*Associate; Dr. Rosemary Soliman Dawood from Egypt, who completed her MA in 2014 and her doctorate in 2018, and is currently an Assistant Professor [*Jokyo*] at Waseda; and Dr. Isabelle Lavelle from France, who at GSICCS completed her MA in 2014 and her Ph.D. in* 2017*, and now holds the position of Assistant Professor at Waseda.*

The symposium was chaired by Graham Law, Associate Dean of GSICCS, who is also responsible for the editing of this record. After a few brief words of welcome and introduction from Professor Adrian Pinnington, the former dean of the Faculty of International Research and Education (FIRE), the academic body to which both GSICCS and SILS belong, the microphone was handed in turn to Ms. Azegami, Dr. Dawood, and Dr. Lavelle, who spoke respectively on the topics "How can we Survive in an English-Medium Instruction Program?", "Crossing the Disciplinary Divide: Gender and Politics", and "Translating Modernity: World Literature in Meiji Japan". (All three have reformulated their talks for the present published version.) After the presentations, there was a lively question-and-answer session covering the three papers both individually and collectively, and involving many members of the pleasingly large audience, which included both professors and students from GSICCS. After closing remarks by the new dean of GSICCS, Professor Mitsuhiro Yoshimoto, both audience and speakers joined together to attend an informal party to conclude the evening. To echo the sentiments of Professor Yoshimoto, we hope that in future such events can become a regular feature of the GSICCS calendar.

(1) English-Medium Instruction Studies in the Japanese Context: Shifting the focus to writing practice

Erika Azegami

English-Medium Instruction (EMI) in higher education

Universities in Japan have recently been making efforts to introduce EMI (English-Medium Instruction) programs/courses in higher education. Since 2009, the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT) has been taking initiatives to actively promote EMI programs/courses by introducing subsidy projects such as Go Global Japan, Global 30, and the Top Global University Project. Partially due to these projects, the number of universities offering EMI programs has increased in this decade. Specifically, the number of universities granting a B.A. through EMI has increased from 24 in 2011 to 40 in 2015 (MEXT, 2015).

Brown & Bradford (2017, 330) define EMI as "the use of the English language to teach academic subjects in countries or jurisdictions where the first language (L1) of the majority of the population is not English. It may or may not include the implicit aim of increasing students' English language abilities." As this definition shows, an EMI program/course is not necessarily designed to develop students' English proficiency. Yet, the introduction of EMI programs/courses is believed by administrators and policymakers to produce "global human resources" which constitute linguistic capital for surviving in a globalized economy (Hino, 2019; Iino, 2019). In other words, they are expecting students in an EMI program/course to acquire the necessary English proficiency as a language user to work in a globally competitive economy. In this way, there is a conflict between the intended aim of an EMI program/course and what the stakeholders (administrators and policymakers) believe, which has triggered criticism regarding the necessity of EMI programs/courses.

In fact, some scholars have questioned the increase in setting up EMI programs/courses in the Asian context (Hamid et al., 2013; Kirkpatrick, 2014). By examining the EMI policies of universities in Asia, Hamid et al. (2013) have pointed to tensions and struggles experienced by faculty members and students. For example, local faculty members' confusion concerning giving lectures in English without sufficient support and local students' struggles and discontent on EMI courses have been reported (Cho, 2015; Sultana, 2014; Toh, 2016). These examples indicate a dissonance between the formation and implementation of the EMI policies.

A concern regarding EMI studies in Japan: Focus on Speaking

In the Japanese context, in order to reveal this dissonance, studies on why and how EMI

programs have been implemented (Aizawa & Rose, 2018; Brown, 2016; Brown & Iyobe, 2014, Bradford & Brown, 2018; Hashimoto, 2018), how an EMI program is effective in students' linguistic development (Hino, 2017; 2019), and how students participate in an EMI context (Aso, 2015; Haswell, 2018; Iino & Murata, 2016; Kano, 2015; Konakahara et al., 2019; Suzuki, 2010) have been conducted.

However, Macaro et al. (2018) point out that studies on EMI programs/courses still need further empirical studies to establish a model to evaluate their outcomes. In other words, there is still room for further research in EMI studies to grasp the whole picture. Then, what kind of research is necessary to complete the picture in the Japanese context? This paper will point out a concern regarding studies on EMI programs/courses in Japan and suggest the implications for further research on EMI in the Japanese context.

