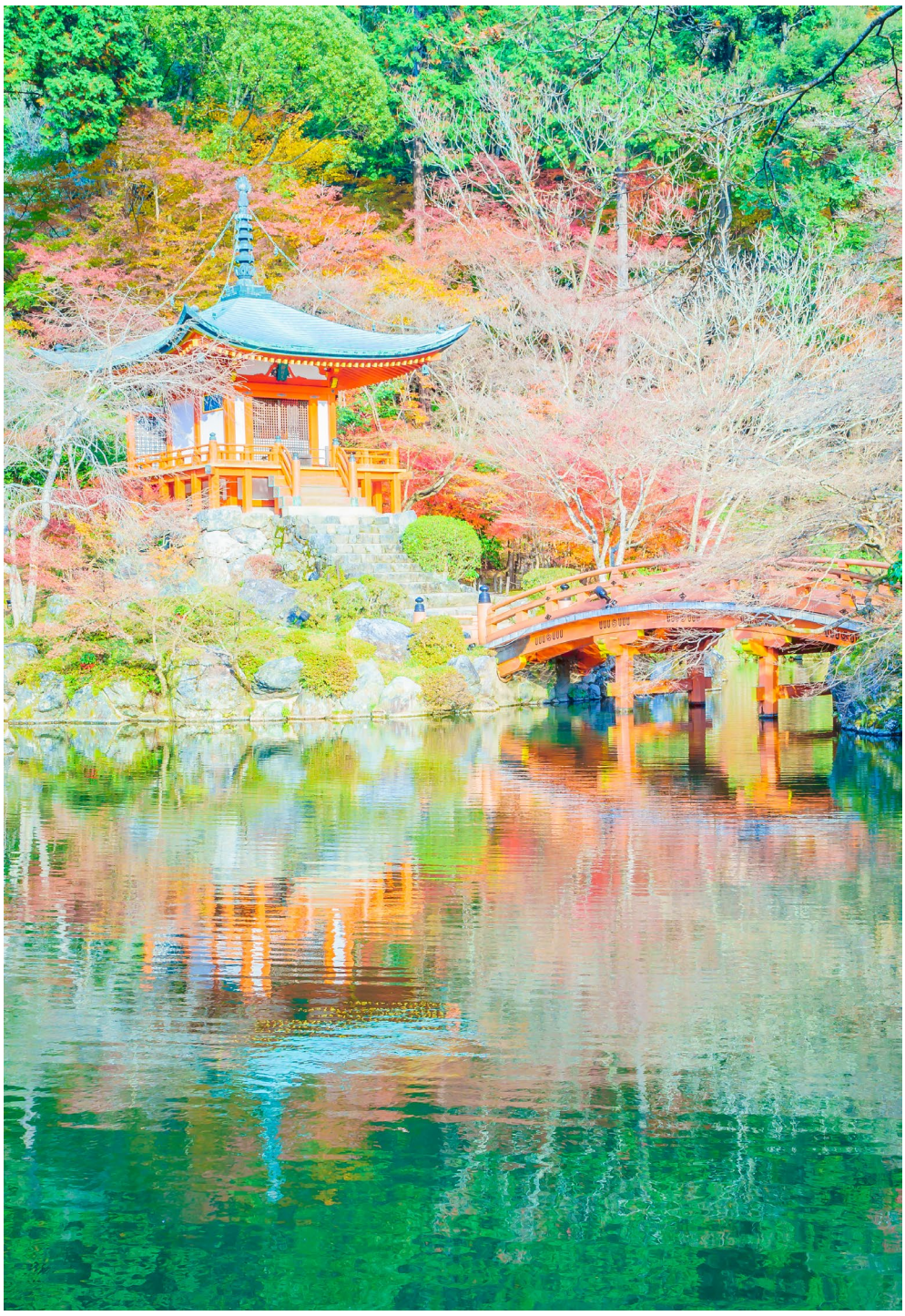
The Japanese Studies Program

Fall 2026

れいわ　ねんあきごう
令和 8年 秋号

日本語ニュースレター



JSPN

Japanese Studies Program Newsletter

れいわ　ねんあきごう　もくじ

令和8年秋号 目次

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Studying Abroad at Waseda University
早稲田大学留学体験談

