

Department of
Japanese Studies

NEWSLETTER

Volume 1 June 2021

Department of Japanese Studies
University of Dhaka
www.djs.du.ac.bd

Department of
Japanese Studies

NEWSLETTER



Editorial Panel

Editor

Dr. Abdullah-Al-Mamun

Editorial Advisor

Professor Dr. Abul Barkat

Assistant Editor

Md. Saifullah Akon

Sub-Editor

Dr. Md. Jahangir Alam

Dr. Dilruba Sharmin

Dr. Lopamudra Malek

Nashia Zaman

Shiblee Noman

Design Layout

Sabyasachi Hazra

Assistant Designer

Fatin Hasnat Rahman Setu

Mahbubul Newaz Farsim



Editorial Note



In this moment of joy while the Department of Japanese Studies is publishing the inaugural edition of the Newsletter, it is my pleasure to share a few words with the readers.

Since the foundation in 2017, the Department of Japanese Studies has always been enthusiastic in undertaking events such as conference, seminar, lecture, career talk and debate, cultural and sports competitions to its expedition as a Centre of Excellence. The introduction of this Newsletter is another milestone towards its continuous journey to excellence.

This e-Newsletter will be published after every four months and will especially include events that are happening at the Department and its partners, for example, Embassy of Japan in Bangladesh, Japan Foundation, JICA, JETRO, Japan-Bangladesh Chamber of Commerce (JBCCI), Bangladesh Ikebana Association, Shapla Neer, Rotary Public and Kazuko Bhuiyan Welfare Trust. Moreover, scholarly articles of the faculty members', Japanese studies experts from home and abroad and students will also be included in the Newsletter.

The Newsletter will undoubtedly become an effective instrument to promote information and exchange knowledge and create an excellent opportunity for the students, faculty members, parents, partners, and stakeholders to be informed and updated about the Department's activities.

I want to thank all the contributors who have provided their valued writings for this issue. My special thanks to Professor Dr Abul Barkat for editorial support and Mr Saifullah Akon's relentless endeavor to publish this Newsletter. I am thankful to Fatin Hasnat and Mahbul Newaz Farsim for designing the Newsletter.



Abdullah-Al-Mamun, PhD
Chairman
Department of Japanese Studies
University of Dhaka



Message From The Vice Chancellor



Greetings of the Mujib Borsho 2020-2021 !

It gives me pleasure to learn that the Department of Japanese Studies (DJS) is going to publish a newsletter, first of its kind, which, I am sure will keep its stakeholders updated about its activities. The Department, though in its infancy, has already demonstrated its capacity to create a long lasting impression with outstanding academic and extra-curricular activities. Since its inception in 2017, the Department boasts on its distinct character of opening the opportunity to study Japanese culture, heritage, modernisation process and trendy features of economic emancipation and get those blended in our local conditions.

It is gratifying to note that the Department is blessed with distinguished scholars as faculty members and researchers from leading Japanese as well as European Universities. I appreciate the initiative of publishing a newsletter for documentation of the Department's progress in terms of exposure and achievements. I hope this venture will also ensure accountability and transparency of the Department as per the expectation of the University.

I wish all the very best for the successful publication of the newsletter.

Joy Bangla. Joy Bangabandhu.
Long live University of Dhaka. Long live Bangladesh.

Professor Dr. Md. Akhtaruzzaman
Vice Chancellor
University of Dhaka

Message From The Ambassador



It is my great pleasure to contribute my congratulatory message to the Department of Japanese Studies (DJS), University of Dhaka on starting this Newsletter.

The Covid-19 pandemic has been the greatest health crisis this world has ever faced. Under the current difficulties, even more important is to fight against the pandemic and believe in the power of culture to unite and consolidate the friendship and solidarity among nations to go forward together.

I would like to express my gratitude to Dr. Abul Barkat, Founder of DJS, Dr. Abudullah-Al-Mamun, new Chairman of DJS and all the faculty members for their dedication to strengthen and expand the Japanese Studies in Bangladesh and their passion and support in promoting Japanese Studies at the University of Dhaka, the highest seat of learning in this country.

DJS has played a significant role in promoting and strengthening the Japanese Studies since the establishment of “Japan Study Center”, the forerunner of DJS in 1994. This Department is the pioneer in academic study of Japanese economy, politics, culture and history in the country. It is much encouraging that DJS continues their devotion for learning and researching ever during this unprecedented challenge brought by COVID-19. I am convinced that DJS will further advance the studies with a great success in the future.

As you may know, the year 2022 will mark the 50th anniversary of the establishment of the diplomatic relations between Bangladesh and Japan. I believe our two peoples will become even closer through a wide range of academic activities in particular through Japanese Studies.



His Excellency Ito Naoki

Ambassador Extraordinary and Plenipotentiary
of Japan to the People's Republic of Bangladesh



Contents

In search of a 'Good Japanologist'	06
Takahata's Only Yesterday: Some Thoughts on a Lesser-Known Animated Masterpiece	08
Tale of the First Japanese Wife in Bangladesh	11
The Ceramic Art of Makuzu Kōzan	14
Criterion of Collectivism in Japanese Society	16
Double-edged sword attributes of Japanese Business and Economy: Illusion versus reality	18
75th Anniversary of the Hiroshima and Nagasaki Bombings: Lesson Learned from History	20
Anime and Manga: Japan's Image to the World	22
Zero Waste Program of Japan	24
Events and Activities	26





In search of a 'Good Japanologist'

Professor Abul Barkat, PhD*



The subject matter of the discipline known as Japanology is contentious and high-order academic discourse. It is not easy to portray 'Good Japanologist' traits when the discipline Japanology itself is not well articulated and defined. Therefore, my intention is not to say that something called Bad Japanologist exists. Instead, the intention is to portray a Good Japanologist trait. When I say 'good', I mean something less ambiguous, something useful, something having high utility in the specific knowledge frontier. The frontier is Japan, with all the possible linkages and interrelations

