

# 明治大学外国人研究者招聘制度 報告書

## <招聘教授・研究員の情報 / Guest Professor・Guest Scholar>

氏 名	イレネ・ゴンザレス＝ロペス Irene González-López
Name	
所属機関(派遣元)	Birkbeck, University of London (UK)
Affiliation (Home Organization)	
現在の職名	Lecturer in Japanese Studies
Position	
研究期間	1/2/2025 - 12/3/2025
Period of Stay	
専攻	Japanese Cinema
Field of Research	
ホスト教員氏名と所属学部研究科等	Dr Lindsay Nelson, School of Political Science and Economics
Name of host teacher and affiliation at Meiji University	

## <外国人研究者からの報告 / Foreign Researcher Report>

①研究課題 / Research Theme
Memory, Japanese Cinema and Popular Media
②研究概要 / Outline of Research
<p>This project investigates the interplay of history, representation, and memory in Japan since 1945. It includes two sub-projects:</p> <p>-<b>Strand 1: Japanese Women Filmmakers</b> (project led by Dr Lindsay Nelson and Dr Colleen Laird): under the leadership of Dr Nelson and Dr Laird, I am working together with other scholars around the world on the research of Japanese Women Filmmakers to deepen our understanding of their cinematic style and concern, their working conditions, and their lives. The aim is to increase women filmmakers' visibility in academia and beyond, producing outcomes that may be used by other scholars to research and teach Japan's cinema made by women. My research for this collaborative project focuses on pioneer documentary director Haneda Sumiko, whom I have been researching for over five years, and in particular on her films about Manchuria because Haneda was born in Dailen in 1926. While in Japan, I conducted profuse archival research on Haneda Sumiko's documentaries about Manchuria, interviewed her assistant, Sato Tokue, and visited her house where I was given access to Haneda's production notebooks and ideation notebooks—extremely valuable sources for my research. Using Meiji University's libraries across various campuses, I read extensively about occupied Manchuria and its cultural memory. I also examined other fiction films, tv dramas, and documentaries on the subject that will help me contextualise Haneda's take on Manchuria. I was able to meet with researchers and curators working at the National Film Archive of Japan (NFAJ) and the Kawakita Memorial Film Institute to discuss my research and the availability of relevant primary sources. My visit was made to coincide with NFAJ programming of "Women who Made Japanese Cinema (Part 3)" [日本の女性映画人 (3)], a fascinating retrospective through which I was able to meet and talk with women filmmakers, including Matsuura Masako and Koguchi Utako; and this further expanded my understanding of how women filmmakers see themselves within the history of Japanese cinema. It was also wonderful to be able to discuss the project with Dr Nelson, and critically consider our methodologies and theoretical frameworks. Thanks to my host, I was also able to meet other scholars working in Japan in gender and sexuality in Japanese Cinema and expand my network.</p> <p>-<b>Strand 2: Memory, Adaptations, and Remakes in Japanese popular media.</b> For this strand, I secured the Japan Foundation Short-Term Fellowship, which partially funds my research trip to Japan. This project examines the cultural memory of the early postwar era during the Allied Occupation (1945–1952) through the analysis of Japanese adaptations/remakes of stories depicting this historical period and produced across primarily literature, cinema, and television (1945–2020). Research on the relationship between memory and adaptations/remakes remains scarce despite the undeniable connection between remembering and retelling a story. "Remaking Memory" combines text analysis of the numerous iterations of several stories with the voice of Japanese professionals involved in the production of recent iterations. The aim is to understand how both audiences and producers engage with adaptations/remakes in relation to the 'original' text, the history they depict, and the memory they craft. Ultimately, this project seeks to deepen our understanding of Japan's creative industries by interrogating the commercial appeal, the cultural meaning, and the political role of remakes and adaptations. For this project, while in Japan, I was able to conduct 7 interviews with directors, scriptwriters and producers involved in remakes of popular stories depicting the Allied Occupation. I believe that the prestige of the Japan Foundation Fellowship and my affiliation to Meiji University were decisive in securing the interviews. I also conducted intensive archival research at Meiji University, National Diet Library, and Waseda university, and examined remakes of TV dramas of my corpus, which are particularly difficult to access from abroad. etc. Dr Nelson was extremely helpful in helping me understand the variety and value of resources available at Meiji University and assisting me with technical issues that I came across with my research.</p>
③招聘期間中の研究活動の実績 / The research results as Guest Professor・Guest Scholar
<p><b>Strand 1 – Japanese Women Directors.</b> The outcomes of this collaborative project with Dr Nelson will be published as a special issue in the prestigious <i>Journal of Japanese and Korean Cinema</i> (2026), edited by Dr Nelson and Dr Laird. My contribution focuses on the documentary <i>The Japanese Settlers to the Manchuria and Inner Mongolia of Mainland China</i> (Aa manmokaitaku-dan, 2008) directed by Haneda Sumiko. This paper interrogates the film's negotiation of Haneda's liminal position as both insider and outsider to the Japanese settlers of Manchuria. I am currently finalising the draft of my article which draws from the materials and interviews I conducted in Japan. The materials are so rich that I am planning on writing another book chapter on Haneda's two documentaries on Manchuria to contextualise them within the genealogy of films depicting Manchuria since the so-called mnemonic turn of Japan in the 1990s, when debates about how Japan's past should be remembered and discussed reemerged (2026–2027). The results of this fieldtrip will also feed into the edited collection on Haneda Sumiko that I am currently co-editing, together with Marcos Centeno and Alejandra Armendáriz-Hernández (Routledge, 2026).</p> <p><b>Strand 2: Memory, Adaptations, and Remakes in Japanese popular media.</b> It was fascinating to discuss the ideation, production, and reception of adaptations and remakes with professionals of the industry. Some of my preconceptions and even of the theoretical frameworks of remake studies were challenged in our conversations. This research project is still at an early stage; I am exploring what is for me a new area of research but where I seek to bring together my research on gender and sexuality as well as that on memory. For now, I plan on producing a peer-reviewed journal article on the adaptations of <i>Zero Focus</i> and exploring the possibility of editing a special issue on Matsumoto Seicho and adaptation, where my article would be included (2026–2027). I also wish to organise a series of symposia or guest lecture series to explore the theoretical and methodological possibilities of researching adaptations and remakes, of which I hope Dr Nelson can be part of.</p>



Haneda Sumiko's analog editing table. At her residence in Tokyo (March 2025).



Haneda's production notebooks. At her residence in Tokyo (March 2025).