



京都大学  
KYOTO UNIVERSITY



UNIVERSITÄT  
HEIDELBERG  
ZUKUNFT  
SEIT 1386

# JOINT DEGREE MASTER PROGRAM IN TRANSCULTURAL STUDIES

JUNE 3, 2024  
13:15-16:30

Lecture Room 3,  
Faculty of Letters Main Bldg.  
(MAP⑧)



JDTS Website



MAP

## WOMEN IN CITIES: COMPARATIVE MODERNITIES AND CINEMATIC SPACE IN THE 1930S

The Transcultural Studies Division is pleased to welcome Catherine Russell, Professor of Film Studies at the Mel Hoppenheim School of Cinema, Concordia University. In this lecture, we will screen Alfred E. Green's *Baby Face* (1933, 71 minutes) and delve into its portrayal of women's urban life and modernity. *Baby Face* follows the journey of a young woman striving for independence and success amidst the towering skyscrapers of the city, vividly illustrating the impact of urban spaces on her actions and character development. Through this screening, our objective is to offer insights into urban life and the status of women during the 1930s, while also examining how films reflected the societal changes and gender dynamics of that era.



### Catherine Russell

Professor, Mel Hoppenheim School of Cinema, Concordia University, Canada

You may also contact Prof. Mitsuyo Wada-Marciano at [wadamarciano.mitsuyo.6w@kyoto-u.ac.jp](mailto:wadamarciano.mitsuyo.6w@kyoto-u.ac.jp)

KYOTO UNIVERSITY & HEIDELBERG UNIVERSITY JOINT DEGREE MASTER IN TRANSCULTURAL STUDIES

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# JOINT DEGREE MASTER PROGRAM IN TRANSCULTURAL STUDIES

JUNE 14, 2024  
13:15-16:30

Lecture Room 3,  
Faculty of Letters Main Bldg.  
(MAP⑧)



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## ITINERARY OF A MELODY: TRANSNATIONAL JOURNEY OF POPULAR MUSIC FROM JAPAN

In 1977, Nakajima Miyuki, a budding Japanese singer-songwriter, was commissioned to compose a song for her slightly senior colleague Chiaki Naomi. The goal was to transition Chiaki's image from an enka singer to a New Music artist, a genre influenced by folk rock and gaining considerable popular following at the time. The outcome was the single "*Rouge*" (Rūju). Despite not topping the charts in Japan, the song's protracted afterlife was an early example of the potential of East Asian pop music to cross cultural and linguistic borders. It was the Cantonese version "*Vulnerable Woman*" (Jung ji sau soeng dik neoi jan, 1992) by Faye Wong, which sparked its popularity across the region and set a musical precedent for future renditions. Following this, the melody inspired numerous covers and parodies, leading to versions in a variety of languages as diverse as Thai (Don Sornrabiab), Burmese (Aye Chan May), Vietnamese (Như Quỳnh), English (Jessica Jay), Turkish (Yonca Evcimik), and Estonian (Kuldne Trio). This talk aims to chart the extensive transnational journey of "*Rouge*", focusing on the shifting emphases of its lyrics and the range of musical styles it has taken, from Asian pop to Eurodance. I will explore what factors contributed to the rapid and smooth transition of this particular tune beyond its initial purpose and national boundaries and will attempt to understand its universal appeal and propensity for parody.



### Lauri Kitsnik

Assistant Professor, Department of  
Asian and North African Studies, Ca'  
Foscari University, Italy

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# JOINT DEGREE MASTER PROGRAM IN TRANSCULTURAL STUDIES

JUNE 18, 2024  
15:00-18:00

Lecture Room 9, Basement Floor,  
Research Building No.2 (MAP<sup>34</sup>)



JDTS Website



MAP

## PRECOCIOUS MODERNISM, QUEER HOMOSOCIALITY, AND MOU TUN- FEI'S *THE END OF THE TRACK*

In this talk, I will contextualize Mou Tun-fei's *The End of the Track* (1970) in the history of Taiwanese cinema and propose precocious modernism as a hermeneutic framework to understand the film's importance in both Taiwanese film historiography and stylistics. Special attention will be paid to the spectacular sequences in which the protagonist witnesses the death of his friend in three distinct manners: disorienting, disappearing, and disintegrating, each time furnishing a new understanding of their queer relationality through cinematic figuration. This intervention is ontological in two senses: a modernist interrogation of cinema's basis and a modernizing sense of adolescence in affective becoming.



### Chang-Min Yu

Assistant Professor, Department of Foreign Languages and Literatures, National Taiwan University, Taiwan.

You may also contact Prof. Mitsuyo Wada-Marciano at [wadamarciano.mitsuyo.6w@kyoto-u.ac.jp](mailto:wadamarciano.mitsuyo.6w@kyoto-u.ac.jp)

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# JOINT DEGREE MASTER PROGRAM IN TRANSCULTURAL STUDIES

JUNE 20, 2024  
15:00-18:00

Lecture Room 9, Basement Floor,  
Research Building No.2 (MAP<sup>34</sup>)



JDTS Website



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## BEYOND THE AUTEUR: THE DIVERSITY OF KOREAN INDEPENDENT CINEMA OF THE 2010S

Since the 2000s, Korean cinema has seen a large amount of growth, both in international recognition and acclaim and domestically in terms of the share of the local box office, culminating in 2019 with the Academy Award for Bong Joon-ho's *Gi-saeng-chung (Parasite)*. However, this greater box office success came with a greater homogeneity regarding the types of films produced, with fewer films that broke with the stylistic norms of the mainstream commercial industry. There remained a lack of diversity in gender representation, with most films still made by men, even amongst those receiving international festival recognition. But the decade did see the rise of an independent cinema in which the stylistic diversity of previous decades was preserved. This indie sector also opened a greater space for female directors, who told stories that diverged from both the commercial blockbusters and the auteurist masterpieces.

This talk will examine this stylistic diversity and some of the reasons for the rise of this indie cinema, analyzing a few specific examples from female directors that managed to break through both critically and commercially, albeit on a more modest scale: Jeon Go-Woon's *So-gong-nyeo (Microhabitat)* (2017), Kim Bo-Ra's *Beol-sae (House of Hummingbird)* (2018), and Yoon Dan-Bi's *Nam-mae-ui Yeo-reum-bam (Moving On)* (2019).



**Marc Raymond**

Professor, Department of  
Communication, Kwangwoon University

You may also contact Prof. Mitsuyo Wada-Marciano at [wadamarciano.mitsuyo.6w@kyoto-u.ac.jp](mailto:wadamarciano.mitsuyo.6w@kyoto-u.ac.jp)

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