

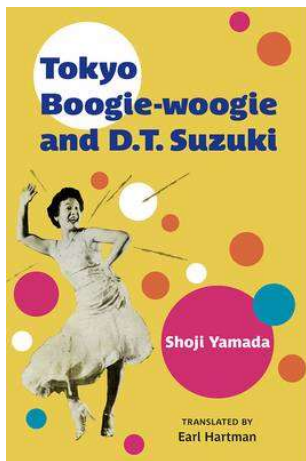


Shoji Yamada has been a professor at International Research Center for Japanese Studies (Nichibunken) since 2011. After acquiring a B.A. and a M. Med. Sci. at Tsukuba University, he worked for four years for IBM-Japan, then took a position as research assistant in the Department of Computer Science at Tsukuba College of Technology. He joined Nichibunken as an assistant professor in 1996 and earned a PhD from Kyoto University in 1998. He has been working on History of Cultural Exchange, Copyright and Culture, and Digital Humanities. His writings include *Shots in the Dark : Japan, Zen, and the West* (The University of Chicago Press, 2009).

**Title:**

Professor, Research Division, International Research Center for Japanese Studies

**Book:**



*Tokyo Boogie-woogie and D.T. Suzuki* seeks to understand the tensions between competing cultures, generations, and beliefs in Japan during the years following World War II, through the lens of one of its best-known figures and one of its most forgotten. Daisetsu Teitaro Suzuki (D.T. Suzuki) was a prolific scholar and translator of Buddhism, Zen, and Chinese and Japanese philosophy and religious history. In the postwar years, he was a central figure in the introduction of Buddhism to the United States and other English-language countries, frequently traveling and speaking to this end. His works helped

define much of these interpretations of 'Eastern Religion' in English, as well as shape views of modern Japanese Buddhism.

Against this famous figure, however, is a largely unknown or forgotten shape: Suzuki Alan Masaru. Alan was D.T. Suzuki's adopted son and, though he remained within his father's shadow, is mostly known as the lyricist of the iconic pop hit *Tokyo Boogie-woogie*. Perhaps due to his frequent scandals and the fraught nature of the relationship, Alan remains unmentioned and unstudied by scholars and historians. Yet by exploring the nature of the relationship between these two, Shoji Yamada digs into the conflicting memories and experiences of these generations in Japan.

**Conference topic:**

It is relatively unknown that D.T. Suzuki, the propagator of Zen to the West, adopted a son named Alan Masaru, the future lyricist for *Tokyo Boogie-woogie* (1947), the most famous popular song of twentieth-century Japan. As Alan was a wild child and troubled his parents, Daisetz frequently reprimanded him. On the other hand, Daisetz occasionally displayed warmth toward the son. Alan's *Tokyo Boogie-woogie* lyrics and his father's scholarship resonated with each other ; however, Daisetz almost ignored Alan's success as a lyricist. Later, Alan committed a sexual offense in his forties, but Daisetz never deserted his troublesome son. Daisetz's contradictory stance is explicable when two of his contrasting concepts are considered : the Great Wisdom and the Great Compassion. This talk will discuss how his duality is crucial to comprehending D.T. Suzuki.