The definitional issues of Japanology and Japanologist are essential for at least two reasons. First, even the mainstream disciplines, such as Philosophy, Political Science, Sociology, Economics, and similar others, are still struggling to reach a consensus on each 'discipline's definition. Second, Japanology is a new discipline; therefore, it is evident to pass the same test as the mainstream disciplines. Here the principle: Let a hundred flowers blossom should be welcome. Concerning this core principle of seeking knowledge, it has to be treated as a sine qua non for an in-depth understanding of Japanology, which is necessary to produce and reproduce "Good Japanologists" who are fully aware of their responsibilities and role in the society towards the common good of humanity. Generally, in our study of Japan, we concentrate on Japanese language, literature, linguistics, art, culture, archaeology, political history, politics, international relations, economy, economic history, business and corporate culture, demography, education system, health system, social security systems, media, defence system, science, and technology. In the mainstream literature, it is what is popularly known as Japan Study or Japanese Study. These are useful, and there is nothing significantly wrong with this. By developing expertise in any one or more of these areas of studying Japan, one could be labelled as it led with Japanologist Japanologists' nomenclature. However, such a Japanologist is bound to suffer from a significant inadequacy to become a "Complete Japanologist" without their fault. It is merely attributable to the incompleteness, which is an outcome of short-sighted vision encapsulating Japanology Discipline- in isolation, disjointed form, in disconnection, in compartmentalization. To put it bluntly, how come a Japanologist delving deep into the Japanese language become an expert on the Japanese language without knowing Japanese art, culture, and history? How come is a Japanologist specializing in linguistics becomes an expert on Japanese linguistics devoid of the knowledge about modern linguistics, which requires much knowledge about mathematics? How come is a Japanologist claiming to be an expert on Japanese politics or Japanese social architecture or Japanese international Relations, or Japanese economy without possessing basic knowledge about the history of related thoughts (political

Department of
Japanese Studies

NEWSLETTER



thoughts, social thoughts, economic thoughts) and empirical research methodologies philosophy, and statistics?

To conclude, it is high time to transform the narrow-vision Japanology into broad-spectrum Japanology with broader scope and vision based on the core principle of an interconnected multidisciplinary approach to the discipline. This concluding position may appear that a Good Japanologist is "a jack of all trade but master of none"! It is just an appearance. On the contrary, a student of Japanology passing through a rigorous process of interconnected multidisciplinary endeavor, in essence, has the potential to become a "Good Japanologist". Making a "Good Japanologist" is a lifelong learning process.

Endowed with in-depth multidisciplinary knowledge gained in the process of Japanese Studies coupled with an urge for life-long knowledge and sustained keen interest in the changing developmental fronts - a "Good Japanologist", in due course, may become a high utility successful torchbearer as an academician or a researcher or an expert or a practitioner in any field of social sciences or humanities or may emerge as a successful business personality or a diplomat or a policymaker or a politician. Theoretically speaking, there is no reason to think about a Japanologist's future from a narrow vision; to the contrary, there are all the reasons to broaden the vision. If an economist can turn in to a Good Japanologist, then why not the opposite? The exact causation applies to a student of political science, sociology, history, international relations, business studies, art and culture, language, and linguistics. These possibilities are not just perceived ones. Instead, these are all real possibilities.

*Founder Chairman
Department of Japanese Studies
University of Dhaka

Takahata's Only Yesterday: Some Thoughts on a Lesser-Known Animated Masterpiece

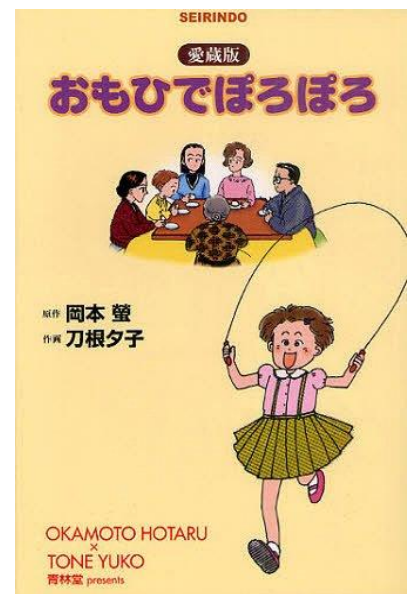
Christopher Born, PhD*



Devotees of Japanese animation powerhouse, Studio Ghibli, will surely recognize the ubiquity and importance of young female protagonists as depicted in most Ghibli films. From the plucky Chihiro in *Spirited Away* (2003) to the passionate, fiery San of *Princess Mononoke* (1997), to the gentle and driven Kiki in *Kiki's Delivery Service* (1989), Ghibli heroines are placed in situations where their true nature must be discovered as they are put to the test in difficult situations. Ghibli films feature female role models who encourage and delight youth across the globe, teaching valuable lessons about hard work, decisiveness, compassion, and harnessing one's strengths to create a better future.

One of the founders of Studio Ghibli, Isao Takahata (1935-2018) was an important film director and producer in the sphere of Japanese animation. While his co-founder, Miyazaki Hayao, is better known as the face of Studio Ghibli, Takahata's work stands on its own. Like Miyazaki, Takahata directed films that depict the vibrant life of school-aged girls. The psychological depth and complexity of Takahata's characters demonstrate Takahata's careful observation of human nature. Takahata was a realist who enchanted and empowered his audience through the fiction he created. Considering that Takahata received a degree in French literature from the University of Tokyo and was an avid reader, Takahata's approach to character development, time and narrative, memory and recollection fits nicely within the broader strokes of modern Japanese literature.

In addition to being producer on a number of Miyazaki films, Takahata is known for writing and directing his adaptation of Nosaka Takayuki's (1930-2015) haunting story of two war orphans, *Grave of the Fireflies* (1967), *Pom Poko*, a tale of Tanuki (Japanese racoon-badgers) who are struggling to protect their home in the face of outside development, and his last film, *The Tale of Princess Kaguya* (2013) which is a beautiful interpretation of the pre-modern Japanese story, *The Tale of the Bamboo Cutter*. For some fans, he is also known for *Only Yesterday* (*Omoide poroporo*), a film which he derived from a manga by Okamoto Hotaru and Tone Yuko (1987-1991). Takahata was beguiled by the manga, which depicts





