Mutual Images

Issue 6

Spring 2019

MEDIATISED IMAGES OF JAPAN IN EUROPE: THROUGH THE MEDIA KALEIDOSCOPE

MUTUAL IMAGES

ISSUE 6 – SPRING 2019

Mutual Images

A Transcultural Research Journal

FOUNDED BY

AURORE YAMAGATA-MONTOYA, MAXIME DANESIN & MARCO PELLITTERI

Previously published issues

ISSUE 1 – *Between Texts and Images: Mutual Images of Japan and Europe*
ISSUE 2 – *Japanese Pop Cultures in Europe Today: Economic Challenges, Mediated Notions, Future Opportunities*
ISSUE 3 – *Visuality and Fictionality of Japan and Europe in a Cross-Cultural Framework*
ISSUE 4 – *Japan and Asia: Representations of Selfness and Otherness*
ISSUE 5 – *Politics, arts and pop culture of Japan in local and global contexts*

MEDIATISED IMAGES OF JAPAN IN EUROPE: THROUGH THE MEDIA KALEIDOSCOPE

EDITED BY

MARCO PELLITTERI & CHRISTOPHER J. HAYES

MUTUAL IMAGES – ISSUE 6 – SPRING 2019

MUTUAL IMAGES RESEARCH ASSOCIATION

Mutual Images

A Transcultural Research Journal

Mutual Images is a semiannual, double-blind peer-reviewed and transcultural research journal established in 2016 by the scholarly, non-profit and independent Mutual Images Research Association, officially registered under French law (Loi 1901).

Mutual Images' field of interest is the analysis and discussion of the ever-changing, multifaceted relations between Europe and Asia, and between specific European countries or regions and specific Asian countries or regions. A privileged area of investigation concerns the mutual cultural influences between Japan and other national or regional contexts, with a special emphasis on visual domains, media studies, the cultural and creative industries, and popular imagination at large.

Mutual Images is registered under the ISSN 2496-1868. This issue's Digital Object Identifier is: HTTPS://DOI.ORG/10.32926/6.

As an international journal, *Mutual Images* uses English as a *lingua franca* and strives for multi-, inter- and/or trans-disciplinary perspectives.

As an Open Access Journal, *Mutual Images* provides immediate open access to its content on the principle that making research freely available to the public supports a greater global exchange of knowledge.

© Mutual Images Research Association

Mutual Images Journal by Mutual Images Research Association is licensed under a Creative Commons Attribution 4.0 International License.

Disclaimer about the use of images in our journal

Mutual Images is an academic journal: it is aimed to the scholarly analysis of ideas and facts related to literary, social, media-related, anthropological, and artistic phenomena in the Humanities. The authors of the journal avail themselves, for the contents of their contributions, of the right of citation and quotation, as in the Art. 10 of the *Berne Convention* and in the Title 17, § 107 of the *Copyright Act* (United States of America). The works hereby cited/quoted and the images reproduced—all of which include the mention of the creators and/or copyright owners—are aimed to validate a thesis, or constitute the premise for a confutation or discussion, or are part of an organised review, or anyway illustrate a scholarly discourse. The illustrations and photographs, in particular, are reproduced in low digital resolution and constitute specific and partial details of the original images. Therefore, they perform a merely suggestive function and fall in every respect within the fair use allowed by current international laws.

Mutual Images Research Association: www.mutualimages.org
Open Access Journal: www.mutualimages-journal.org
Contact: mutualimages@gmail.com

Mutual Images Research Association – Headquarters
3 allée de l'avenir, Les chênes entrée 3
64600 Anglet – France

Mutual Images

A Transcultural Research Journal

MAIN EDITOR

Marco PELLITTERI, *School of Journalism and Communication, Shanghai International Studies University (China)*

JOURNAL MANAGERS

Maxime DANESIN, *Cultural and Discursive Interactions Research Unit, Modern Literature Department, François-Rabelais University (France)*
Aurore YAMAGATA-MONTOYA, *Independent Researcher (Lithuania)*

