



Yoshinobu Tsunoo

Wako University

Oct. 12 (Tue)

“Satirize Satire on the Symbolic Father!: *Nippon Musekinin Yarō* (1962) and Sararīman Comedy in Postwar Japan”



Lauri Kitsnik

Hiroshima University

Oct. 19 (Tue)

“I Don’ t Care If I Never Go Back: Rethinking Donald Richie and Japanese Film”



Yutaka Kubo

Kanazawa University

Oct. 26 (Tue)

“Politics of Aging in Queer Cinema in East Asia and North America”



Kosuke Fujiki

Okayama University of Science

Nov.2 (Tue)

“*Nabbie’s Love* and the Okinawa Boom around 2000”



Fumiaki Itakura

Kobe University

Nov.9 (Tue)

“What is cinematic “creepiness” in Horror films?”



Tamako Akiyama

Kanagawa University

Nov.16 (Tue)

“The Liberty Coerced by Limitation: On Subtitling”



The Transcultural Studies Division holds lecture series as a part of the course, "Transcultural Asian Cinema" conducted by Prof. Mitsuyo Wada-Marciano.

Time: 15:00-18:15

**Place: Basement Meeting Room
(Faculty of Letters Main Bldgs)**

MAP: <https://www.kyoto-u.ac.jp/sites/default/files/inline-images/21-main-map-8712287ad226dce7bb9fea797b6c0071.jpg>

**Language: English
Free to All**

Further information: <https://www.cats.bun.kyoto-u.ac.jp/jdts/events/2021/09/transcultural-cinema-forum-2021>

You may also contact Prof. Mitsuyo Wada-Marciano at wadamarciano.mitsuyo.6w@kyoto-u.ac.jp



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TRANSCULTURAL STUDIES





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Yoshinobu Tsunoo

Junior Associate Professor,
Faculty of Representational Studies, Wako University

Oct. 12 (Tue)

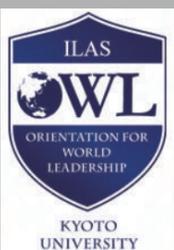
“Satirize Satire on the Symbolic Father!:
Nippon Musekinin Yarō (1962)
and Sararīman Comedy in Postwar Japan”

Satire is always in-between; criticism or contempt, justice or injustice, comedy or tragedy, etc. However, research in recent years, especially on cartoon, sheds light on a paradoxical relationship between modern satire and imperial violence. The former tries to justify the latter by caricaturizing colonized or discriminated people's "injustice" as being contemptible, while the former inevitably inscribes the memory of the latter. Satire in the modern age can function both to repress and to expose the memory of imperial violence. My talk explores this paradoxical function of satire in postwar Japan by analyzing *Nippon Musekinin Yarō* (1962), one of the representative satirical films in a genre of comedy films based on businessmen called "Sararīman Comedy." The genre was formed from the 1950s, concurrently with Japan's economic growth, and shows the satire on Japan's wartime economic system to recompose the masculinity by repressing the traumatic memory of the war and defeat. I will position this satirical genre in the context of Japan's postwar economic system and then analyze *Nippon Musekinin Yarō* as satire on the genre to expose the mechanism of its repressing. Ultimately, my talk will reach a question: How can we be exposed to trauma through satire?

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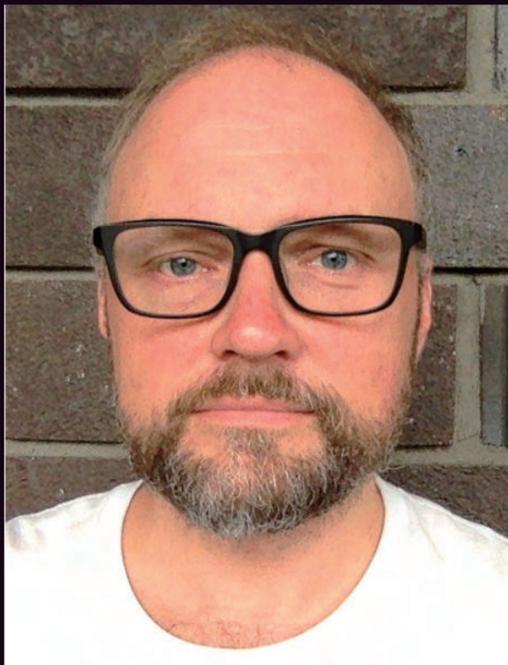


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Lauri Kitsnik

Associate Professor,
Graduate School of Humanities and Social Sciences,
Hiroshima University

Oct. 19 (Tue)

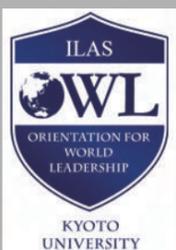
"I Don't Care If I Never Go Back: Rethinking Donald Richie and Japanese Film"

Donald Richie (1924-2013) was the preeminent writer in English on Japanese cinema, who perhaps more than any other individual contributed to its global visibility, reception and scholarship since the 1950s. This session seeks to re-evaluate Richie's stance as a sharp but sympathetic critic standing uneasily at the intersection of different cultures by bringing into discussion two key texts first published fifty years ago. By examining these as well as a travel documentary inspired by one of them, this class is invested in exploring the reasons why and the extent to which these self-admittedly lateral views can now be regarded as dated and problematic. At the same time, a balance is sought between this critical reading and identifying the still insightful capacity of Richie work that continues to inform ongoing research on Japanese film. Hopefully, this approach will enable us to take issue with the necessarily complex position of film critic as a distant yet intimate observer.

