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If we think of digital humanities as a conglomerate of applied digital conduct used in search, analysis, collaboration and presentation of humanist knowledge, my own relation with this field remains an entirely preparatory one. Nevertheless, it is a fact that it has now become a fundamental tool for any researchers in the humanities.

Also, if we consider the levels of education and training of young researchers applicability and practicability are further enhanced. An important point of concern for humanist research and the training of researchers lies with confirming and re-experiencing facts, and it goes without saying that digital techniques possess magnificent functionalities with respect to reproducing the matters that have a concrete form. There are many aspects to applying digital reproduction, but for instance in my case, when we look at the old maps I often use as research material, they are as follows:

What I here referred to as old maps includes maps that are either hand-written or printed (often from woodblock), but in the case of the former each old map exists in only one specimen, and in the case of the latter there may be only a few left or it is in reality the only one extant.

Further, we see many fly sheet prints, but they range from very large to small specimens, and some are preserved as scrolls or published in the form of orihon (folding style); they exist in multifarious forms and conditions.

Given the special characteristics of these specimens, taking the uniqueness and fragility of this material into consideration, we often find that the great variety of forms and conditions cause great inconvenience as concerns the handling of them, and therefore the situation requires that various restrictions be placed on requests for inspection.

However, when first digitalized, this inconvenience is almost completely eliminated. Especially the superior capacity to reproduce material will produce a tremendous effect on education in particular, not to mention research, of course. The applicability of digital technology is unquestionable. By way of digitalization, it is often possible to examine smaller parts in greater detail than when examining the original.

Accordingly, we may think that all is well if only material is digitalized, but that is not necessarily the case. For example, we surely need to return to the originals when it comes to facing up to the importance of analyzing and fully understanding the impressions we receive from all features contained in the entire body of an old map, and from the quality of the textile or the paper etc. with perceive of these as

original comprehensive expressions of the awareness and intentions of manufacturers and users.

This stance of mine, to seek a thorough understanding of applicability and practicability, is perhaps prone to be discarded as an outdated adage. Nonetheless, I believe that it is necessary that we make this stance one of our principles.



Figure 1 'Kyoto meisai-zu'(part) [Fujii Eikan Collection, eik8-1-05]



Figure 2 'Bunkyu kaisei / Shinsen Kyo e-zu'(part) [Art Research Center, arcBKC09-011]



At Professor Kimura Kazuaki's research laboratory under the Japanese Culture Research Group, I am working on creating a digital database and archive on the theme of Research in Literature in Japanese Language in "GAICHI" areas. The term 'literature in Japanese' carries the broad sense of all literary works written in Japanese. But it is here used to designate our object of research as literary works written in places elsewhere than Japan, and written by people who are non-native speakers of Japanese. So far research in modern Japanese literature has mainly been occupied with works written by Japanese writers within Japan. However, from the time before World War II, literary works in Japanese have been written outside of Japan and by non-Japanese writers; these foreign places came to be known as "GAICHI" or 'foreign land.'

"GAICHI" is a term that generally denotes Japanese colonies and occupied areas, in effect Taiwan, Korea, Manchuria and the islands in the Pacific south of Japan. In terms of political and social relations, these areas were continuously considered to be of lower priority than those that were acknowledged as Japanese "NAICHI" or 'homeland,' and they were also considered to be culturally inferior. This is despite that in reality a great number of Japanese lived there and created their own culture. In the realm of literature, Japanese language was used to treat subjects relating to mores and manners not found in "NAICHI" literature. On the other hand, it is also of major concern to question the degree to which Japanese language and culture became absorbed by the people native to these areas. In Seoul in the thirties, Japanese culture in the form of Japanese style cafes and popular songs were fashionable among the city's intelligentsia as a symbol of the modern. From the later part of the thirties into the forties during the wartime, it became difficult to publish in the native languages of the "GAICHI" areas, and there was no choice left but to write in Japanese. In order to understand the works from this time, we must examine them in accord with their time background and the circumstances surrounding the authors.