the life of a fifth-grade girl growing up in 1966. Takahata directly animated many of the vignettes featured in the manga, adding his own interpretation to the main character, Okamoto Taeko. Takahata felt that this manga was so special because it was able to transport the reader into the mind of a child as this child is encountering daily life in an unvarnished retelling of her memories. Takahata wrote that “in the manga, the way that the feelings and impressions of the unvarnished life of a ten-year-old girl are depicted is the saving grace of the work. It is as if a person could somehow go back in time via a time-machine—like you were really there, in that moment of yesteryear, that your ten-year-old self is experiencing. And it’s not really about what constitutes the actions of that time, but instead, our hearts are moved by the sensation of that world appearing before us” (*Eiga o tsukurinagara kangaeta koto*, vol. 2, p. 38, Tokuma, 1999, translation Born). What makes this film noteworthy is Takahata’s approach to the development of Taeko, and how he wove the vignettes from the manga into a larger story. Attempting to capture the “time-machine” quality of clear memory, Takahata depicts Taeko, now twenty-seven, navigating her life goals as an office worker who yearns for something more. Set in 1983, the narrative begins with a call from Taeko’s sister explaining that Taeko’s mother feels that she is getting too old for marriage prospects, and pushes her toward an *o-miai*, an interview with a young man in hopes of spurring on an arranged marriage. Taeko is not interested, and instead, as the narrative unfolds, Taeko takes her vacation time in the Yamagata countryside, staying with the family of her elder brother-in-law, who are safflower farmers. Taking a sleeper train to Yamagata, Taeko begins to think about her fifth-grade-self and her classmates, who, through the magic of animation, travel with her. As she thinks about who she is in the present time, through the process of recall and reminiscence, Taeko seeks for clues in her past that might explain her current mental state.

Taeko wholeheartedly embraces the country lifestyle, performing all of the farming duties, spending time with members of the family, learning about organic farming, planting rice, and enjoying the slower pace and physical labor of the life she idealizes. The fifth-grade Taeko had no family outside of Tokyo and longed for a summer retreat to a *furusato* or native village to return to, like her friends. The fifth-grade Taeko was unable to perform well in school, enjoyed watching television, was scolded by her mother, and prevented from performing in a university-level stage play due to her father’s negative opinion of artists and performers. All of these memories play a role in the interactions Taeko has with the other characters she is staying with. While Taeko has negative, tentative interpretations of her past, as she shares these stories with the daughter of her hosts, and especially Toshio, a young organic farmer who becomes Taeko’s love interest, they give her alternate interpretations of her memories that help “fix” what might be a warped impression of what really happened.

Toward the end, as Taeko realizes that she has gushed so much about the farm life, but really is a Tokyo girl with no true reason to be in the country side, she feels that she has been an imposter, only feigning to love the



countryside. Toshio again, through the recollection of her time with an impoverished classmate who had poor hygiene, is able to reassure Taeko that while this boy, Abe-kun, refused to shake her hand during a farewell ceremony, it was because he liked her, but did not wish his true feelings to be known. She had thought that he refused to shake her hand because, despite her kindness to him, Abe could see right through her revulsion. Her newfound understanding of her past allows her to finally move forward with her future. These complicated interpretations of the experiences depicted in the manga were all the invention of the literary mind of Takahata.

As it would be unfair of me to reveal the ending to this moving film, I urge my readers to watch *Only Yesterday*. While there is so much more to be said about this special film, you will surely appreciate Takahata's realistic imagery, psychological interiority, attention to human detail, and depiction of Japanese social concerns and customs.

*Belmont University
Nashville, Tennessee, USA



Tale of the First Japanese Wife in Bangladesh

Abdullah-Al-Mamun, PhD* and Shiblee Noman**



If someone denotes her as a 'wonder woman', one cannot overstate. Women born in a conservative society in Nigata, Japan, back in 1939 could dare to travel alone to Bangladesh from Japan at her twenty-two against all odds—defying all adversities of her very own family, society, distance entering into an unknown destination, just depending on her divine love and trust upon a Bangladeshi man. She is none other than Ritsuko Takahashi, d/o Mr. Sukeji Takahashi and Ms. Matsuno Takahashi, from a small village Matsuhama of Nigata Prefecture. At the age of six, she has experienced the most challenging time in Japan. Being a defeated force and a war-ravaged country, Japan could hardly provide food to its citizens. She remembers when the common Japanese could barely get daily bread. Witnessing people's sufferings, the Japanese Emperor requested the occupying force leader US General Arthur to punish him anyway because of his decisive role in the war. But since his people had been innocent, they did not deserve the punishment of starvation. Afterward, US army started distribution of dry fruits. Little kids were asked to bring their available Satsuma Imo (Sweet Potato) to mix it up with the dry fruit to fill the stomach. Even then, Ms. Ritsuko could not enjoy them since she had her starving siblings at home. She believes Japan stood from the ashes because of this spirit of honesty, integrity, and self-respect. Ms. Ritsuko Takahashi, the first Japanese wife in Bangladesh, was renamed Noorjahan Abedin after getting married to Mr. Kazi Joynal Abedin in 1962. She travelled alone all the way from a small village of Japan, via Calcutta to Dhaka depending only on the eyes of Mr. Abedin she looked at back in Japan. Nothing could refrain her from coming to the then East Pakistan searching her beloved. She still remembers the day she first met her beloved in Nigata, where she used to work at her family bookstall in the year 1959. Only one year, Mr. Abedin stayed in Japan, which changed the life of young lady, Ms. Takahashi. The love, devotion, and dedication she had at that very tender age are still prevalent. The pervasiveness can be understood with her bold reply of the query whether she faced challenges in adopting with new customs, clothes, food, culture and what not. Every obstacle was overcome probably by one single 'Manthra'—love. Thereby, her profound love to Mr. Abedin helped her adapt quickly with Bangladeshi culture which was never easy for her. For example, cooking Bangladeshi style of foods like, fish, curry, and other items at the beginning was a mirage for her. Relatives and well-wishers helped her a lot. However, Mr. Abedin had been quite liberal which eased her adaptation. After WWII, the way Japan rose from the devastation, had been the Japanese's true spirit. She left her home to fulfil her dream with