EDITORIAL BOARD

Alejandra ARMENDÁRIZ-HERNÁNDEZ, *Department of Sciences of Communication, University Rey Juan Carlos (Spain)*; Matteo FABBRETTI, *School of Core Ethics and Frontier Sciences, Ritsumeikan University (Japan)*; Christopher J. HAYES, *Centre for Japanese Studies, University of East Anglia (UK);* Manuel HERNÁNDEZ-PÉREZ, *Faculty of Arts, Culture and Education, University of Hull (UK);* Fabio Domenico PALUMBO, *Department of Ancient and Modern Civilizations, University of Messina (Italy)*; Marie PRUVOST-DELASPRE, *Department of Cinema and Audiovisual, New Sorbonne University (France)*; Deborah Michelle SHAMOON, *Department of Japanese Studies, National University of Singapore (Singapore)*; Rik SPANJERS, *Amsterdam School for Cultural Analysis and Modern Dutch Language Department, Utrecht University (The Netherlands)*; Bounthavy SUVILAY, *Department of Modern Literature, University of Montpellier III and University of Paris-Ouest (France*); Guido TAVASSI, *Independent Researcher (Italy*); Jamie TOKUNO, *Independent Researcher (USA)*

SCIENTIFIC BOARD

Marco BELLANO, *Department of Cultural Heritage, University of Padova (Italy)*; Jean-Marie BOUISSOU, *International Research Centre, European Training Programme Japan, Sciences Po CERI (France)*; Christian GALAN, *Centre of Japanese Studies (CEJ), INALCO, Paris (France)*; Marcello GHILARDI, *Department of Philosophy, University of Padua (Italy)*; Winfred KAMINSKI, *formerly Faculty of Media and Media Education (IMM), TH Köln (Germany)*; Pascal LEFÈVRE, *LUCA School of Arts, Campus Sint-Lukas Brussels (Belgium)*; Boris LOPATINSKY, *Department of African and Asian Studies, Shanghai International Studies University (China)*; MIYAKE Toshio, *Department of Asian and North African Studies, Università Ca' Foscari di Venezia (Italy)*; Ewa MACHOTKA, *Department of Asian, Middle Eastern and Turkish Studies, Stockholm University (Sweden)*; Paul M. MALONE, *Waterloo Centre for German Studies, University of Waterloo (Canada)*; NAGATO Yohei, *Kyōto Seika University (Japan) and Kyōto University of Art and Design (Japan);* Nissim OTMAZGIN, *Department of Asian Studies, The Hebrew University of Jerusalem (Israel)*; ŌTSUKA Eiji, *The International Research Center for Japanese Studies, Kyōto (Japan)*; José Andrés SANTIAGO IGLESIAS, *Department of Fine Arts, University of Vigo (Spain)*; WONG Heung Wah, *School of Modern Languages and Literature, The University of Hong Kong (China)*

Mutual Images

Issue 6

Table of Contents

Editorial
Marco Pellitteri & **Christopher J. Hayes** (Shanghai International Studies University, China; Cardiff University, UK)……1-6

Pop culture of Japan

Layers of the Traditional in popular performing arts:
Object and voice as character –*Vocaloid Opera Aoi*
Krisztina Rosner (Meiji University, Japan) ……7-19

The re-creation of yōkai character images in the context of contemporary Japanese popular culture: An example of *Yo-Kai Watch* anime series
Nargiz Balgimbayeva (University of Tsukuba, Japan) ……21-51

From *kawaii* to sophisticated beauty ideals:
A case study of Shiseidō beauty print advertisements in Europe
Oana Birlea (Babes-Bolyai University, Romania) ……53-69

Mediatised images of Japan in Europe

Section editorial – Mediatised images of Japan in Europe
Christopher J. Hayes (Cardiff University, UK) ……71-74

Bullshit journalism and Japan: English-language news media, Japanese higher education policy, and Frankfurt's theory of "Bullshit"
Kenn Nakata Steffensen (Independent researcher, Ireland) ……75-91

The Outside Perspective:
The Treaty Port Press, the Meiji Restoration and the image of a modern Japan
Adreas Eichleter (Heidelberg University, Germany) ……93-114

The perception of the Japanese in the Estonian soldiers' letters from the Russo-Japanese War (1904-1905)
Ene Selart (Tartu University, Estonia) ……115-134

Utopia or Uprising? Conflicting discourses of Japanese robotics in the British press
Christopher J. Hayes (Cardiff University, UK) ……135-167

REVIEWS

Teaching Japanese Popular Culture **–** Deborah Shamoon & Chris McMorran (Eds)
MARCO PELLITTERI (Shanghai International Studies University, China) ……169-178

The Citi Exhibition: Manga マンガ– Exhibited at the British Museum
BOUNTHAVY SUVILAY (University of Montpellier III and University of Paris-Ouest, France) ……179-181

The Citi Exhibition: Manga マンガ– Nicole Coolidge Rousmaniere & Ryoko Matsuba (Eds)
BOUNTHAVY SUVILAY (University of Montpellier III and University of Paris-Ouest, France) ……183-185

Section editorial: Mediatised images of Japan in Europe

Christopher J. HAYES | Cardiff University, UK

HTTPS://DOI.ORG/10.32926/2018.6.HAY.EDITO

As shortly explained in the general Editorial of this issue, in this second part we host four of the papers that were presented at the *Mutual Images* international workshop at Cardiff University, last year: 'Mediatised Images of Japan in Europe: Through the Media Kaleidoscope'. Below, we include the original workshop schedule, to give you a taste of the diverse range of research that was united under this theme of the 'media kaleidoscope'.

