

# The Rise of Asia



MASTER ASIE

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## HIP HOP CULTURE IN JAPAN

Origins, influences, evolution

## THE HISTORY OF SUKEBAN

Japanese Teenage Girl Gangs

## THE KOREAN AUTOMOTIVE INDUSTRY

From challenging development to successful challenger



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# EDITORIAL

Author : Guillaume Erambert

For the second issue of the Rise of Asia magazine, we would like to thank all the people, students, professors and alumni who took part in its creation

Once again, this magazine was created in the form of a collective interest project (PIC) managed by the second year students of the Master in Management and International Business, specialised with Asia, given by the Faculty of International Affairs of Le Havre.

Each student involved in the creation of the magazine or in the writing of articles is a second year master student who will soon graduate. This issue is therefore a form of final work gathering the knowledge, skills and research of each of us.

As the master is focused on Asia, we all chose to write about a topic related to a specific Asian country, culture, phenomenon or trend.

As is customary, we would like to once again pay tribute to the creator of this unique training course, the former dean of the Faculty of International Affairs of Le Havre, Mr Patrice Gélard. Thanks to his efforts and ideas, the master's degree is celebrating its 31st anniversary this year.

Likewise, we wish to pay tribute to all former directors of this master's degree, Mr Jean Paul Barbiche (first director 1990-1998), Mr Robert Sheppard (second director 1998-2004) as well as Mr Guilhem Fabre.

Finally we would like to thank our current master's degree director Mr Darwis Khudori.





# THE RISE OF ASIA

## 아시아의 부상

# The Korean automotive industry

From challenging development to successful challenger

By Guillaume Erambert

Today, if you are asked to name one Korean automobile brand, you may at least be able to find one. With Kia, Hyundai, Samsung and SsangYong, South-Korea is now the fifth-largest automotive industry in the world, as measured by automobile unit production and the sixth largest by automobile export volume. In just a little over twenty years, South-Korea has managed to develop a stable and renowned automobile industry. How did it achieve it in such a short time and what does the future hold for it ?

The very first Korean car was the Sibal, a Jeep Willys-based two-door off-road vehicle, produced between 1955 and 1963 in a total of 2,235 units. In 1962 the government, seeking to create an independent automotive industry, instigated The Automobile Industry Protection Act, forcing foreign manufacturers to create partnerships with existing automotive companies.



# HISTORY

# 이야기

Korean automotive companies, which previously only produced motorcycles and bikes, began to sign partnerships with various large car companies. The 1960s were thus the true beginning of the Korean automobile industry.

Kia, formerly known as Kyeongseong Precision Industry, instigated in 1962 Mazda based car production. In 1968, Hyundai signed a partnership with Ford to produce the Cortina in South-Korea and Saenara-Shinji began Toyota and Nissan based car production in 1963. In 1972, Toyota withdrew from Saenara-Shinji and the company then signed a new contract with General Motors thus creating GM Korea, the third largest Korean automotive brand today. The first car fully developed by Korea was the Hyundai Pony, produced from 1975 to 1990 and using an impressive 90% of locally produced parts

The Pony was the first mass produced Korean vehicle marking a milestone for Korea by increasing the number of cars in the country from 130,000 in 1970 to 1 000 000 in 1985. The Pony was exported to Ecuador, South America, Europe and Canada where it became the best-selling vehicle in 1984, a first for Korea.

Kia soon followed suit after being momentarily held In 1983 by the industry consolidation policy enforced by then dictator Chun Doo-hwan. The company signed a new contract with Ford and Mazda to produce and sell Kia rebadged cars in Korea and later in the United States thus competing with Hyundai in the American market. SsangYong also developed its range by signing a technology partnership with Daimler Benz in 1991. Hyundai established itself as a leader by reaching over 1 000 000 exports in the US in 1990. Then, in 1992, Hyundai won the famous Pikes Peak hill climb with the Scoupe Turbo, one of the first motorsport related achievements for South Korea.