Mr Abedin, very much knowingly, that there had been no way to return. Putting on white dresses by the bride on the wedding day is the custom in Japanese society to symbolize women's adaptable mindset—that is what reflected through her capacity to accept everything here. Food consumption, dressing up, lifestyle in a customized version, hospitality, undue extended family burden, social functions, and very importantly, the language barrier – nothing could stop her from being a true Bangladeshi wife. She is full to brim with self-respect, altruism, honesty, responsibility, truthfulness, and what not! Her eyes still sparkle, remembering her childhood after WWII when she travelled with her father to buy small groceries from Tokyo for business purposes. It took ten hours' train travel to reach Nigata. So, she used to carry rice balls with her. While talking them, some poorer kids who lost their parents in the war looked at them with sorry eyes but never begged alms. They never stole. She remembers her interview as an employee in the Embassy of Japan in Bangladesh, which was established immediately after independence on February 11, 1972, when she found herself trying to speak in Bangla with the Japanese envoys. How adaptable had she been and non-compromising in embracing Bengali and Society! Her dedication towards her beloved would be understood when one would get to know that she learned the pilgrimage verses for the graveyard after her husband died to pray for his salvation and eternal peace. She is a constant practitioner of altruism all along. Whoever comes in her touch does understand how cordial and benevolent she is. Mad indeed anyone would be seeing her fervour while replying on the question of whether she wants to return to Japan—Never! She remembers the last flight's declaration to take to Japan at the last days of the liberation war before starting the bombardment. But she did not respond to that, risking her life. Integrity and trust to her beloved and his country reached her to the height of humane character that during her youth, mothers of the grooms used to say that they would get their sons married to a Japanese wife. What more an acknowledgement a Japanese wife in Bangladesh can expect! Last but not least, Ms Noorjahan Abedin is a recipient of the Japanese 'Emperor's Award to spread Japanese best practices and assist Japanese envoys in Bangladesh. She is not merely a Japanese wife; she is the spirit of unbending Japanese nature full to brim with humane quality of excellence.



Biography in Brief

Name: Noorjahan Abedin

Previous Name: Ritsuko
Takahashi

Father: Sukeji Takahashi

Mother: Matsuno Takahashi

Place of Birth: Village:
Masuhama in Nigata
Prefecture, Japan

Arrival in Bangladesh: 1962

Residence of the in Law:
Village: Tantor, Union: Balita,
Upazila: Srinagar, District:
Munshiganj

Name of Husband: Kazi Joynal
Abedin

Offsprings: Two sons and a
daughter



*Chairman
Department of Japanese Studies
University of Dhaka

** Lecturer
Department of Japanese Studies
University of Dhaka



The Ceramic Art of Makuzu Kōzan

Dilruba Sharmin, PhD*



Makuzu Kōzan (Miyagawa Kōzan or Miyagawa Toranosuke) was born in a 'potter's family in 1842. In 1860, Kōzan took over the family business at the age of nineteen, shortly after his father and elder brother's death. 'Kōzan's work provides insight into the development of ceramic arts in Japan as they transformed from domestic tea wares to export wares and ultimately to objects of modern artistic expression and creativity. He was appointed as a ceramic artist of the Japanese Imperial house and was considered one of the Meiji period's greatest potters. His early career was nourished by Kyoto ceramics' long history when many high-fired ceramics and porcelain wares were produced in Kyoto.

Following the family tradition, Kōzan started his early career with the conventional tea-ceremony utensils and 'tableware's at the 'Chion'in temple at Kyoto and the private provincial kiln in Mushiage in Bizen area. In 1852, there was a total of thirteen active 'potter's family active in Kyoto's Kiyomizu-Gojozaka area; there was a sudden fall in demand for Kyoto ceramics and within only twenty years, the number of 'potter's families had fallen to a mere six. Market condition for ceramic business certainly reflected the thought of Makuzu Kōzan to shifting from Kyoto to Yokohama; it also seems to have been released partly from the family financial problem that was emerging after his father's death and brother. In 1871, he had left the family business to establish an own ceramic kiln in the treaty port Yokohama.

In Yokohama, Kōzan manufactured export quality stoneware, stylistically known as Satsuma ware and originated in the late 16th century. All ceramics produced in the Satsuma domain in Kyushu was called 'Satsuma ware'. Makuzu focused on the Satsuma style stoneware, one of the favourite items of western collectors characterized by a white clay body with a cream-coloured look, crackled glaze decoration with overglaze enamels gold designs (Nishikide) of flowers, birds, landscapes, and figural scenes. He was manufacturer of both export and domestic market. He played a part in the grand 'old 'Satsuma' design of the early '1870's as many western commentators described him as a counterfeiter of 'old 'Satsuma ware'.

In the mid-1870s, Kōzan developed an elaborate style of stoneware characterized by high-relief figures of birds, plants, animals, insects with extraordinary details. These beautiful artworks were called 'Saikumono' or handiwork objects. 'Kōzan's hometown Kyoto and its natural environment was influenced his artwork. Makuzu's inspiration for inventing a new



because Kinrande decoration was used in Satsuma ware and was a popular ceramic item in overseas trade. The word 'Kinrande' means 'gold brocade', and this style originated in the Chinese Song dynasty (960-1279 AD). This art style was very popular in China during the Ming dynasty (1368-1644 AD). At that time, Western demand for Satsuma ware faded, and Kōzan tried to follow the 'West's late Victorian vogue for the ornate and the bizarre.

Since around the 1880s, Makuzu Kōzan began to study various types of glazes and under-glaze techniques, emulating Chinese Qing porcelain. He produced diverse types of ceramic wares, including under-glaze blue, under-glaze red, celadon glaze, yohen glaze, and crystal glaze. The main products at the Makuzu kiln shifted to porcelain from other clay works. Handing over the management of Makuzu kiln to his son-and-law and heir Hannosuke (Miyagawa Kōzan II, 1859-1940), Kōzan continued to devote himself to the pursuit of his researches on ancient ceramics and glazes. 'Kōzan's new works, including wares with underglaze decoration, were also highly prized at the Paris World Exposition in 1889, the World's Columbian Exposition in 1893, and many other similar events held domestically and overseas. Kōzan's ceramic kiln initially produced the brightly enamelled and gilded Satsuma style, including delicate tea sets and gourd-shaped vases decorated with feathery pine trees and peonies.

In 1882, Kōzan faced the declining export market and turned his ceramic kiln over to his heir, Hanzan. In that time, Kōzan began researching new techniques. By the late 1880s, Kōzan was making the porcelain vessels for which he is now best known. His great works helped him be appointed as the Artist to the Imperial House in 1896, making him the leading authority on the world of Japanese ceramics. Such fame did not keep him away from challenges. He was actively involved in studying various decorative techniques until May 20, 1916, when this great ceramist passed away, leaving behind tremendous achievements in the history of Japanese ceramics.

*Assistant Professor
Department of Japanese Studies
University of Dhaka



Criterion of Collectivism in Japanese Society

Lopamudra Malek, PhD*



Japanese Society- this field is too outsized to be discussed in a newsletter. It could only be attempted to focus on one specific field related to a considerable part of the Japanese Social structure. We and Japanese people all belong to Asia, but our social structure is roughly different based on perception and conception. In reality, from the very beginning, the human race has realized the expediency of Society. Perceptual differences created groups, and the same 'thinkers' and necessity generated villages. In case of Japanese Society, the ideology of Japanese group construction can be seen from the household structure. Following Chie Nakane, the author of the book, namely "Japanese society"- Japanese Society could be defined with attribute and frame. Attribute means individuals being a member of any exact descent group. But attribute may be obtained not by birth but by 'someone's accomplishment as well. Discussing from the context of a company, a person holding the managing director's post is his attribute, but a member of the "X" company refers to his frame.