In their systematic review, Macaro et al. (2018) mention that speaking and receptive skills have been the major focus of EMI program/course investigations generally. In fact, in Japan also many scholars have conducted research on EMI focusing on Japanese L1 students' speaking and receptive skills (cf. Iino & Murata, 2016; Uchihara & Harada, 2018; Hino, 2017, 2019; Kano, 2015.) In particular, students' ways of speaking and interacting in English have been studied. As a result, positive impacts on students' attitudes towards speaking in English have been reported.

The reasons for EMI studies focusing on speaking practice are deeply related to the discourse on English education prevalent in Japan.

Since the 1980s, English education in Japan has begun to emphasize speaking and listening. According to Ayabe (2009), the phrases "to speak (*hanasu koto*)" and "to listen (*kiku koto*)" first appeared in the 1998 revision of the Course of Study. Together with these two phrases, acquiring "practical communicative competence (*jissenteki komyunikēshon nōryoku*)" has become the goal of English education. The main reasons for the emphasis on speaking and listening are (1) requests from industry to make students equipped with practical English (*jitsuyō eigo, tsukaeru eigo*) and (2) skepticism towards the conventional teaching methods (Ayabe, 2009; Koike & Tanaka, 1995; Morizumi, 2015.; Okuno, 2007; Otsu, 2009; Saito, 2007; Tanabe, 2007).

The request from companies arose because of their sense of crisis in the face of the competitive globalized economy (Iino, 2019; Morizumi, 2015). Since English has been one of the most important languages in relation to international economic competitiveness, being able to interact in English has been considered a crucial ability. However, companies consider that their employees lack in speaking and listening skills (Okuno, 2007; Saito, 2007). As a result, equipping students with sound English proficiency (i.e. being able to communicate in English effectively) has been a priority issue for industry.

The skepticism towards conventional teaching methods (e.g. direct method, oral approach, and grammar-translation method) arose because it was considered that those methods have been hindering students to acquire communicative competence (Saito, 2007). The conventional teaching

methods were practiced to make students prepare for the university entrance exam (i.e. *jyuken eigo*) which was also criticized for taking away students' opportunity to speak and listen in English (Ayabe, 2009; McVeigh, 2002). In addition to this, *jyuken eigo* which has been associated with a written examination, made people believe that Japanese students could better perform in reading and writing compared to speaking and listening (McVeigh, 2002). This belief also encouraged English education to emphasize communicative competence.

However, writing is not as well performed among Japanese learners as it is believed. According to MEXT's (2018) research on high school students' English tests, among the four skills (writing, listening, speaking, reading), writing was the least well performed skill along with speaking. This research presented the distribution of students' scores. For writing, 80.4% of students were placed at the lower-level which demonstrates that a high proportion of students received a lower score in writing. (For speaking, listening, and reading, respectively 87.2%, 66.4%, and 66.5% of students were placed at lower-level.) As the research indicates, writing skill is not particularly well performed among the four skills by the Japanese learners.

As stated above, English education has been putting an emphasis on speaking and listening which made the goal of English education to develop an individual who could manage English as a tool of communication. Along with this, speaking practice has also been focused on the introduction of EMI programs/courses in Japan.

Writing in EMI studies

However, some EMI studies in other contexts have dealt with writing practice. Especially, students' struggles and challenges in writing have been reported as the main obstacle in surviving an EMI program/course (Evans & Morrison, 2011; Pessoa et al., 2014; Rogier, 2012). The lack of English academic literacy (i.e. writing in English) has been commonly reported as a main challenge for students who are deemed insufficient in English proficiency (Arnbjörnsdóttir & Ingvarsdottir, 2015; Campbell & Li, 2007; Chapple, 2015; Dimova et al, 2015; Doiz et al., 2011; Hellekjær & Westergaard, 2003; Kanno & Harklau, 2012; Ng, 2017).

However, in the Japanese context, there are not many studies that have focused on students' writing in an EMI program/course, even though academic writing is considered as a representation of students' learning and acquisition of academic knowledge. Indeed, the annual syllabus of the School of International Liberal Studies (SILS) at Waseda University (one of the pioneering EMI programs in Japan) shows that over half (55.8%, n=143/256 courses) of the lecture courses require students to write a paper in an academic format. Furthermore, writing is also an important practice which involves socialization and appropriation of cultural resources in an EMI program/course (Prior, 2006). Hence, writing should also be highlighted as a key factor for investigating the outcome of an EMI program/course. To give a valid evaluation on the outcomes of EMI programs/

courses (i.e. the impact of EMI), only focusing on speaking practice would fail to grasp the whole picture of what has been done in an EMI program/course. Therefore, in order to get the overall picture of an EMI program/course in Japan, students' writing practice should also be the focus of study.