Research in literature in Japanese from the "GAICHI" areas is not simply about filling out a gap in Japanese literary history, but it is also concerned with raising important cultural historical questions about the crossing of borders between different cultures, their transmissions and representations. Nevertheless, until the nineties, when reprinted versions of literary works became more widely available, it was difficult to gain access to

the works themselves due to the dispersal of publications published in "GAICHI" areas. Furthermore, in comparison with research in literature from within Japan, it is also more difficult to reconstruct the social context and cultural situation behind the works. In order to come to terms with these problems, it is the aim of our research laboratory to put digital technologies to practical use. At present, we are advancing two projects on the theme of research in Korean literature in Japanese: 1) a database index of articles on literature in 'Keijō Nippō' and 2) a list of literary journals. The first is gathering articles connecting to literature and culture from a newspaper in Japanese, and it has the merit of providing material on cultural movements in fiction, poetry, theatre, movies, and advertisements that occurred in a "GAICHI" area. The second is cataloguing literary journals in Japanese published in Korea, and we wish to make an archive of the potential material from these sources.

The great advantage of digitalization is that research results and material can be made public and that it is an easy matter to make inspection of them possible. This is important for the sake of advancing collaborative preparations for international research. Originally the "GAICHI" areas are places where multiple languages are used and it is necessary to carry out collaborative research with researchers from the respective areas. Henceforth, in order for researchers from each area to exchange specialized knowledge based on the same material, the construction of web-based measurements are called for.

[illegible]

The figure presents a demo illustration of the Keijō nippō database

### GCOE Seminars

Place: [Kinugasa Campus] Art Research Center, Ritsumeikan University

[Biwako Kusatsu Campus] Information Studies Meeting Room, Faculty of Information Science and Engineering, Ritsumeikan University

※Presenters listed without titles are all members of faculty at the ARC GCOE Digital Humanities Center

■ Session 15: Apr 8

Dr. Ellis Tinios (University of Leeds, UK) : The Illustrated Book Diaspora: the dispersal of Edo illustrated books to the West, 1830-2008

■ Session 16: Apr 15

Akama Ryô, Furukawa Kôhei: The Trend of Digital Humanities in the World

■ Extra Lunchtime Seminar: Apr 22

Dr. Chun-Yang Chen (Institute of Information Science, Academia Sinica, Taiwan) : How to get published by playing games?

■ Session 17: Apr 22

Genjô Masayoshi, Kaneko Takaaki: Introduction and Report on the DigitalArchives of Fujiieikan Bunko Library

■ Session 18: May 13

Ueda Manabu, Oya Atsuko: An Analysis of Film Exhibitions in Kyoto during the Taisho Era: Application and Prospect for the Database of Movie Programs

■ Session 19: May 20

Okamoto Takaaki: On a Image Database System of characters in Japanese Historical Materials

Inaba Mitsuyuki, Saitô Shinya: Archiving of Knowledge in Region ~ Research of Japanese Culture Digital Archives through the Collaboration on Archiving of Narratives

■ Session 20: May 27

Hanada Takuji: A battle of the Nanbokuchō Period in Kyoto

Kusui Kiyofumi: About the database of the Japanese literature magazines published at the GAICHI (foreign land)

■ Session 21: Jun 3

Dr. Ian Gregory (Lancaster University, UK) : Using GIS to understand space and time in the Digital Humanities

■ Session 22: Jun 10

Woong Choi: Quantification of Dance Movement by simultaneous measurement of motion capture and Biophysical information

Wang Xiaoguang: Social Network Analysis and Its Application on Digital Humanities- Informal Communication Analysis in Scholarly Blogging Communities

■ Session 23: Jun 17

Yin Xin: Virtual Printing and Representing of Hangi

■ Extra Lunchtime Seminar Jun 24

Dr. Ken Coates (University of Waterloo, Canada) : Digital Depth: The Role of the Humanities in the Digital Revolution

■ Session 24: Jun 24

Chon Eun-Jin: Study of Kenzan Ware and the database architecture of materials

Kidachi Masaaki: Designs of Yuzenzōme and Nishijinori

Please see the following websites for the latest information about events and GCOE seminars:

Digital Humanities Center for Japanese Arts and Cultures, Ritsumeikan University

HP: [http://www.ritsumeijp/humanities/index\\_j.html](http://www.ritsumeijp/humanities/index_j.html)

<http://www.arc.ritsumeijp/lib/GCOE/>

Art Research Center, Ritsumeikan University

HP: <http://www.arc.ritsumeijp/>

GCOE seminars and information

Blog: <http://www.arc.ritsumeijp/lib/GCOE/seminar>

#### Colophon:

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