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Yutaka Kubo

Associate Professor of Film Studies,
College of Human and Social Sciences,
School of International Studies, Kanazawa University

Oct. 26 (Tue)

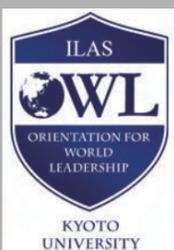
"Politics of Aging in Queer Cinema in East Asia and North America"

Under the global pandemic of the COVID-19 since early 2020, one of the challenging questions that we have been facing is: whose life is worth saving for the future? In answering this question, age has become a cruel key factor, visualized as numbers of infections and deaths on television, that separates the society into deeper binaries of youth/old, asymptomatic/(lightly or severely) symptomatic, and living/dying. While we do not know what the post-COVID-19 future may hold for us, it is highly likely that reproduction, whether population or economic growth, will have more values to the society than ever before. How will the visual media portray the lived experiences of sexual minorities in such hyper-reproduction-oriented societies? Employing aging discourses, especially the concept of queer aging by Linda M. Hess (2019) in *Queer Aging in North American Fiction*, this talk examines the issues of aging representations in contemporary queer cinema across East Asia and North America, and aims to provide possible roles that the visual media play to bring intergenerational solidarity to face fear and anxiety, envisaging a hope in the future.

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Kosuke Fujiki

Junior Associate Professor,
Faculty of Education,
Okayama University of Science

Nov. 2 (Tue)

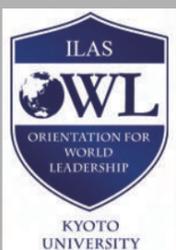
*"Nabbie's Love and the Okinawa Boom
around 2000"*

Set on Aguni Island in the west of Okinawa's main island, *Nabbie's Love* (Nakae Yūji, 1999) has been a subject of controversy ever since its release. Although the film was a monumental hit in Okinawa, the critics deplored its cultural stereotypes of Okinawa and decried its alleged obfuscation of the sociopolitical conditions of the islands. Nakae's film is known to have ignited an "Okinawa boom" in Japanese cinema, a boom which was characterized not only by an increased interest in Okinawa's natural beauty and cultural heritage but also by an amnesia of the history of Japanese and American hegemony over the islands. However, the unprecedented popularity of *Nabbie's Love* among its local audience can be understood as an Okinawan response to the tension between Okinawa and mainland Japan, precipitated by a 1995 rape incident by U.S. servicemen, an incident which was followed by Okinawans' outspoken demand for demilitarization of the islands. Through an analysis of the film's representation of Okinawa, as well as an examination of the film's reception in both Okinawa and mainland Japan, this talk will demonstrate that the images of Okinawa presented in the film helped foster among many Okinawans the sense of a distinct Okinawan identity.

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Fumiaki Itakura

Associate Professor,
Graduate School of Intercultural Studies,
Kobe University

Nov. 9 (Tue)

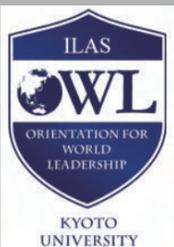
"What is cinematic "creepiness" in Horror films?"

This presentation will examine the importance and functions of cinematic "creepiness" in horror films. The famous psychologists Paul Ekman and W.V. Friesen established the following six emotions as fundamental for human: happiness, sadness, anger, fear, surprise, disgust (Ekman and Friesen 1975). And especially among them, fear, surprise and disgust are closely related with the cinematic expressions in horror genre. If the character is attacked by monsters and about to be killed, the audience will feel the emotion of fear. If monster suddenly shows itself from right side of the frame, the audience will be surprised. And if you find zombies rip and eat greedily human flesh and guts, the audience will feel disgust. But there is one more indispensable emotion in horror genre that almost never scrutinized by film scholars before: creepiness. Psychologists Francis T. McAndrew and Sara S. Koehnke define the word "creepiness" in their essay "On the nature of creepiness," in 2016 as follows: "creepiness is anxiety aroused by the ambiguity of whether there is something to fear or not and/or by the ambiguity of the precise nature of the threat (e.g., sexual, physical violence, contamination, etc) that might be present" (McAndrew and Koehnke 2016). In my talk, I will make clear that the cinematic creepiness has been one of the most fundamental expressions in horror films and I will compare the expressions of cinematic creepiness between Japanese horror films and American horror films.

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Tamako Akiyama

Associate Professor,
Chinese Studies at Department of Chinese,
Kanagawa University

Nov. 16 (Tue)

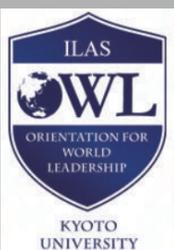
"The Liberty Coerced by Limitation: On Subtitling"

A film never feels complete until it has crossed national and linguistic borders. Thus, the last stage in film production is actually the act of translation. Historically, subtitling is treated as an afterthought. Translations are done by non-specialists, or even machines. They are started at last minute. However, the quality of the subtitles profoundly affects the overall meaning of a work. Indeed, it is no exaggeration to say that the translated film is a new work, and that the translator is engaged in a deep collaboration with the filmmakers. Markus Nornes has introduced the difference between what he calls "sensible" and "sensuous" subtitling. In this class, Akiyama Tamako will illustrate this theory with a practical example from a Chinese documentary she subtitled.

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