Questionnaire survey on writing in an EMI program/course

To investigate to what extent the challenges reported in other research are found in Japan, the present research conducted a questionnaire survey at SILS. It aimed to figure out the challenges that Japanese L1 students are facing in the EMI program. Moreover, the survey was intended to check whether writing is considered as the most challenging task among students as the above researchers have reported.

The questionnaire survey was conducted in the 2018 Fall semester (December to January). In total 85 completed the questionnaire of whom 58 were SP1 students (namely Japanese L1 students). The answer to the questions revealed that writing was considered as the most challenging task among the four skills for students in the EMI program, which matches with the early studies (see Table 1).

Table1: Distribution of Japanese L1 students' challenges in SILS

	Writing	Speaking	Reading	Listening	Other
SP1	34	32	26	16	3

As well as "writing," many students chose other skills (speaking, reading, and listening) as their challenges. This indicates that for Japanese L1 students, overcoming their challenges in several skills is required to survive in the EMI program. Yet, as aforementioned, writing is considered as the most important activity in the EMI program. Furthermore, in addition to the importance of writing in an EMI program, writing should be paid more attention more generally. This is because, as an intellectual activity, students are expected to follow a particular rule and format to do academic writing in the foreign language. In other words, it requires special skills for students to write in academic discourse in English.

In fact, the answer to what kind of challenges they are facing with academic writing shows how they are unfamiliar with writing academic papers in English. The challenges were thematically categorized into three; Form and Style, Logic and Language, and Experience. Below are extracts from the answers. The numbers given in parentheses represent the students' academic year followed by my own reference number.

Form and Style

- "Grammar connection in essay." (4-2), "the form" (1-45)
- "Reference" (1-3), "How to write references" (1-4)
- "2000 words of essay" (1-9), "I've never written an essay more than 150 words until entering university" (1-5), "many reports" (1-23)

Logic and Language

- "I can't get used to Academic Writing." (1-51)
- "vocabulary" (1-18,1-19)

Experience

- "Because I had not even learned academic writing in Japanese, it's difficult to do in English." (1-10)

As shown above, there are various challenges that Japanese L1 students are facing. From the answers to the questionnaire, writing in English (a non-native language) could be understood as a major challenge for the students. This implies the necessity of research focusing on the students' writing trajectories in an EMI program/course and examining how they cope with these challenges and how stakeholders could support the students to overcome the challenges.

The achievement of an EMI program/course: writing a thesis

Although having said that focusing on writing practice is necessary, the genre of the writing should be narrowed down. Along with the focus on academic writing, as Macaro et al. (2018) point out, it is necessary to demonstrate what students achieve through an EMI program/course and what are the outcomes of implementing an EMI program/course in Japan. In the case of writing practice in an EMI undergraduate program, writing a thesis in English could be one of the things that they have achieved in an EMI program. In fact, as one of its Diploma policies, SILS states that students are expected to acquire "the abilities to present ideas clearly to others and to think logically when taking in information from foreign literature and papers through the different levels of introductory, intermediate and advanced coursework and senior thesis research" (SILS, n.d.). In this "senior thesis research" students need to "research [their personal interest] areas more intensely and in greater depth" and demonstrate the outcome of their four years of study in English. Students are aware of writing their thesis in English in their final year: one of the Japanese L1 participants mentioned that academic writing is the most important academic skill in

studying at SILS because he needs to be prepared "for (writing a) graduation thesis" (student 1-30). Therefore, completing a thesis could be understood as an outcome of Japanese L1 students' study in the EMI program (SILS).

In this way, this paper suggests that future EMI studies begin to observe students' trajectories in completing their final thesis in an EMI program/course in order to complete the picture in the Japanese context. Since writing a thesis could be considered as their achievement of four years in the EMI program, investigating students' theses would illuminate what students have achieved through an EMI program/course.

After briefly reviewing previous studies concerning EMI programs/courses, this paper has pointed out the necessity to shift the focus of research on writing practice to grasp the overall picture of EMI programs/courses in Japan. Moreover, it has also suggested the possibility of illuminating what has been achieved by the students by investigating the trajectories of writing a thesis.

