

Saturday, March 20th, 2010

Freie Universität Berlin, Henry-Ford-Bau, Hörsaal D
Garystraße 35, 14195 Berlin-Dahlem
English, with adhoc Japanese translation

09.30 **Regression of Fin-de-Siècle
Aesthetics to Radical Nationalism: Some Remarks on
the Theme of Mishima and Nietzsche**

Mishima Ken'ichi
Tokyo

10.15 **Mishima or Recognition Denied:
Philosophical Subtexts**

Gerhard Bierwirth
Frankfurt

Break

11.30 **Mishima and French
Psychological Novels**

Noriko Thunman
Gothenburg

12.15 **Mishima and the
Fascination of Fascism**

Alan Tansman
Berkeley

13.00 **Summary/ Final Words**

Currently Mishima Yukio remains the world's best-known Japanese literary author. With 289 book translations, according to the authoritative UNESCO Index Translationum, he lies far ahead of Kawabata and Murakami. For decades, his literature has shaped Japan's image in the world.

Foto: Eikoh Hosoe

HOSTS:

Berlin-Brandenburg Academy of Sciences and Humanities

Freie Universität Berlin

Japanese-German Center Berlin

Contact and information:

Karin Klose
klosek@zedat.fu-berlin.de

Dr. Rita Zobel
rzobel@jdzbd.de

Participation is free, but you are asked to register by March 5, 2010, with JDZB. Registration forms can be downloaded under www.jdzbd.de

INTERNATIONAL CONFERENCE

MISHIMA!

WORLDWIDE IMPACT AND MULTI-CULTURAL ROOTS

March 18–20, 2010



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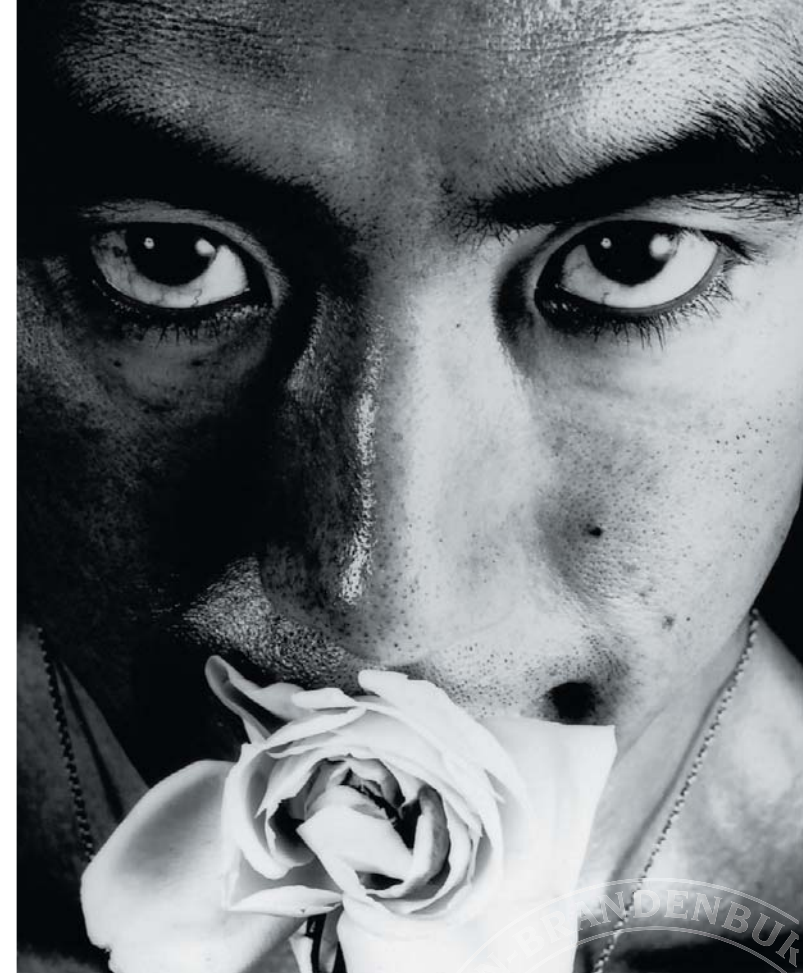
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After Mishima Yukio's spectacular *seppuku* suicide in 1970, which made him notorious in the remotest corners of the globe, attention in Japan and abroad subsided briefly, even though throughout the 1970s and 1980s, many translations of his works were published. What makes his impact unique, however, is the extent to which he has since influenced many artists and intellectuals all over the world. Mishima has inspired films, dramas, ballets, operas, essays, performances, and other works of art by well-known figures and cultural icons such as Paul Schrader, Maurice Béjart, Bob Wilson, Marguerite Yourcenar, Hans Werner Henze, Ingmar Bergman, Murakami Takashi, Mayuzumi Toshirō, Benoît Jacquot and Yokoo Tadanori, to mention only some of the names that come to mind in this context. Perhaps his international impact is also due to the multicultural roots of his own creativity. Mishima himself has stressed his commitment to a multitude of literary and cultural traditions and canons, from classical Greece to *Fin de siècle* symbolism, from Buddhism and theatrical genres of premodern Japan through twentieth century French or German literature, or from Yamamoto Jōchō, the Japan Romantic School through Nietzsche and Russian authors of the 1960s.

