

International Japanese Studies Talk Series International Japanese Studies Group at Kanagawa University

The International Japanese Studies Group in the Institute for Humanities Research at Kanagawa University is pleased to announce its spring talk schedule as well as its tentative autumn schedule.

All meetings in the spring semester will take place from 15:30 to 17:00 in room 8018 on our Minatomirai Campus. All talks will be given in English. Preregistration at least a day in advance for those coming from outside the KU community is greatly appreciated. Please use the QR code on the information page for each talk. If you are coming from off campus, **please also register as a Guest at the Information counter near the entrance** before coming up to the room. (Preregistration is **not** necessary to attend talks online, when offered.)

Inquiries (お問い合わせ): James Welker jrwelker@kanagawa-u.ac.jp

Spring 2026 Schedule

Wednesday, 22 April 2026 (in person only)

Waiyee Loh, Kanagawa University

Littoral Literature and Port Cities: Kelly and Walsh's *It Happened in Japan*

Details:

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Wednesday, 20 May 2026 (hybrid)

Nemo Madeleine Sugimoto Martin, Chuo University

Transgender Bodies in Eiichiro Oda's *One Piece* and Its Fandom

p. 3

Wednesday, 17 June 2026 (in person only)

Chelsea Szendi Schieder, Aoyama Gakuin University

***Tokyo 1968* Sources & Stories: A Historian Writes a Graphic Novel**

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Autumn 2026 Schedule

(Tentative)

Wednesday, 28 October 2026 (hybrid)

Christian Ratcliff, Kanagawa University

The Acquisition, Protection, Transfer, and Growth of Cultural Assets in Kamakura Period Japan: Examples from Poetry, Literary Scholarship, and Kemari

Wednesday, 18 November 2026 (hybrid)

Daniele Durante, Ca' Foscari University & Kanagawa University

Cross-Dressing Women and Non-Reproductive Work in the Edo and Meiji Periods

Wednesday, 16 December 2026 (hybrid)

Robert Hellyer, Wake Forest University

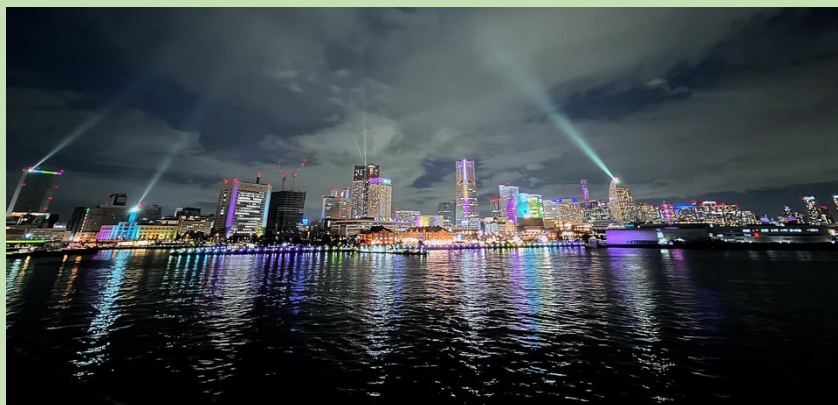
Filling the American Tea Cup: The Flow of Green Tea Through Yokohama in the Meiji Period

Wednesday, 20 January 2027 (in person only)

Laurence Williams, Sophia University

Elite Globetrotters and the Critique of Mass Tourism: Rudyard Kipling and Aldous Huxley in Japan

Further details (abstracts, location, access, etc.) will be announced in September.



Littoral Literature and Port Cities: Kelly and Walsh's *It Happened in Japan*

Waiyee Loh

Associate Professor

Department of English, Kanagawa University

Wednesday, 22 April 2026 (in person only)

15:30–17:00

Room 8018

Kanagawa University, Minatomirai Campus

Abstract: In the 1880s, the Anglophone publisher Kelly and Walsh expanded beyond its headquarters in Shanghai to set up branch offices in the ports of Hong Kong, Singapore, and Yokohama. In doing so, Kelly and Walsh helped to establish a regional network of literary production, distribution, and consumption that was founded on the port city's symbiotic relationship with the sea. Because Kelly and Walsh was so dependent on maritime shipping and telecommunications, it is no coincidence that water permeates the narratives it produced, giving rise to a "littoral literature" that connected Anglophone communities in various port cities. This paper focuses on bodies of water that appear in *It Happened in Japan*, a novel published by Kelly and Walsh in Yokohama in 1905. Grace Lavery (2019) has argued that British writings in the late 19th century often portrayed Japan in contradictory terms that reflected the fascination and fear that the British public felt towards the radical challenge that Japanese aesthetics posed to European artistic conventions. While this interpretation holds true in metropolitan centers where people knew Japan mainly through its artworks, these representations of the contradictoriness of Japan take on a distinctively aqueous dimension in the East Asian port city. As an example of the "littoral literature" that Kelly and Walsh and other port-city publishers helped to create, *It Happened in Japan* associates the country with the extreme changeability of its seas, rivers, and lakes: scenic and tranquil in one moment, violent and destructive in the next.