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(2) Crossing the Disciplinary Divide: Gender and politics in Japan

Rosemary Soliman Dawood

Introduction

The proportion of women in the Japanese parliament is the lowest among advanced industrial democracies, as, according to the Inter-Parliamentary Union, Japan currently ranks as 162nd out of 193 countries (IPU, 2018). The recent election of the Japanese Lower House that took place in July 2016 is a significant example of women's underrepresentation, as only 47 women were able to win seats among a total of 465 members. This explains why many scholars emphasize the importance of affirmative action, arguing that in order to overcome the political exclusion of women in politics, establishing a quota in the Japanese electoral system is one of the most meaningful strategies to challenge hurdles that face women in the political spectrum (Miura, 2015, 2016; Eto, 2010, 2012; Kanashige, 2013).

However, these studies overshadow the fact that not all women are willing to act for women and function as "feminist parliamentarians". Most of the mainstream literature never raises the point that women's under-representation in politics is related to the normative strategies of the government in recruiting women based on their popularity over their political expertise. Most of the political parties tend to recruit women in order to mobilize them as a method of appealing politically to influence the voting behavior of women voters in particular. It is also negatively affected by the electoral system and the way it perceives women's political empowerment within the narrow context of affirmative action and descriptive representation, more than focusing on their qualifications as representatives of their gender.

Does raising the proportion of women mean positive changes in politics?

In most of her works, Miura argues that there is a difference between male and female parliamentarians, as women show more interest in women-related issues which are not among the major concerns for male parliamentarians. Based on a study that she conducted with 76 people, she found out that women's proportion should be raised in the Japanese parliament because women are more likely to change policies that are related to gender roles and their viewpoints regarding human rights differ from their male counterparts. Miura's findings resemble those of Schreurs (2013) in her analysis conducted concerning the difference in political behavior between men and women after the triple disaster in Japan. Through Schreurs' findings, she concludes that men tend to think from an economic and materialistic perspective regarding the abolition of the nuclear power plants, while women tend to think of nuclear energy from an environmental perspective,

considering the impact of the radiation on people's health and future generations.

Other scholars like Saito (2002), who also refers to the difference between male and female parliamentarians, suggest implementing policies that provide more room for women so that they do not have to go through the competitive electoral race but can have a position in the parliament. Saito argues that female candidates are facing many hurdles, including women voters themselves who do not necessarily vote for women. Therefore, he suggests that the government should assign a few seats for women even if this requires a *han kyosei teki* (semi-forcing) strategy to raise the proportion of women and enable them to have more seats in the parliament, thus providing women with more political opportunities in the legislative bodies. He contends that using the government's power is not negative in this case, since women need to be represented at the parliament fairly to be able to influence political decisions in Japanese politics.

Although all these studies seem to be empowering and in favor of women's equal political rights, they overlook the critical actors of the female politicians themselves and whether these women really act for women or not. Eto and Miura, for example, build their arguments based on the hypothesis that the more the women's numbers rise, the more substantial changes women will gain in politics. However, the recent election of the Lower House in 2017 proved that these assumptions are not realistic, as raising the proportion of women does not necessarily bring about positive changes for women. The highest ratio of female politicians elected among all the political parties in the Lower House election was for the conservative ruling party LDP, with 22 women out of the 47 women elected overall. Yet, it is the ruling party that is infamous for most of the heckling problems and sexual harassment among all the political parties. Most of the mentioned studies have also hypothesized that all female politicians are interested in gender and women-related issues and they are more likely to raise them as topics of discussion in the parliament sessions. However, this cannot be generalized over all the female politicians because the study overlooked that these women, unless they were elected as independents, are more likely to follow the ideologies and policies of their party of affiliation rather than representing their own gender, and that not all the female politicians see themselves as "women's representatives." Therefore, raising the proportion of conservative and populist women who stand against environmental movements (e.g., anti-nuclear movements) held by mothers, and approving the change of article 9 in the Japanese constitution should not bring any substantial changes to women in the society. Rather, it will raise the hurdles women face in politics and support the male-dominated culture in politics. Therefore, generalizing the idea that establishing quotas and raising the proportion of women in legislative bodies does not necessarily mean positive changes for women, but on the contrary it can result in the recruitment of women who are willing to follow the ideologies of their party of affiliation more than representing their gender.

Normative strategies of the government in recruiting women

The reason why politically inexperienced women (e.g., former actresses and singers) are appointed to such positions is the strategies of their party of affiliation that give a priority to their popularity over their political expertise. Eriko Imai is a significant example regarding how the government recruits women because of their popularity to win a seat in the Japanese diet. The J-pop singer who won a seat in the Upper House election through proportional representation in 2016, was criticized by hundreds of her followers on twitter after she posted comments at the start of the local assembly election in June 2017, saying, "The local assembly election is about to start! Let's have an election without criticism. Let's have politics without criticism." The responses to her statement were withering, as many people asked her to resign from her position since she did not know that her duty as a parliamentarian includes the consideration of constructive criticism.

