Opening (10:30 -)

Introduction (10:45 -)

Literary Art with Non-Literary Art [Keynote Speech] (11:00 -)

Around the World with Comparative Literature:
From Goethe’s concept of world literature to the worldwide study of comic books
—Stefan BUCHENBERGER (Kanagawa University)

Literary Culture and Modern Human Life: Examples from Japan and Other Countries (13:30 -)

The Noah's Ark effect:
How do new stories of the tsunami estimation affect disaster preparedness?
—Hiroaki DAIMON (University of Fukuchiyama / University of Delaware)

Comparative Social Attachment Regimes across 34 Selected Countries
—Tugce BEYCAN (Centre Maurice Halbwachs in EHESS / ENS / CNRS / PSL)

Poetics and Humanity: Activities across Borders (15:00 -)

Epic Collaboration: Mazisi Kunene and Japanese Anti-apartheid Activists
—Tomohiro KAMBAYASHI (Konan University)

"Fantasy" according to F. Chopin:
A Comparative Analysis Using Subjects by G. Sand and A. Mickiewicz
—Risa MATSUO (JSPS / Sorbonne Nouvelle University Paris 3)

Concluding Round Table (16:30 -)

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Date: Friday, August 11, 2023
Location: Maison Suger (Fondation Maison des sciences de l'homme) 16 rue Suger, 75006 Paris, France
Organizer contact: Risa MATSUO risa.matsuo@sorbonne-nouvelle.fr

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Presenters & Abstracts

Stefan BUCHENBERGER (Kanagawa University) [Keynote Speaker] :
In this presentation I would like to talk about my studies in comparative literature at Munich University, how this led me to various ICLA conferences, to my current position at Kanagawa University and to being one of the co-founders and co-chairs of the ICLA standing research committee on comic studies and graphic narratives.

※ ICLA ... International Comparative Literature Association

Hiroaki DAIMON (University of Fukuchiyama / University of Delaware) :
The triple catastrophe of the Tohoku earthquake, tsunami, and nuclear accident in Japan has created a new tsunami estimation and its story of future disaster. The estimation of science were seen as something that has happened - future perfect tense - to a small quiet community in Japan. This presentation will focus on newspaper articles in the area where the giant tsunami was expected, and will detail the discourses of disaster preparedness (e.g., surprise, fear, resignation, conflict, spontaneity, autonomy, proactivity).

Tugce BEYCAN (Centre Maurice Halbwachs in EHESS / ENS / CNRS / PSL) :
Regarding Paugam’s social attachment framework, there are 4 types of social bond, which refer to different spheres of morality and normative systems: the lineal bond (domestic morality), the elective participation bond (associative morality), the organic participation bond (occupational morality) and the citizenship bond (civic morality). Across 34 countries, we observe the magnitude of these 4 types of social bond. In this framework, the way that people are connected to groups and society in terms of labor market, family relationship, participation in humanitarian organizations, trust in people and in justice are compared. Moreover, correlation of social bonds indicators with some socio-economic indicators such as gini index, poverty ratio are explored, which indicates the socio-economic situation of each of the 4 social attachment regime.

Tomohiro KAMBAYASHI (Konan University) :
This presentation will reveal the mechanism behind the formation, circulation, and legacy of the image of the pre-colonial African past in the age of decolonization through the examination of the political activities and literary work of Mazisi Kunene (1930–2006), one of the most prominent South African poets in the twentieth century. More specifically, I will examine Mazisi Kunene’s travel worldwide as an exiled leader of the African National Congress, the foremost anti-apartheid organization, and the significant impact Kunene had on the Japanese anti-apartheid movement and Japanese writers and literary scholars interested in African literature.

Risa MATSUO (JSPS / Sorbonne Nouvelle University Paris 3) :
In 1839, George Sand wrote Essay on Fantastic Drama. This immensely impressed Fryderyk Chopin, and he expressed his own views on Adam Mickiewicz’s Dziady part 3, referred to as “metaphysical drama” by Sand. Is it possible that Chopin’s concept of “fantasy” was influenced by Sand and Mickiewicz? This presentation first examine the structures of Mickiewicz’s Dziady and Sand’s Spiridion, the results are then compared with the structures of the series of Chopin’s Fantasies (Op. 44, 49, and 61). This analysis ultimately contributes to an understanding of the implications of “fantasy” in the last decade of Chopin’s life.