In the same way, "Professors", "staff", "students" are attributes, while people of "Y" university is a frame. The concept of Frame came from the Japanese concept (場), which means place or location. It's difficult to explain this concept in other languages. Some people working and living in the same location with more or less identical notions could be defined as (場) or frame. In Japan, they prefer a frame rather than an attribute. If a Japanese citizen is asked about his profession, the answer will be that he belongs to X Company. Here his individual position is not imperative at all. But from our perception, all of us feel additionally at ease stating our individual's position moderately than which company or University we belong to. It demonstrates that their position is not more significant from a Japanese viewpoint than their workplace – to which he belongs. Here we Asians significantly deviate from them. In any society, folks are congregated into social strata based on attribute and frame. But the pattern of social groups based on predetermined frames relics the distinctiveness of Japanese social structure.

A group formed on the basis of communality has a sturdy logic of elitism based on homogeneity. To strengthen this frame even further, there is a great need to create a strong feeling of belongingness. Hypothetically it could be done in two ways in the Japanese group criterion. One is the feeling of oneness and the second one is to form an inner association that will knot the individuals in the group.



Feelings of Oneness: Disparity of Attributes is a rational thing. People coming from different attributes can feel that they are from the same union by stressing the group consciousness "us" against "them". With nurturing rivalry against different similar groups, the feelings like "members of the same herd" gets more robust. The power of collectivism enters their lives only, very significantly, but it also changes their ideas and ways of thoughts. Thus the individual autonomy gradually minimized, and after that, company or organization uses them with great convenience. It is the reason behind Japanese people's strong kinship inside the company or any workplace. They feel thousand times comfortable discussing their problems, love-life, stresses with their colleagues more than their siblings or friends. Actually, continual human contact makes this achievable. Eventually, the company takes the responsibility of its employees' families and comfort its employees by reassuring that the company is always there for their families; so he or they, not as an employee of this organization but as a vital member of this organization concentrate fully at his work, devote himself absolutely for the prosperity of the company. He need not think about anything else rather than the development of the company mutual fund. The inner association which knots the individuals in the group: Provision of housing facility is widespread in Japanese companies. These company houses are built in a single area where all the employees could live together. Thus, the wives of these employees also come closer, become friends, and be in the same company. They have the opportunity to be well informed about their husbands' activities in the workplace or extra-marital affairs from each other. Though, polygamy is not something very new for Japan. The employee's family members are pretty comfortable participating in pleasure trips with the company officials. The leading companies sometimes provide common graves for their employee. All these mentioned things are associated with the inner association, which works to knot the individuals in a group. All whole concepts are under one specific umbrella, and that is (場) or frame. These perceptions and existing concepts have knotted the Japanese community extensively- the magical progress and economic boom of Japan is its logical consequence.

*Assistant Professor
Department of Japanese Studies
University of Dhaka

Double-edged sword attributes of Japanese Business and Economy: Illusion versus reality

Nashia Zaman*



The combined effort of the catalytic forces of Bureaucratic directives, public funding, and government provision of infrastructure strongly upheld Japan to catch up with the West by promoting modernization after the Meiji Restoration 1868. Being a 'Latecomer' in the world economy, Japan took the western idea and modified it in its style to become one of the world's top economies. In the post-world war II era, under the alliance occupation, Japan had state-driven growth. The growth was at peak during 1970, and during 1990 there was a financial crisis. The stagnation caused due to lack of timely transition to the technology-driven economy from the investment-driven economy. The bubble economy leads Japan to the last decade. Though Japan recovered during 2006-07, the global recession of 2008 again affected the Japanese economy, especially the export sector. Then again, the economic recovery got severe thrust from the triple disaster in 2011- earthquake, tsunami and nuclear meltdown. Finally, after two decades of Stagnation (a period in which growth is low and unemployment is high), to revitalize the economy, an economic policy with three policy arrows (aggressive monetary policy, flexible fiscal policy, and growth strategy including structural reform) called Abenomics was initiated with great aspiration. Abenomics 2.0 evolves with five goals. But at present, it seems that the ageing population, declining workforce with weak productivity, and massive debt are shading the great hope of the Abenomics program. Mega-regional partnership for an open economy, womenomics, incorporating senior citizen in the workforce, and creation of an FDI-friendly environment, removal of gender discrimination, effective migration policy, and enforcing a balanced working environment for the workers to live a family life are the short and medium-term solution for sustainable growth and development of the economy.

Matrix of the 'double-edged sword' attributes of Japanese Business and Economy

Attribute	Explanation
Domestic public debt	<p>Contrary to the international debt of European countries like Greece or Austria, the public debt of Japan is domestic one. So, the scope of foreign pressure on Japanese government may not exist.</p> <p>On the other hand, as the debt is domestic, so the future generation needs to pay off the burden of the current generation. This may lead the youth of future generations to a frustrated situation and may lead to a social movement.</p>



<p>Increasing dependency on Robots</p>	<p>Japan is one of the ruler countries in the high-tech industry around the whole world. It is continuously improving through research and development. Introducing Robots that can feel the emotion is an example of an incredible invention. Efficiency increases with the use of these high-tech products.</p> <p>At the same time, increasing dependency on Robots may lead the social interaction to extinction. If people of different ages started using Robots to get rid of loneliness, it might be helpful for the short term. But in the long term, the socio-biological impact will be even worse. People may stop interacting with each other, which may be severely vulnerable in terms of sociological, biological and ecological perspective.</p>
<p>Nature of borrowing</p>	<p>Historically, Japan has been a borrowing nation. This 'Asian Miracle' was the result of copying the western ideas and innovation and renovating in Japanese own style. This leads Japanese business and economy to the top.</p> <p>But again, due to this borrowing nature, youth are not encouraged to take risk and go for innovation. People are not encouraged to grow and think independently. If independent thinking was encouraged and a favorable environment was ensured, World might have a different scenario from Japan in terms of new and more innovative ideas and works.</p>

Due to its unique history, Japan is an Asian Miracle, a prolonged and strained process of integration with the world economy, government policies, peculiar economic practices, and institutions. Delayed response during the financial crisis caused the prolonged stagnation after the burst of the bubble. Now, in the 21st century, the Abenomics 2.0 program exhibits great hope for strong JBE. But over time, the delay in implementing the policies is fading the hope of tackling the challenges of JBE. Prompt action and effective implementations of the strategies can sustain the growth and development of JBE. Suppose Japan's economy fails to respond in time- in that case, there might be an uprising of the youth movement due to 'Ricardian 'Equivalence' and which may lead the economy in another crisis in the long term.