The selection process and the strategies of the political parties that bring less experienced women to the parliament is a marginal reason why women have not been well represented up to the present time. Some scholars might argue that even women with zero political experience deserve a chance and they can gain the experience through work and interaction with other professional colleagues. However, such women are more likely to give up on their political careers after their first or second term in Japan, because there is no one to advise them how to be a good representative or how to build a network with the organizations of their constituency. In addition, there is a huge contradiction between how they are selected and how the electoral system works which puts more pressure on them. Although they were not selected based on their political expertise, the electoral system puts more emphasis on their political skills appealing to the voters of their own constituency, which makes it harder for them to win over their male rivals who are politically more experienced than them.

Women and proportional representation in the electoral system

Japanese women's share of public office holding has been genuinely influenced by the type of electoral system, especially the medium-sized district system (1947-1993) that was very unfair to women and thus affected their representation negatively. This system gave women scanty chances to run for elections since women had to have at least one of the three well-known political trajectories[1] in order to be able to fight their male counterparts. Ogai (2001) argues that women get less chances than men because they do not have the same political careers men have already had before running for elections. Therefore, to attain a high possibility of winning, women should compete at the same level as men by having a former position at local or prefectural level, working as secretariat to politicians or being a former bureaucrat. These things Ogai labels as structural constraints for women candidates (Ogai, 2001, 208). Consequently, there was a need to change the

electoral system and make it more accessible for women who do not exhibit any of the political trajectories or do not come from a political family. That is why the electoral system changed from a medium-sized district to a small-sized district (i.e. single-seat district/ constituency) and the proportional representation system was established. Many political scholars have lauded the change of the electoral system, expecting that women's proportion in the parliament would rise significantly if they managed to be elected through the proportional system (Ogai, 2001; Iwanaga, 2008; Eto, 2010, 2012).

However, the proportional representation system does not always provide female candidates with more chances as the position of the candidate on the party list determines the vote; therefore it is the party that is being selected not the individuals. Furthermore, it provides room for *Choufuku Rikkoho* (Dual candidacy): according to the public office election law of Japan (article 86) some candidates can run for two elections at the same time once their party of affiliation has approved their wish of running for both elections. As a result, women lose more seats because of dual candidates, as once such candidates have lost the single-seat election, they can still win through proportional representation constituency as *Fukkatsu Tousensha* (revived candidate). Since the dual candidates are much more likely to be men, this confirms that even proportional representation cannot be considered as the best way for women who do not have enough political capital to compete against their male rivals through the single seat election.

Going beyond numbers: From gender equality to gender justice

There is a need to further the understanding of the term "women's political empowerment." Most Japanese political institutions and women-related organizations understand women's political representation in its abstract meaning, as giving a space for all the marginalized groups to practice their rights and have the power to shape their own futures (Bertelsen et al., 2006; Eyben et al., 2008). However, this narrow interpretation of the term overlooks the normative strategies that these institutions rely on during the candidate selection and recruiting processes. A quota system is also one of the main objectives that feminist groups are trying to achieve, believing that by establishing a quota in Japanese legislatures women will be well represented and thus influence current policies and engender the political system. However, having a large number of women in the parliament does not necessarily mean that women will be politically well represented.

Although we cannot remove descriptive representation in some legislative bodies, the term political empowerment should not be reduced into the framework of affirmative action and critical mass theories. For a better political representation and in order to promote gender justice, women should be selected within the context of substantive representation and critical actor theories based on their political expertise and potential, so that they can have the power needed to engage in formal and informal capacities as active political players, ones who are willing to represent not as

space invaders. Thus, they can create the new normal and break the glass ceiling of male dominance over political culture in Japan.

Concluding remarks

Women's political empowerment has almost invariably been considered within the limited contexts of critical mass and descriptive representation theories. Following these theories results in limited women's representation through quantitative variables that target raising their proportion in legislative bodies by establishing a quota system in the political legislatures or putting them at top of proportional lists. However, through this study I was able to demonstrate that what is needed for a better political representation of women, is to go beyond the conventional theories of descriptive representation and shift the focus from gender equality to gender justice where women are willing to act for women not for the sake of the agendas of their party of affiliation or as only a few tokens in political life. The study has shown that women's political representation will not be interpreted as positive participation unless the recruiting policies of the political parties change policies from targeting descriptive representation to the selection of women who have ability to become critical actors and are eager to represent their gender; in other words, substantive representation. By targeting the potentials and qualifications of female candidates, no matter how small their number is, their gendered political consciousness and their willingness to represent their gender will create substantial changes in terms of correcting the male-dominated political culture and thus pave the way for more women to be involved in the political process. Therefore, employing substantive representation theories with a fewer number of female politicians is the best to break the structural barriers facing women in politics. In this way, they create the substantial changes expected for women in politics without reinforcing gender quotas in the political legislatures.