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In Japan as well as on a global scale, the time seems ripe to reassess Mishima's relevance, his fascination as well as the problematic involved. In Japan, we observe a renewed interest in Mishima, as a new generation turns to his work. Mishima, who crisscrossed every genre from theatre to novels, cinema, photographic and other self-performance, as well as bodybuilding, moved freely between high culture and subculture. Is Mishima, who was long traded as a political reactionary, turning into a model of Japanese "cool," as was recently suggested? Why have artists of the most different kinds of orientation turned to him for inspiration? What are the sources of his own creativity? And what is Mishima's relevance for today's world? These are questions which the conference intends to address. In its first part, "Worldwide Impact," the Conference aims at communicating repercussions of Mishima's art and existence on the international cultural scene to a wider audience. The second part of the conference, "Multi-cultural Roots," will be a more academic undertaking, in which scholars from all over the world discuss aspects of Mishima's sources of inspiration and intercultural elements of his art.

Thursday, March 18th, 2010

Berlin-Brandenburg Academy of Sciences and Humanities
Leibniz-Hall, Markgrafenstraße 38, 10117 Berlin-Mitte
English and Japanese with simultaneous translation

- 14.00** **Opening Addresses**
Wilhelm Voßkamp
Member
Berlin-Brandenburg Academy of Sciences and Humanities
Shinyo Takahiro
Ambassador of Japan to Germany, Embassy of Japan
Shimizu Yoichi
Deputy Secretary General, Japanese-German Center Berlin
- 14.20** **Introductory Remarks:**
**Mishima's Afterlife in Global Arts,
Literature, and Film**
Irmela Hijiya-Kirschner
Berlin
- 14.45** **Presentations**
Donald Keene
Translator and Scholar of Literature
Tokyo / New York
Boris Akunin
Writer, Moscow / Paris
Hosoe Eikoh
Photographer, Tokyo
Ivica Buljan
Stage Director, Ljubljana
Yokoo Tadanori
Artist, Tokyo
Hirano Keiichirō
Writer, Tokyo
- Break**
- 17.15** **Panel Discussion with all Presentators:**
Mishima's Artistic Legacies

Friday, March 19th, 2010

Freie Universität Berlin, Henry-Ford-Bau, Hörsaal D
Garystraße 35, 14195 Berlin-Dahlem
English, with adhoc Japanese translation

- 09.30** **Welcome Address**
Verena Blechinger-Talcott
Dean, Faculty of History and Cultural Studies
Freie Universität Berlin
- 09.45** **Is Terrorism Beautiful?**
Mishima Today
Miura Masashi
Tokyo
- 10.30** **If Mishima Still Treads the Boards**
**Experimental Research in
International Theatre and Music**
Virginia Sica
Milano
- 11.00** **Mishima in the Arts**
Hayashi Michio
Tokyo
Lunch break
- 13.30** **Mishima in the Literatures of the World**
Irmela Hijiya-Kirschner
Berlin
- 14.15** **What is 'Asian' about Mishima's Literature?**
Terenguto Aitoru
Sapporo / Ulan Bator
- 15.00** **Mishima's Reception in Korea**
Hong Yun-Pyo
Seoul
Break
- 16.15** **Mishima and Racine**
Donald Keene
Tokyo / New York
- 17.00** **Mishima Yukio's**
'Voices of the Heroic Dead' – a Modern Nō-Play
Rebecca Mak
Berlin
- 17.45** **„The Flower of Evil“**
in Mishima Yukio's Drama
David Goodman
Urbana