"The Head Office of Kelly and Walsh" (c. 1925) from *Shanghai of To-day: A Souvenir Album of 38 Vandyke Prints of the 'Model Settlement'* (1927). Image from *Virtual Shanghai*.

Preregistration via the adjacent QR code at least a day in advance for those coming in person from outside the KU community is greatly appreciated. If you are coming from off campus, please also register as a Guest at the Information counter near the entrance before coming up to the room.

ご来場の方：神奈川大学関係者は事前登録不要です。学外の方は前日までに QR コードにて事前登録をお願いします。当日は 1F の Information カウンターで Guest 登録を済ましてから、部屋までお越してください。

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Transgender Bodies in Eiichiro Oda's *One Piece* and Its Fandom

Nemo Madeleine Sugimoto Martin
Adjunct Lecturer, Chuo University

Wednesday, 20 May 2026 (hybrid)
15:30–17:00
Room 8018
Kanagawa University, Minatomirai Campus

Abstract: *One Piece* is not best known for its range of transgender characters, but over its nearly 30-year run, they have charted in popularity polls, become established parts of merchandising lines, and have been subject to intense fandom debate. This talk first details the changing faces of these trans depictions and the aesthetic and historic influences behind their design, making comparisons between the radical newkama community and their refusal to conform to policed, gendered boundaries, and the contemporary transfeminine Kikunojo, whose acceptance as a woman relies on conformity to cisheterosexual standards. The second part of the talk considers how these characters, especially the newly introduced Yamato, have been debated within online fandoms of the series, where fans' anxieties around real-world sexual, gender politics can be read through their fan practice. In analyses of fan wikis, fanart, forum posts and online comment sections, there is a sense of unease regarding the ambiguity of gender for characters outside of the established newkama that lead to increasingly bordered concepts of gender. In the final part, the talk turns to official merchandise of the series and in doing so argues that despite multiple radical conceptualizations of gender within the canon of *One Piece*, what is ultimately at play in franchise representations is the extratextual profitability of eroticized female characters in an unstable financial market.



Two GLITTER & GLAMOURS figurines of *One Piece* characters Okiku and Boa Hancock, produced by BANPRESTO/BANDAI, on display in second-hand reseller Lashinbang.

To Attend Online (Zoom):

Access the Zoom Meeting via the following Meeting ID and Passcode. **Preregistration is NOT required to attend via Zoom.**

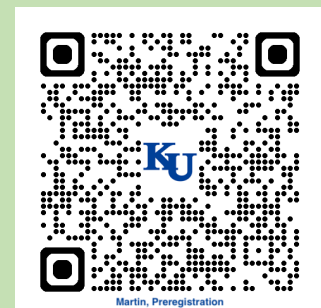
Meeting ID: 990 2151 8715 Passcode: KUMMC

To Attend in Person:

Preregistration via the adjacent QR code at least a day in advance for those coming in person from outside the KU community is greatly appreciated. If you are coming from off campus, **please also register as a Guest at the Information counter** near the entrance before coming up to the room.

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Tokyo 1968 Sources & Stories: A Historian Writes a Graphic Novel

Chelsea Szendi Schieder

Professor, College of Economics, Aoyama Gakuin University

Wednesday, 17 June 2026 (in person only)

15:30–17:00

Room 8018

Kanagawa University, Minatomirai Campus

Abstract: What is the difference between writing a graphic novel and writing a history? In this talk, the presenter will discuss her experience working with artist Helene Aldeguer on writing a fictionalized graphic novel based on the research for her book, *Coed Revolution: The Female Student in the Japanese New Left* (Duke UP 2021). The resultant work, *Tokyo 68* (Libertalia 2025; U of Toronto, forthcoming), attempts to foreground the lived daily experiences of young women participating in a social movement. She will explain the collaborative decisions about theme and character, the risks involved in fictionalizing history, and also the challenges a historian trained in thematic and textual analysis faced working in a narrative and visual medium. The talk thus invites the audience to think about how we tell history, and what sources and stories become privileged or erased, depending on the medium we tell it in.



Excerpt from Chelsea Szendi Schieder (text) and H el ene Aldeguer (art), *Tokyo 68* (Libertalia 2025; U of Toronto forthcoming).

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