* Assistant Professor
Department of Japanese Studies
University of Dhaka



75th Anniversary of the Hiroshima and Nagasaki Bombings: Lesson Learned from History

Md. Saifullah Akon*



This year marks 75 years of the anniversary of the horrific atomic bombing, the most destructive weapons of humankind ever. During the Second World War, the USA dropped two atomic bombs on Hiroshima and Nagasaki in Japan on 6th and 9th August of 1945. It is estimated that, because of the atomic bombing in Japan, around 140,000 people died in Hiroshima, and around 74,000 people died in Nagasaki. Around 214,000 people died, and about the same number of people become seriously ill in the aftermath of the effects of nuclear radiation. Besides the heavy casualties, massive structural damage was also held in the two cities.

The bombings in Hiroshima and Nagasaki have left evidence of the horrors of nuclear weapons. No one expects such a tragic day gain. But the question is how much we have learned from the atomic bombings of Hiroshima and Nagasaki, or has the world got rid of all sorts of war? History claims that, following the war, the United Nations (UN) was formed on October 24, 1945. At the UN Atomic Energy Commission's first meeting, the then Soviet Union proposed a ban on all nuclear weapons production and stockpiling. So far, the United States, the sole owner of nuclear weapons did not agree. Due to the disagreement of the US and other allied powers, including Britain and France, the Soviet Union's proposal was not passed at the UN General Assembly.

To survive, within three years, the Soviet Union broke the American monopoly through testing its first atom bomb on August 29, 1949. Later in the 1950s, Britain and France created their nuclear weapons and China in 1964. Gradually, the world's powerful states began to move towards nuclearization and entered into the Cold War. Since then, the atomic bomb has become a diplomatic stick in the international arena, particularly during the Cold War.

Understanding the nuclear arsenal's destructive power and protecting the civilians, the United Nations undertake a landmark treaty called the Non-Proliferation Treaty of Nuclear Weapons (NPT) in 1968. Having the primary objective to prevent the spread of nuclear weapons, the treaty entered into force in 1970 and further extended in 1995, where a total of 191 states have joined the treaty. In 1957, International Atomic Energy Agency (IAEA) was formed, whose major works to verify nuclear technology's peaceful application. In 1991, the Strategic Arms Reduction Treaty (START I) was signed between the United States and the Soviet Union, aiming to reduce and limit strategic offensive arms during the Cold War. After the expiration



of the START I, two countries again signed the NEW START treaty in 2010 to reduce both countries' nuclear weapons. Unfortunately, despite the UN's efforts, it has not been possible to reduce the number of nuclear weapons globally. On the contrary, new countries have continued to build their nuclear arsenals for their security.

In the present global system, we observe the increase of retaliatory violence. We have witnessed the great powers' military campaign throughout the world. The devastation in the Middle East by super powers and the wailing of the people have stirred the hearts of the world. Because of the interests of the states and the ultra-nationalist leadership, war is still raging in many parts of the world. State hooligans as well as various terrorist organizations are killing innocent people to fulfil their interests. As a result, mass people around the world are dying and being injured at a massive rate. Millions of people are being left homeless. Whatever the reason or the way the conflict started, the mass people have to suffer, as was the case 75 years ago, the common people of Hiroshima and Nagasaki suffered. Although the colour of the war has changed, the suffering of the people has remained unchanged.

Peace-loving people want an end to all kinds of violence and war and a diplomatic solution to any conflict in the world. But it remains invisible to what extent the belligerent states and regimes can pull themselves out of this state of war, where the arms trade is a significant issue to the global leaders. However, whatever the situation, each country's moral obligation is to play a critical role in building a world free of nuclear weapons by learning from Hiroshima and Nagasaki horrors. Though it is challenging, the world needs to call for the total elimination of all nuclear weapons from the globe. Besides, this is the time to think about ending all kinds of wars and conflicts globally and giving a peaceful world to the next generation.

* Lecturer
Department of Japanese Studies
University of Dhaka



Anime and Manga: Japan's Image to the World

Sheikh Rashid Bin Islam*



Japan, the land of the rising sun, is a country that is notorious and admired for its various facets of unique and exciting culture. It includes its natural beauty, such as 'Sakura' trees and Mt. Fuji, and its established traditions that have endured the test of time. Japan offers so much that one cannot find elsewhere, making it an exhilarating country to visit. Where one can easily make some cherished recollections. The world has already heard tales of this unique cultural fame, resulting in piquing one's interests and encouraging them to visit Japan to experience this first hand. Alongside its cultural tales, the country has made a significant contribution to the world over the preceding years with the advancement of cars, video games, and fashion. However, Japan's cultural Magnum Opus to the world would be none other than the 'anime and 'manga'. Anime originally comes from the English word 'animation' while the word "manga" comes from the Japanese word 'impromptu pictures'. Both of these two cultural phenomena have contributed massively worldwide, serving to form a very culturally influential image of Japan. This has often overpowered people to convince them that they need to visit Japan and sometimes learn Japanese. How has this anime and manga helped influence and shape Japan's image around the world and Bangladesh?

Nowadays, anime and manga have transformed into one of the most favourable mediums to tell stories in a comic or animated form, with the extended benefit of liberty of expression in any genre for a wide range of audiences. Through the infamous Pokémon, Digimon, Dragonball Z, and the Samurai X, anime and manga first experienced their massive spread of popularity worldwide, including in Bangladesh. These shows tremendously increase the interest in this particular island country, in the northwest Pacific Ocean, called Japan. They are often inspiring a vast majority of people even to learn Japanese. Some even say that these people's curiosity about learning Japanese after watching anime or reading manga led to an immersive surge in Japanese learners, leading to the creation of the Japanese Language Proficiency Test (JLPT) 1984.