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Endnotes

1 In Japan, successful candidates need to have three *bans* in order to win elections: *Ji-ban* (ground, organization), *Kan-ban* (signboards, having widespread popularity), and *Ka-ban* (bag, money).

(3) Translating Modernity: World Literature in Meiji Japan

Isabelle Lavelle

Studying for five formative years at the Graduate School of International Culture and Communication helped me resolve a problem I had been faced with from the very beginning of my keen interest in literature. As a French Japanese speaker, how was I to reconcile my dual but equal dedication to French and Japanese works? As an undergraduate student in Paris, I had to choose between the departments of Japanese Studies and Modern Literature — the fact that we would be exclusively studying *texts written in French* in the latter was assumed to be too obvious to mention. I did not have specific expectations in using English as a research language when entering GSICCS beyond the hope that it would bring new opportunities and discoveries for a non-native speaker like myself. However, I quickly discovered that using a third language may be the key for me to develop a holistic and effective approach to combine my two centers of interest. A switch to the methodological framework of world literature studies naturally followed this evolution. A relatively young field of study, world literature posits, beyond its many on-going debates

and stimulating self-criticism, that the understanding of literature according to a nation-based categorization has a history that needs to be studied and questioned.[1] It acknowledges the renewed validity in our globalized age of a concept first developed by Goethe in the late 1820s and puts the essentially hybrid nature of national cultures and the circulation of texts across languages at the center of the discussions on literature.

This vision, which parallels my personal experience, has prompted me to undertake research on the history of the concept in Japan. The renowned translator of European poetry and especially of French Symbolism, Ueda Bin (1874-1916), seems to have been one of the first Japanese to propose the concept of *sekai bungaku*, a direct translation of the German *Weltliteratur*. At only sixteen, Bin published the article "Ochiba no hakiyose (Sweeping of Dead Leaves)" (*Mumeikai zasshi*, 3-4, 1890),[2] where he wrote:

> Our national literature is still immature. The task of our future writers will be to improve it and to establish a major literature in this Eastern corner of the world. Who am I, a simple student, to criticize? However, it seems to me that among those we call men of letters many are prejudiced. Why do they not open their eyes and look towards the West? [...] The austere English literature and the graceful French literature are obviously considerable; there is also the bright Italian, the solemn German, and the melancholy Russian, to which the classicism of Greece and Rome needs to be added. If we combine the base of our literature with the essence of these European literatures, might we not achieve what Goethe called *Weltliteratur*, which arrival we are all expecting?
>
> (Ueda, 1985, 6: 548)[3]

Bin's aim in mobilizing Goethe's concept is clearly to enhance the international profile of Japanese literature, which is in line with the general Meiji spirit of nation-building and competitiveness with the Western powers. "Improving" Japanese literature means creating the category "Japanese literature" according to the nation-based definition of the modern concept of literature. In what seems paradoxical only on the surface, this means infusing Japanese texts with European words, linguistic patterns, motifs, themes, genres, etc.

For Meiji author-translators such as Ueda Bin, building a modern Japanese identity cannot be separated from a radical hybridization of the Japanese literary canon and language alike. Among the many different ways to identify modernity in literature, the labor of "unhousedness" accomplished by the writer upon his/her own relationship to language can be considered to be a hallmark common to many, in Europe and Japan alike.[4] The modern writer is fundamentally "at home" in the cultural borderlands where the native language is superimposed on many others. Bin's translations of European poetry bear witness to his commitment to linguistic creativity by

displaying an extraordinary range of vocabulary borrowed from Chinese classics, ancient myths, *waka*, *nō* and *kabuki*, to Meiji *shintaishi*, producing neologisms and introducing loanwords aplenty (see Mori, 1961, 12-31). It is therefore not surprising that Bin would promote decentralization as the cornerstone for the modern Japanese literature to come.