Joy On (Japanese Studies major)

Sometimes you don't realize that you're living in a waking dream, and other times it's right there, in your face, in everything around you. And in the midst of all the vivid colors (cherry blossoms get a good rap, but consider hydrangeas too!) you realize over and over that there will never be a time quite like this again. That's what it felt like to have the opportunity to study at Waseda University in Tokyo, Japan as an exchange student at the School of Social Sciences for the Spring 2026 semester.



Hydrangeas in Ōtsuka Park

With that being said, calling it all just a "dream" is a bit misleading, because it takes a lot more than just falling asleep. The endless anxiety and impatience and scrambling to get all your ducks in a row before it's migration time, not to mention the time spent studying Japanese, are no small beans. But it all just becomes background noise the moment you step into the city and a new life springs up before your eyes. You're alone in a foreign country, and it's up to you to make what you want of it in the little time you have.

Life gives you lemons and, in the beginning, I used to just let them slip me by. But what makes studying abroad special is that you have a definite timepoint for the end, and you're surrounded by infinite possibilities. So on other days, I reached out and squeezed life for all it was worth until the zest ran dripping down my wrists. (Literally. Sometimes life gives you bitter *natsumikan* (Japanese summer oranges) because you accidentally bought them instead of normal oranges, and you proceed to try and fail for 7 hours to make marmalade.)



Natsumikan marmalade

I got to do all sorts of new things like standing on stage to dance with my circle members, solo-traveled around the country through shinkansen and airplane and met some of my honest-to-god idols. And in doing those things, I met so many friends to make shining memories with (and that I still owe some postcards from the US!).



At Kokura Station after seeing the Ensemble Stars 10th Anniversary Live

I've come home realizing that life is so much more than I thought, and that I still want every day to count, whether or not I'm studying abroad. I could tell you more about all about the wonderful things I did, the extraordinary memories I made, and the kind people I spoke with from around the world, or I could show you the photographs of cultural monuments, snapshots of beautiful landscapes, and all the group selfies I took with my circle members and classmates, but these things are so precious only to me, and you should look forward to all the ones you can make for yourself. So, I hope reading this makes you dream of traveling too, whether through studying abroad or any way else.



Polaroids taken with my classmates on a dorm trip to Sarushima Island

If I were to give any tips, I would say to participate in the chaos of the circle activities fair and join any you're interested in! The ones at Waseda are particularly dazzling, and there's a million to choose from. Cultural connections are best formed over shared interests and regular activities, but be informed that circles get serious!!!! You get back everything you put in, and this applies to how much you study the language beforehand and how willingly you put yourself out there, too.



Making *takoyaki* with my dormmates

Taking my first ever Japanese class in the spring of my freshman year was meant to be a one-off for fun after a decade of Spanish, but I ended up loving it so much that I made it all the way to cosmopolitan Tokyo, and I'll soon be graduating as a Psychology and Japanese Studies double major. After that, there's so much more left in the world to see, and I want to thank my advisors, Japanese professors, and Waseda University for inspiring me to achieve my dream of studying abroad. If you're interested too, contact me at jxo248@case.edu and I can answer any questions from a student's perspective!



Oshikatsu with my friend at my favorite place in the world, Cafe Cinnamon!