The early 1990s in the western countries, while the late 2000s in Bangladesh, can be labelled as an 'anime 'boom'. This boom boosted anime and manga culture even further around the world, giving birth to anime conventions. During anime conventions, which are usually held over a few days, many fans gather together under one roof to express their passion and enthusiasm for different anime and manga series. Anime conventions always host incorporated industry talk panels where voice actors, anime



creation staff, and mangaka (manga author) can gather at the event to discuss their anime and manga, and fans can have an opportunity to meet them. These anime and manga fans can also gather to buy their favourite merchandise and try 'cosplay'. The term 'cosplay' is derived from the words 'costume' and 'play'. It is when fans dress up as their favourite character from an anime or manga series and imitate that particular character during the anime convention. Although cosplaying is not limited to anime and manga, as cosplay became more popular and common, many cosplayers have crossed over to many western characters from comics, cartoon series, Hollywood movies, and even video games. Another popular aspect of anime and manga is its unique art style. This unique style stems from the anime genre is rather very eye catching and surreal; characters usually have big eyes and unique hairstyles. These Anime conventions, more commonly known in a short form called 'Cons' in Bangladesh, started appearing in masses every year since the beginning of 2010 and are continuing even to date. So how have anime and manga influenced the world, including Bangladesh? This multi-billion-dollar cultural industry not only has deeply engraved its marks on the hearts and minds of people around the world. It also motivated people to know more about Japan, especially in a good light, and even learn Japanese, which might have led to the making of the JLPT. Anime and manga have made Japanese culture so influential worldwide that the Japanese Government promoted the new Cool Japan concept; they even went to make anime streaming free on YouTube further to increase this cultural 'industry's' popularity. It can be clearly stated that this cultural industry was great for endorsing tourism to Japan and as prompting a lot of other Japanese pop culture and shaping a good image of Japan worldwide, including Bangladesh.

*Student, 1st Batch
Department of Japanese Studies
University of Dhaka

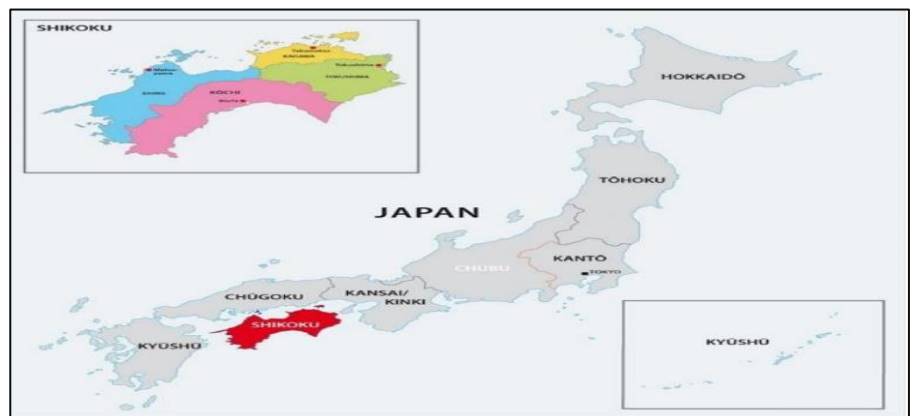
Zero Waste Program of Japan

Kazi Humayra Rashid*



When COVID-19 teaches the world how helpless we human beings are in front of nature in the 21st century, Japan realized this fact far more centuries back. Japan realized that human is nothing when nature is the authority. Japan worships nature from the very beginning of its civilization. Many initiatives and measures had been taken, and they succeeded. The most unique and unbelievable initiative is "The zero-waste program of Japan". Imagine a world with zero waste where there is no smell of waste, no dumping site of waste with mosquitoes and flies. Dreaming that, Japan had taken this initiative, and their first step was on a small village named "Kamikatsu". The Kamikatsu village is on the western Japanese island of Shikoku. With less than 1,700 inhabitants, it is the most miniature village on the island but has made headlines around the world over the past few years. The failure of the new incineration project forced the village to rethink their strategy and inspire them for an ambition – to become a "zero-waste city by 2020".

The journey of Kamikatsu village towards zero waste started two decades ago. Instead of incineration, they thought about an alternative way for waste management because the incineration process made harmful dioxin and polluted the air. So the villagers chose to reduce their waste. Reducing waste is the first step of Japan's 3R policy. The "3R Initiative" aims for the construction of a vibrant material cycle society through the three "R's", which are "Reduce", "Reuse", and "Recycle." This initiative was endorsed at the G8 Summit held in 2004 at Sea Island, Georgia. It was officially launched at the Ministerial Conference in April 2005, hosted by the Government of Japan. Kamikatsu village decided to reduce as much waste as possible, so they established the "Zero waste academy" led by 'Akira Sakano'.



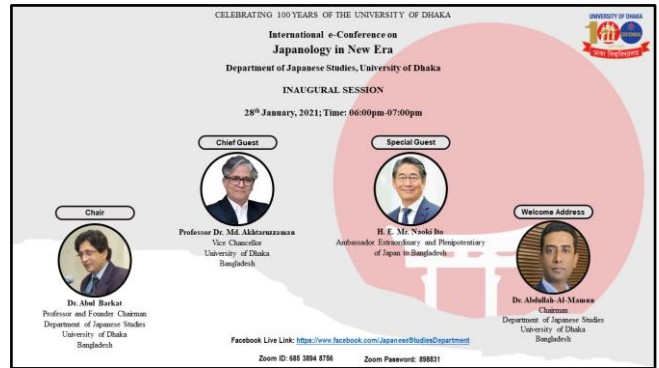


The idea is simple: waste gets separated into categories and, wherever possible, is reused, recycled, or reduced. For instance, the waste has been separated into at least 45 sections. All the food waste, metal, paper, plastic, glass bottles, food trays, furniture, and machines have been separated. There are often subcategories to get separated into aluminium and steel, or paper gets separated into a newspaper, cardboard, paper carton, paper carton with aluminium (coated), hard paper tubes, paper cups, and shredded paper. Sakano, who is one of the Co-Chairs at the World Economic Forum's Annual Meeting at Davos this year, explains, "By doing this level of segregation, we can turn it over to the recycler knowing that they will treat it as a high-quality resource." According to Sakano's experience, initially, it took a while to persuade the local people to wash and sort their waste in their house. Still, they also hope to bring it to the waste collection centre. Lots of people ask why they should bring their waste to their waste-management site. They were against the new collection system. They took some time to accustomed to it. They thought the municipal Government was not doing it right. Understanding it, the municipality office organized a gathering where they discussed with the local community and explained in details. Zero Waste Academy operates under four LS - local, low cost, low impact, and low technology. There were no large appliances available for the residents, so they had dumped their waste in the right boxes. Some staff had been hired to support this segmentation and to prepare the tenants entirely. Sakano added that their goal is not to achieve 100% as manufacturers continue to use recyclable products. Products need to be designed for a notified economy, where everything is reused or reused. These steps need to be taken toward business and include manufacturers. He added that they should learn to deal with the products and make this product effective.