- Panel 1: *English-Language Journalism on Japan*
  - Kenn Nakata Steffensen (University College Dublin), *Bullshit journalism and Japan: English-language news media, Japanese higher education policy, and Frankfurt's theory of 'bullshit'*
  - Christopher J. Hayes (Cardiff University), *Mediating Conflicting Discourses of Japan in the Press: An Enviable Vision of the Future or an Eccentric, Technofetishist Nation?*
- Keynote speaker 1: Marco Pellitteri, Kobe University, Japan. *When a Minor Imaginary gets Nazionale-Popolare: The Case of Japanese Animation in Italy, a 40-year Long Mainstream Presence that Reframed Japan in the Italian Media and Public Opinion*
- Panel 2: *European Images of Japan, Japanese Images of Europe*
  - Alessandro Tripepi (University of Milan, Italy), *Japan in the Gonzaga Communication Network: The First Japanese Embassy in Italy in 1585*
  - Michael Tangeman (Denison University), *Avebury, Arsenic, and Thistle: Matsumoto Seichō's Celtic Travel Diary*
- Panel 3: *Japan as Seen Through Popular Culture*
  - Matteo Fabbretti (Cardiff University), *The interplay of structure and agency in the yranslation of Manga*
- Panel 4: *Images of Meiji Japan*
  - Andreas Eichleter (Heidelberg University), *The Treaty Port Press: Japan's Image in the Eyes of the Foreign Language Press in East Asia in the 1870s*
  - Ene Selart (Tartu University), *The Image of Japanese in the Estonian Soldiers' Letters from the Russo-Japanese War (1904-1905)*
- Keynote speaker 2: Rayna Denison, University of East Anglia. *Adapting Europe into Anime: The Exoticisation and Elision of Europe in Hayao Miyazaki's Animated Films*
- Panel 5: *Displaying Japan Through Objects*
  - Sarah Walsh (University of California), *Postmodern Paradise, or Glorified "Trade Show"? The Reception of 1980's* Japan Style *Exhibition* (by video link)

- Aurore Yamagata-Montoya (MADE'IN Sainte Marie-Lyon), *Innocence and Well-Being: Exporting Japanese Childhood Abroad*

- Skills workshop:
  - Marco Pellitteri (Kobe University): *Doing social and media research on manga and anime*
  - Christopher Hood (Cardiff University): *Doing research in Japan*
- Roundtable discussion: *Dealing with the Media Kaleidoscope*

As you can see from the schedule, the broad range of topics covered in the workshop highlights the salience of representation and depiction in studies of Japan. Papers ranged from historical depictions of Japan influenced by war to the reception of Japanese popular culture in Europe, but all had in common these same issues. At the end of the workshop, during the roundtable discussion, participants pondered representations of Japan abroad today, concluding that it continues to be misrepresented, in spite of the closeness that one might presume modern technology like the Internet and services like Twitter bring. This themed issue is thus our contribution to the ongoing endeavour of researchers and scholars to educate and promote understanding of Japan.

Increasingly, Japan is present in a variety of public venues and forms disseminated on multiple distribution platforms: print, television, and online media. Indeed, much of modern life is consumed and mediated through these technological means. As Lundby (2009a, 1) notes, 'the day-to-day activities of individuals, families, networks, organizations, companies, and institutions in high modern settings involve a repertoire of technical media'. Our lives are saturated by it. With all of these different media constantly surrounding us, we have more access to knowledge than ever before, even when the country is geographically distant. Inevitably, with so many different sources of information available, we are provided with polyvalent images of Japan as traditional and modern, familiar and alien. Surrounded by these various images, it is here that we can place and make use of the notion of the 'media kaleidoscope', as explained in the general Editorial.

Those who study Japan have long been aware of the issues of the representation of Japan and the misunderstandings around it. These are not new problems, and have existed since Portuguese missionaries first returned from Asia having encountered the Japanese people. It is difficult to mention representation and depictions of an Asian country without discussing Orientalism, and articles within this issue do, but Japan represents a particular case: a non-Western country that rapidly industrialised and established an empire, a country that was seen as civilised but without being a Western civilisation. Certainly,

European perceptions of Japan, World War 2 withstanding, have been motivated by curiosity, admiration, and, arguably, voyeurism.

