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# Přednášky o japonské literatuře

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Ústav Dálného východu Filozofické fakulty UK/Japonská studia, srdečně zve na přednášky o japonské literatuře, které se konají 6. května 2010 (FF UK, Celetná 20, místnost č. 423).

**15. 50 - 17. 20 Prof. Joshua Mostow (UBC, Canada):**

*Authority and Allusion: The Lovesong of Lord Takafusa and Its Illustrated Scroll*

This talk examines the Takafusa sh?, a narrative one-hundred poem sequence describing the triangular love affair between Fujiwara no Takafusa (1142-1209) Lady Kogô and Emperor Takakura. Takafusa structures his story by comparing it to that between Ariwara no Narihira, the Nijô Empress, and Emperor Seiwa from the Ise monogatari. The speaker will then turn to the illustrated scroll pictorializing Takafusa's story, the Takafusa'kyô tsuya-kotoba emaki, made during the time of Emperor Fushimi (1265-1317), and explore some possible reasons for its production.

**Joshua S. Mostow** is Professor of Asian Studies at The University of British Columbia. This year he is affiliated with SOAS, University of London, as a Robert and Lisa Sainsbury Fellow of the Sainsbury Institute for the Study of Japanese Arts and Cultures. His new translation of

**17. 30 - 19. 00 Prof. Sharalyn Orbaugh (UBC, Canada)**

*Killer Kitsch: Kamishibai and Japanese propaganda from 1930-1945*

Kamishibai literally "paper drama", is a form of storytelling that originated in Japanese Buddhist temples in the 12th century, where monks used *e-maki* (picture scrolls) to convey stories with moral lessons to a mostly illiterate audience. It endured as a storytelling method for centuries, but is perhaps best known for its revival in the 1920s through the 1950s. The *gaito kamishibaiya*, or *kamishibai* storyteller, rode from village to village on a bicycle equipped with a small stage. On arrival, the storyteller used two wooden clappers, called *hyoshigi*, to announce his arrival. Children who bought candy from the storyteller got the best seats in front of the stage. Once an audience assembled, the storyteller told several stories using a set of illustrated boards, inserted into the stage and withdrawn one by one as the story was told. The stories were often serials and new episodes were told on each visit to the village.

The revival of *kamishibai* can be tied to the global depression of the late 1920s when it offered a means by which an unemployed man could earn a small income. The tradition was largely supplanted by the advent of television in the late 1950s but has recently enjoyed a revival in Japanese libraries and elementary schools. Some Americans have translated traditional *kamishibai* into English and offer them as part of a Balanced Literacy"teaching philosophy.

**Sharalyn Orbaugh** is Professor of Asian Studies and Women's & Gender Studies at the University of British Columbia. She is a specialist in modern Japanese narrative and visual culture, including popular culture media such as manga and anime. Recent publications include *Japanese Fiction of the Allied Occupation: Vision, Embodiment, Identity* (Brill, 2007), *Raced Bodies and the Public Sphere in Ichikawa Kon's fi lm Tokyo Olympiad* (2007), and *Emotional Infectivity: The Japanese Cyborg and the Limits of the Human* (2008). During her year as a Senior Research Associate at the Sainsbury Institute, she plans to complete two in-progress research projects. The first concerns *kamishibai*, a performance art form popular from 1930 to the early 1970s. The direct ancestor of serialized manga and anime, *kamishibai* was a street theater for children that combined picture, script, and performance. During the war, *kamishibai* was also used extensively as a propaganda tool, and not just for children. Her research project begins by addressing the characteristics of *kamishibai* as a medium, with a particular focus on the interplay between word and image. Other aspects of the research include a consideration of *kamishibai*'s role in the construction of urban space in the 1930s and 1950s, its role in the propaganda machine during the Fifteen Year War, and the uses made of *kamishibai* by SCAP during the Allied Occupation, 1945-1952. The second book-length project is *The Japanese Cyborg and the Limits of the Human*, which explores the multitude of popular culture products in Japan, from 1850 to the present, that feature cyborgs (organic-machinic hybrids) or other technologically-produced sentient beings. One particular focus is the figure of the cyborg in manga and anime, including the ramifications of the ways cyborgs are depicted visually.

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