In 1997, the Asian financial crisis brought the Korean automotive industry development to a grinding halt. Kia declared bankruptcy and was taken over by Hyundai and SsangYong was taken over by GM Korea while the recently-found Samsung Motors nearly faced bankruptcy only three years after its creation. The 2000's marked a turning point for the Korean automotive industry. Mainly led by Hyundai, the country tried to overhaul its image by investing heavily in quality, design, manufacturing, and long-term research. This is also the beginning of the famous Korean car warranties, 10 years or 100 000 miles for used Hyundai cars and 7 years or 150 000km for new kia cars. In 2000, the French automotive giant Renault established a close technological partnership with Samsung Motor in an attempt to gain a share in the Korean market. However, despite numerous attempts, the company is now falling behind its competitors. Currently, Hyundai is the leading South Korean car company with 3,743,514 units sold in 2020, while its subsidiary Kia sold 2,610,000 units in the same year.

## PRESENT

## 현재 시간

On August 10th 2020, Hyundai announced the creation of a new brand called Ioniq, dedicated to the development and production of electric cars. In parallel, Hyundai is now focusing its production on hybrid and electric vehicles, slowly acquiring market share in segments where Tesla has little or no presence.

Hyundai is also slowly developing its luxury brand Genesis by introducing electric SUVs and saloons to its model range. Kia, benefiting from Hyundai's success, is also gaining a market share in all major car segments, including the sports saloon segment with the Kia Stinger. Hyundai is also developing a sports range, the N line, whose sports cars are focused on the sporty compact class, the highly competitive GTI segment. Hyundai and Kia are therefore not competing with each other in the sports car segment, as it is a very competitive and difficult category to enter.

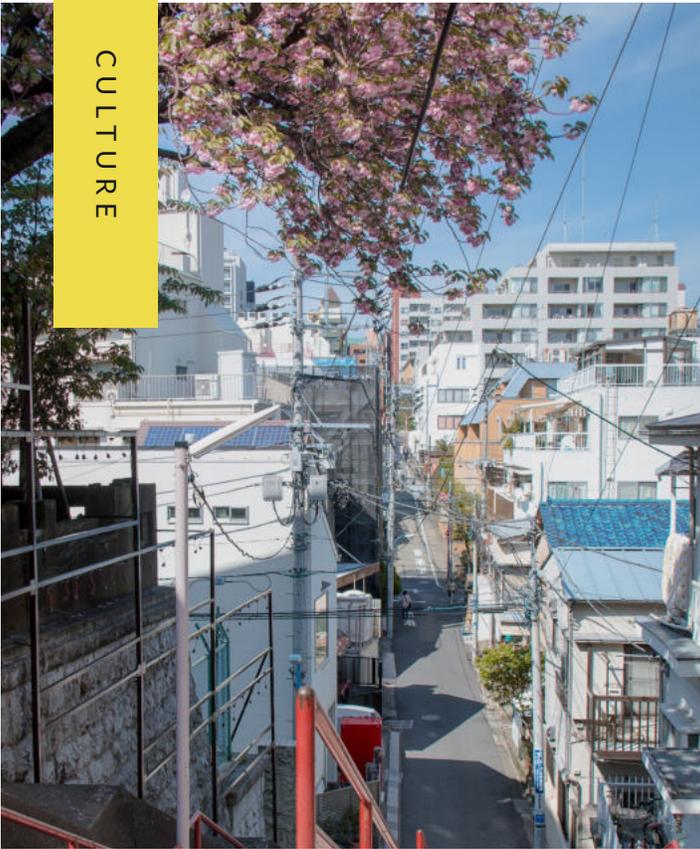
The future looks bright for Hyundai and Kia. Their strategy of competing intelligently in each major segment is working and they are both slowly but surely gaining significant market shares. Electric vehicles are the future and they demonstrate a clear understanding of the fact. Both companies have begun to invest heavily and are set to lead the green vehicle market with Tesla in coming years.