JAPN Courses Spring 2027

JAPN101: Elementary Japanese I
MWF + Virtual lab 4 credits
[class time]
9:20 – 10:10 3:10 – 4:00 4:40 – 5:30





JAPN102: Elementary Japanese II
MWF + Virtual lab 4 credits
[class time]
10:25 – 11:15 11:30 – 12:20 2:05 – 2:55

JAPN201: Intermediate Japanese I
MWF + Virtual lab 4 credits
[class time] 3:10 – 4:00



JAPN202: Intermediate Japanese II
MWF + Virtual lab 4 credits
[class time] 11:30 – 12:20

JAPN302: Advanced Japanese II
MW + Virtual lab 4 credits
[class time] 4:40 – 5:55



JAPN351: Contemporary Japanese Texts II
MW 3 credits
[class time] 12:35 – 1:50

CASE WESTERN RESERVE UNIVERSITY
College of Arts and Sciences

Department of Modern Languages and Literatures

JAPN306: Readings in Manga

MWF 3 credits [class time] 10:25 – 11:15

In this course, you will learn strategies for reading manga in the original-without relying on translation-while strengthening your understanding of Japanese grammar and expressions. Explore authentic language used in manga, including colloquialisms, speech styles, onomatopoeia, contractions, interjections, and more. Classes are conducted primarily **in Japanese**.

Counts as a **CAS Global & Cultural Diversity** course.

Prerequisite: JAPN 202 with a C or higher.

JAPN315: Origins of Anime

TR 3 credits [class time] 11:30 – 12:45

This course investigates the origins of these stories by engaging premodern Japanese texts (in English language translation) and modern literary theory.

Counts as a **CAS Global & Cultural Diversity** course. Counts as a **Communication Intensive** course. Counts as a **Understanding Global Perspectives** course.

Prerequisite: Academic Inquiry Seminar (AIQS) or SAGES First Seminar.

JAPN365: Constructing the Samurai: Images of Japanese Warriors from 1100's to the Present

TR 3 credits [class time] 10:00 – 11:15

This seminar will closely examine the concept of "samurai," particularly its connection to the Japanese identity using an interdisciplinary context of the arts, history, religion, and literature.

Counts as a **CAS Global & Cultural Diversity** course. Counts as a **Communication Intensive** course. Counts as a **Understanding Global Perspectives** course.

Prerequisite: Academic Inquiry Seminar (AIQS) or SAGES First Seminar.

JAPN355: Modern Japanese Novels and the West

TR 3 credits [class time] 4:15 – 5:30

This course will compare modern Japanese and Western novellas, drama, and novels. Comparisons will focus on the themes of family, gender and alienation, which subsume a number of interrelated sub-themes such as marriage, home, human sexuality, amae (dependence), innocence, experience, death, God/gods, and nature (the ecosystem).

Counts as a **CAS Global & Cultural Diversity** course. Counts as a **Understanding Global Perspectives** course.

2027年京都プログラムのお知らせ
Kyoto Program 2027



STUDY ABROAD

JAPN 235: The Japan Experience: Kyoto - Language, Culture & Exchanges
May 2027 with Yukiko Onitsuka
yxn113@case.edu

DEPARTMENT OF MODERN LANGUAGES AND LITERATURES

CASE WESTERN RESERVE UNIVERSITY
College of Arts and Sciences

Japanese Religious Iconography

日本各地の宗教聖地
にっぽんかくち　しゅうきょうせいち

Hannah Kositsky, Dennis Pan, Kara Son (JAPN 235)

Dennis Pan, Hannah Kositsky, and Kara Son decided to visit several shrines and temples during their trip to Kyoto, and it ended up being one of the most eye-opening parts of the Kyoto Experience (JAPN 235). Below is their account, in their own words:



Visiting these places gave us a much deeper understanding of the differences between Western religious practices and Japanese religious traditions. One thing that especially stood out to us was the idea of non-dualism in Buddhism. Instead of viewing things as inherently right or wrong, there is more of an emphasis on balance, perspective, and coexistence. It felt like the focus was less on judgment and more on understanding yourself and others peacefully.