The combination of multiple cultural identities as constitutive of the new man of letters in the Meiji era is a theme that Ueda Bin develops in parallel to his reflection on world literature. In his autobiographical novel *Uzumaki* (The Vortex, 1910), the protagonist Haruo is characterized as an accomplished cosmopolitan. Growing up in a highly cultured milieu in Tokyo, the young Haruo's identity is based on the belief in the superiority of an education open to the world, resulting in a strong internalization of Western cultural tropes from an early age.[5]

> In his family, words such as "learning [*gakumon*]," "knowledge [*chishiki*]," "civilization and enlightenment [*bunmei kaika*]," etc., would be repeated over and over. He would be humming "America beyond the seas" while playing, or shouting the fashionable sentence "Give me liberty, or give me death!" with blissful mindlessness.[6] This atmosphere made him believe in a world where all the countries would be united like one family (Ueda, 1985, 2: 481).[7]

The symbolic space within which the young Haruo deploys his identity is less Japan or the U.S., or Japan combined with the U.S., than within a simultaneous assimilation of different cultural units.

Haruo's hybrid identity is expressed in many ways throughout the novel. To the East-West duality a parallel split between the old and the new Japan is being juxtaposed. "Haruo is a man of Tokyo. He is also the offspring of a long line of samurai in the direct service of the shogunate" (Ueda, 1985, 2: 480).[8] Haruo's identification with the urbanity of Tokyo cannot be separated from his roots in the suddenly erased Edo, of which the ectoplasmic presence lingers as a beloved shadow. As a child, the high cultures of European capital cities and Edo alike permeated his surroundings without any apparent hierarchization:

> Heredity and environment have powerful effects and even prior to education influencing him in many ways, Haruo's character seems to have been a complex one. [...] Before the Restoration, his grandfather had been sent to Europe on a diplomatic mission by the shogunate and he had witnessed the glorious Second Empire, Germany, and the luxurious Winter Palace in Russia; when Haruo was born, souvenirs and rare objects brought back from the Palace were still left in the house. He grew up playing with *iroha karuta* as well as with wooden cards inscribed with the Roman alphabet; if scolded by his young aunt for using fans of traditional Fujima *buyō* dancers as toys,

> he would switch to observing the delicate mechanism of a European music box (Ueda, 1985, 2: 482).[9]

Due to this complex family history, it would be too simple to equate "heredity" with traditional Japan and "environment" with Western imports; the European souvenirs brought back by the grandfather Ueda Tōsaku are as much part of the child's heritage as the *karuta* and the folding fans. It would be equally mistaken to associate Tokyo with adult rationality and Edo with childhood emotion. Indeed, the paragraph ends as follows: "These experiences implemented within his young mind nostalgic feelings for the old Japan combined with love and adoration for the new culture" (*ibid.*).[10]

This double allegiance to an Edo that is already gone and to a Tokyo that is still to come entails that Haruo is always slightly at odds with the present of the society he lives in. The sense of continuity with a past that no longer exists allows for a critical distance towards the present to develop, which in turn enables Bin's heightened awareness of the kind of literary modernity he is achieving through his translations. In Bin's case, as indeed that of many other Meiji writers — and first and foremost Mori Ōgai, the problematized usage of language that we have identified as literary modernity means, beyond the cultural hybridity of their texts, a very deliberate linguistic archaism that looks for the new in the past (see, for instance, Wixted, 2009, 61-65). Bin writes in his article "Shōsei no hon'yaku" (My Translations, 1909):

> The language of Meiji needs to be more refined and elaborated, to be sure. In other words, it needs "polishing" [...]. This is why, as I have been striving these last years to revive the Japanese language, I have attempted to translate foreign literature, and even texts that were completely different, into a high style of elegant refinement [*gabun*] (Ueda, 1985, 7: 592).[11]

Bin's approach to translation is clearly laid out here: he claims a conscious and systematic choice of taking liberties with the source text in order to make translated texts fully and unequivocally part of the target literature.[12] This exemplifies Bin's vision of world literature where nation-based categorization cannot be separated from exchanges between cultures on the one hand and past and present on the other.

This general vision of literature is built upon a constant reflection on the capacity of language to renew itself. It also entails an acute awareness of the author's specific place within his/her society; using language for a different purpose than the one implied by the day-to-day functions of communication gives the author greater theoretical freedom regarding the demands of the society he/she lives in, both on the levels of mores and identity. Re-exploring literature by focusing on its international dimension can thus be the beginning of a deeper understanding of the

nature and function of literature; it can also be interpreted as a belief in openness as the source of artistic creativity.