Not all papers presented at the two-day workshop were submitted to the journal for publication, and those that were differ from the presentations as originally given as a result of the transition from oral presentation to a peer-reviewed article. In 'Bullshit journalism and Japan: English-language news media, Japanese higher education policy, and Frankfurt's theory of "bullshit"', Kenn Nakata Steffensen appeals to Harry Frankfurt's notion of 'bullshit' in journalism in order to account for high degrees of inaccuracy. Steffensen shows the media propensity to exaggerate and to 'blag', dispelling the myth of the death of Humanities in Japanese universities. The ease with which he does so demonstrates the lack of research that can go into an article, and the danger of when one article becomes the source of countless others. As Robert E. Park might say, the news becomes fact by its very repetition.

In present times, communication is near-instant and we are more connected than ever before, but Andreas Eichleter reminds us that before the advent of the World Wide Web or even any kind of telecommunications, discourse and understandings of other cultures were also mediatised. 'The Outside Perspective – The Treaty Port Press, the Meiji Restoration and the Image of a Modern Japan' examines the characterisation of Japan and the Japanese in Japan-based foreign news publications, the eponymous 'treaty port press'. Eichleter's research is fascinating because the treaty port press occupies a very particular position – non-Japanese language newspapers written in Japan for those non-Japanese who were confined to settlements within ports. This is a very different situation to other foreign language publications for expatriates, the kind that still exist around the world today, such as *The Japan Times* in Japan. Eichleter's analysis challenges ideas about images of Japan, which are often universalised and presented as a case of foreigners Orientalising a Japan they know nothing about (or to paraphrase Oscar Wilde, a Japan that does not even exist), by looking at these communities who, while on the periphery, were nonetheless in Japan.

Similarly, Ene Selart approaches the historic representation of Japan, but this time from the perspective of soldiers in 'The image of Japanese in the Estonian soldiers' letters'. Selart's research demonstrates the complexity of media representation: soldiers' letters were reprinted in Estonian newspapers allowing for a real sense of closeness to the Russo-Japanese War of 1905, but at the same time, these letters would have been subject to censorship, not only by the military but also by the press. Selart examines and deconstructs these layers of obfuscation, and shows how Estonian soldiers' depictions of the Japanese

even managed to run against official narrative. Selart's article reminds us that representation is a complex issue, affected by ideologies, discourses and personal experiences. Japan was the enemy of Russia, but elsewhere the war was watched with curiosity as a new power emerged in Asia.

Finally, in 'Utopia or Uprising? Orientalist Discourses of Japanese Robotics in the British Press', I examine press representations of Japan from a British perspective, using the reporting on robots in Japan as an example of contemporary British press coverage of Japan. My purpose was to link the present to the past, showing continuity in the way that Japan has been presented through the Orientalist lens. Surprisingly, despite being modern technologies, robotics has been given a historical 'lineage', lending authority to claims of Japan's technological supremacy. Like Steffensen, I myself was concerned with misreporting and the exaggerations that are rife within foreign news reporting of Japan. In the article, I posit that such depictions adhere to Orientalist preconceptions and understandings of Japan, but I also emphasise that these do not necessarily originate outside of Japan. Indeed, the matter of foreign representation of Japan discussed in this issue is complicated by compounding it with the issue that depictions of Japan are also influenced by official Japanese discourses. As scholars of Japan, it makes us think: how many times have we accepted depictions of Japan's uniqueness because it is the Japan that we are encouraged to see? Even when one has lived in Japan for an extended period of time, settled down into a career and started a family, how much is one allowed to see inside Japan, when one is considered *gaijin*?

Christopher J. HAYES, *Member of the Editorial Board*

REFERENCES

Lundby, Knut (2009a), Introduction: "Mediatization" as Key. In K. Lundby (Ed.), *Mediatization: Concept, Changes, Consequences* (pp. 1-18). Bern: Peter Lang.

— (2009b), *Mediatization: Concept, Changes, Consequences*. Bern: Peter Lang.

Varga, Zsolt, & Nyirő, Nóra (2014), Through the kaleidoscope: media consumption patterns in the participatory cross-media era. *Vezetéstudomány - Budapest Management Review*, 45 (2), 4-13.

Yagi, Chiemi, & Pearce, Philip L. (2018), European Castles through Japanese Eyes and Minds. *European Journal of Tourist Research*, 19, 5-22.