

Japanese Studies in Taiwan, Chinese Studies in Japan

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The Joint Seminar “Japanese Studies in Taiwan, Chinese Studies in Japan” took place at the end of February, right after the lunar New Year holidays, in the Department of Japanese Language and Literature (DJLL) at National Taiwan University (NTU), a sister school of Ochanomizu University. Besides the instructors and the speakers, about 20 graduate students majoring in Japanese Literature at NTU attended the seminar.

In addition to instructors’ speeches, four graduate students from Ochanomizu University and three graduate students from NTU gave presentations on their research. The presentations are summarized as follows:

OHDO, Haruko’s “The influence of Gui-yuan Poetry on Japanese Classical Literature” discusses Chinese style poems translated from Japanese Tanka poems. OHDO’s keen awareness of what is called “*washu* (Japanese learning),” the unorthodox use of Chinese poetry style expressions adopted by Japanese people, sheds light on the difference between the Chinese and Japanese cultural frameworks including language and poetry.

ZHENG, Shun-Long’s “The Research of NAKAJIMA Atsushi’s *The View of A Policeman* — One of The Sketches in 1923” makes an analysis of NAKAJIMA Atsushi’s work, by examining the anguish over identity of the main character who works as a low-level member of Japan’s power structure in Korea, then a colony of Japan.

HUANG, Yun-Ju’s presentation “Ancient Chinese and Japanese textile designs — Mainly about *Namiusagi* design” discusses the *Namiusagi* design which was popular during the Edo period in Japan. Based on the survey of the changes of the *Usagi* design over the course of history in China and Japan, it poses questions on the *Meibutsu-gire*, which has been considered to be the *Namiusagi* design of Chinese origin.

LIU, Yuan-Qi’s “Dazai Osamu’s viewpoint toward genius — According to the description of genius in *Seihintan*, *Kazenotayori*, and *Suisen*” explores DAZAI’s view of genius based on the analysis of his three works: an adapted novel *Seihintan*, *Kazenotayori* which portrays two writers’ exchange of correspondence, and *Suisen* which depicts the downfall of a woman.

In SANPEI, Harumi’s “On Discussions of Sake in China and Japan in *Shuhanron*,” she compares works in China and Japan whose main themes are tea/ sake, or drinkers/ nondrinkers, thereby discussing the influence of the one upon the other and the difference of their cultural backgrounds.

YAN, Shi-Yu’s “Link the tortoise concerned with the female in the legend of Urashima” examines the source of the image of the female hermit described in the legend of Urashima, after discussing the changes of the images of a tortoise, or of a tortoise and a female, in China and Japan.

In TOGAO, Ryoko’s “The Transformational Approach to the Adoption of the Qin Repertoire,” she explores her view on the modernization of traditional music, explaining the performances of traditional harp music pieces by an ancient Chinese harp player, WU, Wen-Guang.

All the presentations were given in Japanese. It was requested that the Japanese participants consider the Japanese and Chinese cultures basically from a comparative viewpoint. The variety of presentations on different topics, using various

media such as pictures, illustrations and audio sources, showed the possibilities of adopting diverse approaches in Japanese Studies and Chinese Studies.

I express my deepest gratitude to Professor TIO, Sun-Bun, the chairperson of the Department of Japanese Language and Literature at National Taiwan University, and Professor CHEN, Ming-Zi for their cooperation in holding this seminar.