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Endnotes

1 An exhaustive literature review on the development of world literature studies is impossible to provide here, but classics are always a good place to start: David Damrosch, *What Is World Literature?* Princeton: Princeton University Press, 2003; and the controversial but enlightening Emily Apter, *Against World Literature. On the Politics of Untranslatability*, London: Verso, 2013.

2 *Mumeikai zasshi* was a short-lived literary magazine created by Ueda Bin and some of his comrades at the Daiichi kōtō chūgakkō, the First Higher Middle School, preparing the young Meiji elite to enter Tokyo Imperial University. For Hiroko Okawa, Ueda Bin is without a doubt the first Japanese to use the words "*Sekai bungaku/Weltliteratur*" when "World literature" was not yet included in the main English language dictionaries circulating in Japan at the time (Okawa, 2009, 17). Further research is needed to determine the exact date this concept appeared in Japan, especially among Germanophiles such as Mori Ōgai.

3 「是を以てみればわが國文は未だ幼稚にして大人の界に達せざる也。之を改良し、一大文學を東洋の一隅に創立するは後来文學者の成就すべきこと不肖余の如き亦何をか論ぜん。然れども世の文學を以て其學となすものゝなかには大なる偏見を抱かるゝ人なきにあらず。あゝ、ねがはくば活眼をみひらめきて西方の大地を望めよ。[...] 嚴正なる英文學、艶麗なる佛文はいふも更なり。伊太利文の清美、獨文の正肅なる、露文の沈鬱なるあり、加之ならず希臘羅馬の古文辭亦以て斯文を富すに足る。もし此の如く後來わが國文をもととし歐文學の粹を加味するのことにして成就せんか「ゲーテ」の所謂世界文學（ウエルト・リテラトル）の成立期して俟つべし。」

4 The idea of "unhousedness" has been developed by George Steiner in *Extraterritorial*, in which he quotes Adorno: "Only he who is not truly at home inside a language uses it as an instrument" (Steiner, 1968, 5).

5 Ueda Bin's family history is truly remarkable: his paternal grandfather Okkotsu Taiken was a renown Confucian scholar teaching at the Shōheizaka Academy or Shōheikō which was dedicated to educating

the elite of the Tokugawa shogunate; his uncle is credited with composing the lyrics of the Japanese anthem *Kimigayo*; while his father was a high-ranking official of the Meiji government. Bin's maternal grandfather Ueda Tōsaku was sent on a diplomatic mission to Europe by the Tokugawa regime and his maternal aunt Ueda Teiko was among the first five Japanese women sent by the Meiji government to study in the U.S.

6 The song mentioned here has not yet been identified, but its message of ideological overture towards the West seems clear. The last sentence is of course borrowed from Patrick Henry's speech during the American War of Independence.

7 「學問智識文明開化等の語が、常に家庭で繰返され、遊戯の時の口吟にも「波のかなたの亜米利加洲」を歌つて、「吾に自由を與へよ、然らずむば死を與へよ」と、何心無く叫んでゐたのは、一面に世界一家の思想を抱かしめる素因となつた。」

8 「春雄は東京の人である。而も幕臣の裔である。」

9 「遺傳の傾向と四圍の感化とは、案外に勢力のあるもので、後天の智識が種々の暗示を興へない前から、春雄は稍複雑な性情を具へてゐたらしい。[...] 祖父は維新前、西人の所謂大君使節の一員として歐州に派遣され、第二帝政の榮華に接し、獨逸を過ぎて、露國冬宮の豪奢をも觀て來た人であるから、宮廷の賜物を土産に持つて歸つた當時には珍らしかつた物品が、春雄の生れる頃迄も幾分か殘つてゐた。いろは歌留多を弄ると同時に、羅馬字の書いてある板を積んで遊んだり、藤間の扇を玩弄にして、若い叔母に叱られると、今度は自鳴琴(おるごおる)の機關を覗いて見たがる...」

10 「...といふやうな經驗は、舊日本の趣味を懷しがる執着心と共に、新文明に對する愛慕の念を小兒心に起した。」

11 「明治の國語には一應の洗練彫琢が必要だ。いはゆる「磨き」をかけねばならぬ [...]。小生が先年日本語の復活に勉めたとき、雅文めきて、実は全くさうでない一種の文体に外國文学を翻訳してみたのは、上の目的に関する一種の試みであった。」

12 Bin opens the same article with the decisive line about the non-derivative nature of translation. "Translation is art. Its purpose is not to serve as a guidebook."「翻訳は文藝である。「独案内」ではない。」