By Guillaume Erambert



# THE RISE OF ASIA

アジア興隆



# THE HISTORY OF SUKEBAN: Japanese Teenage Girl Gangs

By Myriam Manjal, Elise Bourdageau and Maud Lapeyre

Sukeban (スケバン／女番／助番) is a Japanese term meaning “delinquent girl” or “the leader of a female gang”. This term appeared in 1960 Japan and was referred to the teenage street gangs composed only of teenage girls. They were created in opposition to Japanese male gangs where women were forbidden from participating. At this time, women were not integrated in gangs as they were known only as the wife of the yakuza member. The sukeban were protesting against a sexist society dominated by men and against mainstream gender norms. They acted in opposition to societal expectations.

The most famous one was “Kanto Women's Delinquent Alliance” with 20,000 members, but there were also much smaller gangs such as the “United Shoplifter's Group” with only eighty members. The majority of the members came from a working-class background and, in fact, joined them because they had no hope of social evolution otherwise. The sukeban were mostly known for their violence and shoplifting.

The sukeban were subject to strict rules and codes of conduct, which differed from gang to gang. If a Sukeban member broke these rules, she was immediately punished, most often by lynching. The most common punishment for breaking gang rules was burning with cigarettes. However, the degree of violence in the punishments varied according to the offences committed. Most of the time, punishments were inflicted for disrespecting senior gang members, getting close to a rival gang, adultery with a gang member's boyfriend or taking drugs. However, the Sukeban had the reputation of being highly moral and loyal. Cases of punishment were not very common. Sukeban gangs are very hierarchical. Generally speaking, there is always one or more leaders and each gang has its own hierarchy.

It was only around 1970 and 1980 that the sukeban became known in all of Japan. The name and number of members in gangs depended on the gang's location.





CULTURE

## SUKEBAN

As high school students wear uniforms, customizing them was a way to stand out from the others in a place that required everyone to look the same, to feel different and unique. They created their own dress code to be recognizable, first and foremost, as gang members. When they walked around with their distinctive dress code, they commanded admiration, respect or even terror. more customisations,

They elongated school skirts, their sleeves were rolled up, they wore Converse sneakers instead of school shoes, blouses were cut to expose their waist and sometimes they even dyed their hair. Long pleated skirts allowed them to conceal weapons such as knives, razor blades and chains. Even after graduation, sukeban women still wore their uniforms and added more customisations, such as embroideries and kanji characters.

Beyond this purpose, customizing their outfits was a way to express their disagreement with the oversexualization of high school students and that being strong and a woman weren't contradictory. These ideas spread with the sexual revolution in the 1960s.

By Myriam Manjal, Elise Bourdageau and Maud Lapeyre



<https://sukebandeka.pixnet.net>

In this way, Sukeban are directly associated with feminism by advocating for women's emancipation in a sexist society and protesting against the widespread gender norms and expectations on women's behaviours and outfits. Hence, being female gang members and acting badly, was a way to be heard, seen and a way of challenging patriarchal society where there were not many places for women and expected them to be gentle and quiet.

In 1980, when the sukeban became known all-around Japan, they also started to be represented in pop culture with their specific traits such as strength, solidarity and rebellious behaviour.



They became popular and recurrent characters in films, manga and anime. As in the manga *Sukeban deka* ("Delinquent Girl Detective") by Shinji Wada. They inspired the "pinky violence" genre as seen in the movie "Girl boss revenge: Sukeban" by Norifumi Suzuki.

However, by being well-known, they ended up becoming romanticized and sexualized and their personality and physical traits turned into the cliché of the strong and aggressive girl, far away from what they advocated. In this way, they were featured in dating games for men, *Seinen* manga (manga genre for adult men) and even in porn movies. Their initial will and purposes were slowly forgotten.



# THE RISE OF ASIA

# KEBANGKITAN ASIA



## PARIWISATA HALAL INDONESIA

### Halal Tourism in Indonesia

By Darelle Ndzengue

Tourism is one of the important components of economic revenue. In 2015, The Ministry of Tourism Republic of Indonesia reports that Tourism was the fourth foreign exchange revenue of the country, after oil and gas, charcoal, and palm oil industry. Related to human capital, the majority of the population in Indonesia are Muslims.