While visiting Buddhist temples, we also saw many traditional dry gardens that helped us better understand the environment and mindset connected to meditation. Instead of grass or flowers, the gardens were made with carefully placed stones and gravel that had been raked into thin flowing lines and patterns. The simplicity of the gardens created a very calm and stoic atmosphere that naturally made it easier to focus and reflect. Being in those spaces helped us understand why meditation is such an important part of Buddhist practice, because the quiet and minimal design removed distractions and encouraged a sense of peace and concentration.



Kinkakuji is a Zen Buddhist temple that our group visited. In comparison to other Buddhist temples, it was so over-crowded it was hard to walk and enjoy what the temple had to offer. It was beautiful but in comparison to other temples, we think there are better places to visit due to the sheer number of people shoving and pushing. The gold temple was

surrounded by water, but it was hard to get a good picture that had nobody in it.



Additionally, compared to other temples, the golden building has been renovated completely giving it an almost modern feeling. Japanese locals said that the temple is culturally important, but also a little bit of a tourist trap. Overall, the temple itself was very beautiful and understandably a place many people love to see.



Ryōanji is a Zen Buddhist temple that our group had a chance to visit. The name roughly translates to “The Temple of the Dragon at Peace.” After our group experienced a formal Japanese tea ceremony one of Ritsmeikan's teachers suggested that we go here instead of Kinkakuji because the gold temple was more for tourists. The first thing that we noticed was that the temple was really hot. The amount of trees provided shadings from the heat. Unlike the gold temple we had the opportunity to actually go inside the Buddhist building. We noticed that there was a cultural practice of taking off your shoes before entering the Buddhist temple. It had beautiful artwork inside that was 100 years old. In comparison to the gold temple, we could really appreciate the cultural history more.



Heian-jingū was one of our favorite destinations during the trip in Kyoto. Built in 1895, the shrine was created as a partial reproduction of the original Imperial Palace from the Heian period, which gave it a very grand and historical feeling. The bright red architecture, large torii gate, and open spaces made the shrine feel both peaceful and impressive at the same time. One of the most memorable parts for us was the massive garden surrounding the shrine, which had a quiet river flowing through it along with carefully maintained trees, bridges, and walking paths. This shrine stood out to us because there were not many tourists or large

crowds, making the atmosphere feel especially calm and relaxing. The peaceful environment gave us more time to appreciate the beauty of the shrine and reflect on the cultural experience. We would highly recommend visiting Heian-jingū, especially for anyone interested in learning more about Shinto religious practices and Japanese culture.



With the help of the Ritsumeikan buddies, we also learned the proper way to pray at a Shinto shrine. The ritual begins with bowing before entering the shrine grounds as a sign of respect. After approaching the offering box, visitors toss in a small money donation and quietly make a wish or prayer. This is followed by two bows, two claps, and then one final deep bow to show gratitude and respect to the gods. Experiencing these traditions firsthand made the visit feel much more meaningful and personal for all of us. One thing we noticed was how many wishes were about high school and college exams. There were many younger people at the shrine praying for good grades. This shows how serious education is taken by young people and how rigorous the testing system is. In comparison, shrines are a peaceful quiet area which provides a calm in comparison to how busy school and everyday life is. The most crowded temples were filled with various students on their school trip. We learned that in middle school Japanese students often take a trip to Kyoto in order to learn about deep cultural history and practices.



Fushimi Inari Taisha had some of the most iconic imagery with its countless beautiful red torii gates, but even on a rainy day there were so many people it was hard to have enough time to absorb the atmosphere.



Hirano-jinja was a small shrine that we went to on a whim due to proximity, but it turned out to be another one of our favorites. This shrine was incredibly quiet with almost no tourists which made the experience feel more authentic. This was people's everyday shrine which let us see the beauty in simplicity.