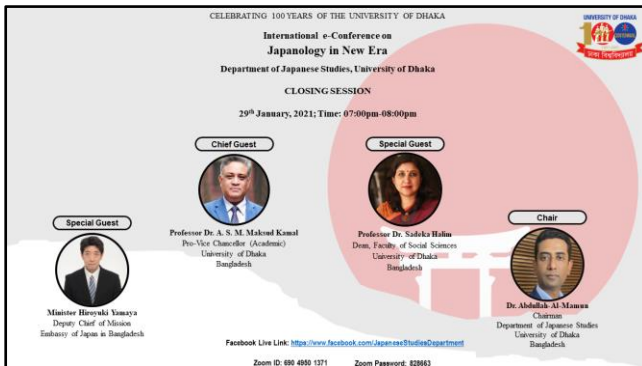
*Student, 1st Batch
Department of Japanese Studies
University of Dhaka



CELEBRATING 100 YEARS OF THE UNIVERSITY OF DHAKA International e-Conference on 'Japanology in New Era' 28-29 January 2021



Scholars from sixteen countries—Bangladesh, USA, UK, Japan, Australia, UAE, India, Philippines, Taiwan, Malaysia, Thailand, Indonesia, Nepal, Myanmar, Vietnam and Singapore are going to present papers in sixteen sessions. The paper presenters are from 37 universities and 7 research institutes





MoU Signing and Collaboration



Department of Japanese Studies signed MoU with Kazuko Bhuiyan Welfare Trust which will provide language lab and facilitated training for the student on 2nd November, 2020



Department of Japanese Studies signed MoU with Japanese Philanthropy Organization Shapla Neer for collaborative activities on 10th November, 2020



Department of Japanese Studies signed MoU with Bangladesh Ikebana Association for collaborative activities on 7th December, 2020



Rotary Club hands over cheque for need based merit scholarship for the students of Department of Japanese Studies on 31st January, 2021



General Manager of Mitsubishi Corporation Dhaka, Mr. Myungho LEE visited Department of Japanese Studies with an objective to provide scholarships for the students of department on 11th February, 2021



JICA Chief Representative (Bangladesh), Mr. Hayakawa Yuho visited Department of Japanese Studies to discuss commencement of JICA Chair activities in Bangladesh on 25th February, 2021



Career Talks & Other Events

Department of Japanese Studies (DJS), University of Dhaka has organized the first 'Career Talk' with Tareq Rafi Bhuiyan Jun, Secretary General, Japan Bangladesh Chamber of Commerce and Industries' (JBCCI) on 15th November, 2020

Career Talk conducted on 13th December, 2020 for DJS students. Where Speaker was Mr. Yuji Ando, Country Representative of JETRO and President of JBCCI.



Department of Japanese Studies launches online 'Student Learning Management System' and Apps setting the benchmark in this hundred year old institution on 30th November, 2020

Lecture on "Japanese Customs and Popular Culture, Religion and Culture and Society" by Dr. Christopher A. Born, Guest Lecturer of Belmont University, USA conducted on 10th December, 2020



Department of Japanese Studies Alumni Association begins journey on 21st September, 2020



Career Talks & Others



DJS-JF(Japan Foundation): Lecture series Special Lecture on “Development of Japanese Education System from Economic Perspective”. with Professor Keiichi OGAWA, PhD, held on 4th January, 2021




অল্প-স্বল্প গল্প, ড.
আবদুল্লাহ-আল-মামুন (১ম
পর্ব) - সাক্ষাৎকার - রেডিও | NHK
www3.nhk.or.jp

https://www3.nhk.or.jp/nhkworld/bn/radio/bn_interview/202102180600/

6:16 PM

Chairman of the Department, Dr. Abdullah-Al-Mamun have been interviewed by Japanese National Broadcasting Agency NHK World in six episodes from 18th February, 2021 to 25th March, 2021



University of Dhaka
Department of Japanese Studies
University of Dhaka

**DJS Lecture Series
Episode 6**

Mr. Hiroki Watanabe
Representative
(Governance, Public Administration)
JICA, Bangladesh Office

TITLE
**Bangladesh's Journey Towards Middle Income Country:
JICA's Contribution in Governance Sector**

DATE & TIME
17th January, 2021; 3 PM

Department of Japanese Studies (DJS), University of Dhaka has organized 'Career Talkwith Mr. Hiroki Watanabe, Representative Governance Public Administration, JICA, Bangladesh Office ' on 17th January, 2021

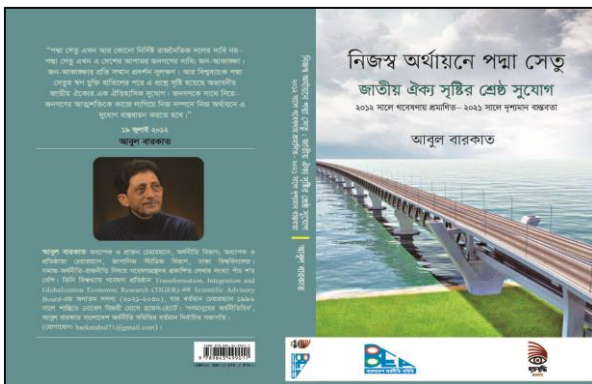


Recent Significant Achievements



It is a matter of great pride that the founder Chairman of the Department Professor Dr. Abul Barkat has been selected as a **Member of the Scientific Advisory Board (SAB) of the TIGER-Transformation, Integration, Globalization Economic Research**. It is a 15-members' Board constituted for a ten-year term (2021-2030) **Mr Jose Ramon Horte, the 1996 Nobel Peace Prize Laureate will serve as the board's Chairman**. The immediate past Chairman of the SAB-TIGER was **Robert. A Mundell, the 1999 Nobel Prize Laureate in Economic Sciences**

Recently Published Books



Department of
Japanese Studies

NEWSLETTER

Volume 1 June 2021

Contact

Department of Japanese Studies
University of Dhaka
10th Floor, Room-1122
Faculty of Social Sciences Building
Dhaka-1000, Bangladesh
Email: djs@du.ac.bd