From “Suma” to Type: Japanese Type Now Available at CWRU
「須磨」巻を手から活字へ：CWRU に日本語活字到着

Kaz Nakao 中尾和忠



Japanese type at NGA

今学期、日本語の活字が CWRU に到着した。現代言語部と英語部の共同プロジェクトとして、『源氏物語』の「須磨」巻に詠まれる和歌を印刷することになった。「New Gutenberg Annex」との名称の印刷機で、これらが印刷される。私は幸運なことに、新着の活字を使ってこれらをする機会を得られた。和歌は筆で書くことが最も多いが、今回は活字を通して印刷ができることから、新鮮な空気が感じられる。

『源氏物語』は平安時代に紫式部によって書かれた、54巻にわたる物語だ。物語は光源氏の生まれから死、死後の世界を描く。その中の「須磨」巻は 54巻の中でも特に興味深い一巻だ。「須磨」巻は『源氏物語』の中で、最も和歌が多い巻だ。『源氏物語』

This semester, Japanese type to be used in a printing press has arrived at CWRU. The type will be used at the New Gutenberg Annex, a collaboration between the Department of Modern Languages and the English Department. In this, I have gotten the opportunity to print out some *waka* poems from the “Suma” chapter of *The Tale of Genji*. *Waka* poetry has traditionally been written down using brush and paper, though being able to print them out using type has given me a breath of fresh air.



“Suma” from *The Tale of Genji*

The Tale of Genji, written by Murasaki Shikibu in the Heian period, spans across 54 chapters, and follows the life, death, and legacy of the protagonist, Genji. In particular, the “Suma” chapter stands out in both its thematic content and its sheer number of *waka* poems exchanged between characters. *The Tale of Genji* is primarily written in prose, but it is sandwiched between *waka* poems, and the *waka* will typically be the focus of a particular scene. *Waka* poetry follows a 5-7-

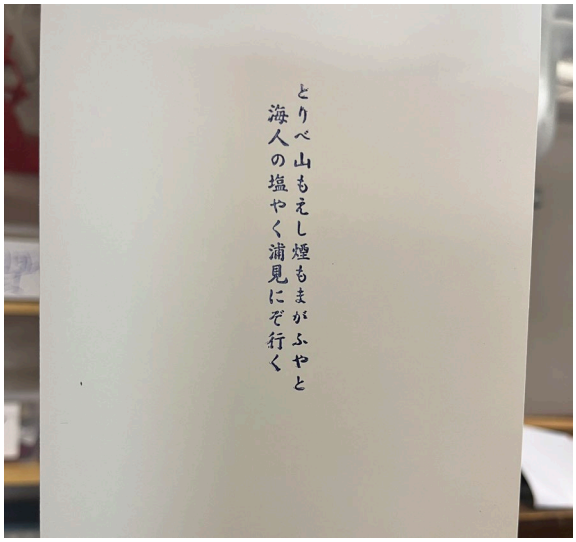
のほとんどは文章で書かれているが、和歌は必ずストーリーの焦点となる。和歌は五七五七七の三十一音で書かれ、最初の十七音を上の句、最後の十四音を下の句を使い、起承転結を組み込む。『源氏物語』の最も大事なことのほとんどは和歌を通して読み取ることができる。その中で、「須磨」巻の和歌は光源氏が皇帝でスキャンダルを引き起こした後に、親密な関係を持っていた女性たちとの別れの詩が多く、都とその外の世界のイメージを浮かびあげ、その対の関係が強調されている。



Compose and place the type in the chase

今日、『源氏物語』の原文や現代語訳を購入すると、印刷されているのが当然であるかのようなものだが、日本では活字印刷のような大量生産できる印刷技術は普及していなかったため、このような形の『源氏物語』はかなり現代的なものだ。中世の中国と日本

5-7-7 syllabic count, and are separated into a 17 syllable *kami no ku* (upper verse) setting the scene, and followed by a 14 syllable *shimo no ku* (lower verse) that responds to the former. The “Suma” chapter follows Genji around right after he is exiled from the capital after he commits a terrible scandal, and documents his parting with many of the people he had an intimate relationship with.



Handprinted *waka* from the “Suma” chapter

Today, when reading *The Tale of Genji*, one will typically read it in print, though historically, this would not be the case. In Japan, like in the Heian period, manuscripts would be written by hand. Even today, *waka* poems are typically written with brush and paper, especially for more fancy purposes, such as high-end *Hyakunin Isshu* (*One Hundred Poets, One Poem Each*) prints. The popularization of Gutenberg-press style printing only happened in the Edo period.

には活字印刷は記録されているもの、大半のものは筆で書かれている。新しくCWRUに到着した活字はグーテンベルグ活字で、これらは安土桃山時代に日本に持ち込まれ、このような印刷方は江戸時代になってから普及する。しかし、和歌は筆で書かれることがまだ続いている。『百人一首』などは最高級のものは印刷ではなく、筆で書かれている印象が強い。

しかし、自分の手で活字で「須磨」巻からの和歌を印刷することで、印刷することだけに、筆で書くことにはないような美しさがあるような気がする。活字のシンプルさと和歌の文字数の少なさから、詩の複雑さがさらに強調される。この先、印刷する際に和歌をどこに印刷するかの構成や他のイラストの導入なども考えてみたい。今学期は「須磨」巻の和歌を印刷することが目標だが、来学期には私が気に入っている『和泉式部集』の情熱的な和歌を印刷してみたい。



Izumi Shikibu in *Hyakunin Isshu*



Print *waka* on the Ostrander-Seymour Extra Heavy iron hand press at NGA

Given this precedence, I found it to be a very interesting experience to hand-print these poems from “Suma” using the new Japanese type. There is a sort of minimalist beauty in using the type with how clean it is, along with the freedom of choosing the color of the print that emphasizes the small syllabic count of the *waka* format, that puts the imagery to the forefront. In the future, I hope that I will be able to add some images that may be relevant to the poems in the print, or print some poems from the *Izumi Shikibu Collection*.

Students can learn about the tale and experience using the press in **JAPN 337 Love and Loss: Reading *The Tale of Genji***, offered in fall 2027.
More information about printmaking at New Gutenberg Annex:
https://case.edu/writing/letterpress

本号のことわざ:『灯台下暗し』

Proverb of This Issue: “It's hard to see what is under your nose”



★ **Reading:** 灯台下暗し (*toudaimoto kurashi*)

★ **Meaning:** It's hard to see what is under your nose. The literal translation of this proverb is “It's dark under the candle stand.” It means we often overlook what's right in front of us.

★ **Vocabulary:**

灯台 (*toudai*) - candle stand

下(*moto*) – under; down

暗し (*kurashi*) - “dark" in classical Japanese

★**Note:**

灯台 (*toudai*) often refers to lighthouse in modern Japanese, but it means the old-fashioned candle stand in this proverb.



きじぼしゅう
記事募集

SEND US YOUR ARTICLE

Would you like to write your own article to share your love of Japan, its culture, and society? Do you want to share your favorite anime, manga, video games, novels, movies, sports, etc.? Or would you like to share news about student activities, events, and other interesting information? Please do!

How to Submit Your Article

きじ　おうぼほうほう
記事の応募方法

1. Submit an article as a Microsoft Word document!! Each article should be at least 100 words (either in Japanese or English). If you write in Japanese, please also provide a summary of your article in English.
2. Pictures for your article can be either e-mailed separately or inserted into the article.
3. Include a heading and subheading (if applicable).
4. Include your name and the course(s) in which you are/were enrolled (if applicable).
5. We are also looking for illustrations to use for the first page.
6. Send your article or illustration to Lai Jiang at lxj274@case.edu by December 1st, 2026.

* Your article can also be held for use in future issues.
** If your article requires excessive editing, you will be asked to rework it.
*** If you are currently taking a course in the Japanese Studies Program, you might be able to earn extra credit for the course(s) you are in! Contact your instructor for more information.

The next issue will come out in the winter!

さんこうぶんけん：References:

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