This is one of the privileges of Indonesia in developing the halal tourism industry because most Indonesian relatively have a good knowledge and understanding of the need of Muslim tourists. Therefore, Halal tourism industry has a potential market both from the international and domestic markets.

## THE CONCEPT

Halal tourism is no different from traditional tourism, as this model is not always Islamic tourism. The religious intention is not in the itinerary program on the former model. Halal tourism can be anywhere as long as not prohibited by Sharia. Muslims could attend on tourist objects or attractions in either Islamic or non-Islamic countries. Halal tourism as expanded to traditional tourism. Instead, the travelers hoping to enjoy the tour as well as get products and services that are suitable for Sharia laws. More government and business sectors grabbing this sector by offering new kinds of hospitality services that facilitate Muslim tourists to enjoy local attractions while still abiding by Sharia law.

The hotels in such destinations do not serve alcohol and have separate swimming pools and spa facilities for men and women, they serve only halal foods, no pork included in the menu, and have prayer facilities in a room and common hall.

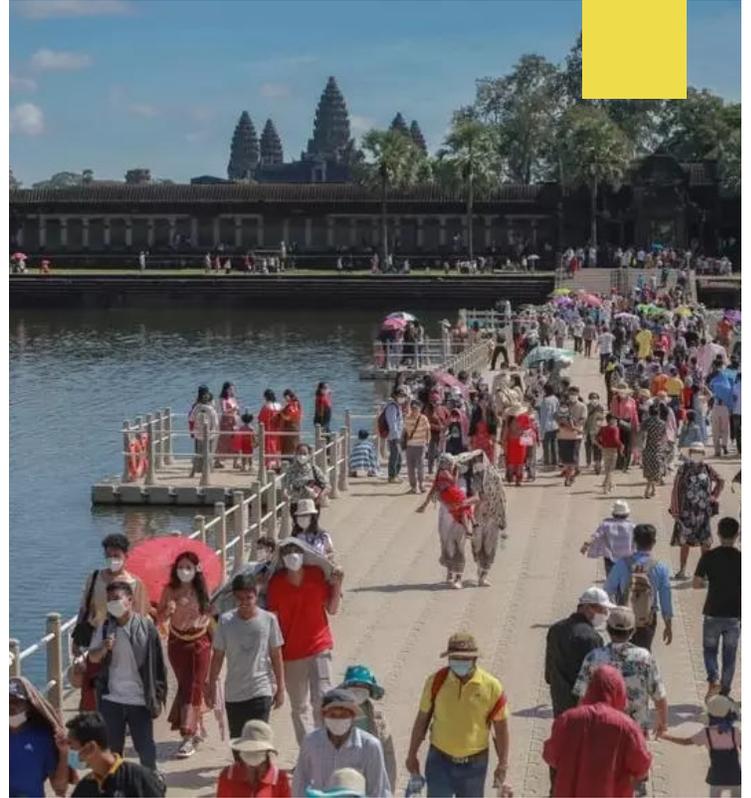


Travel agents while designing travel packages follow the guidelines of halal. The halal tourism industry also provides flights where no alcohol or pork products are served, prayer timings are announced, and religious programs are broadcast as part of entertainment offered on board.

## CHALLENGES

The halal tourism represents a very important factor in the Indonesia economy however it faces challenges. Firstly, it is a common situation that industry facing competition, and halal tourism is no different. The competition runs against other Islamic countries, which offers an established tourism infrastructure such as Malaysia. Being in the region of southeast Asia, Indonesia and Malaysia are shared top spot on 2019 Global Muslim Travel Index (GMTI). It is undeniable that Malaysia is a clear direct competitor to Indonesia. The competition could be tougher, as Singapore and Thailand, two other countries from the same region, are on the top 2 non-OIC (Organization of Islamic Cooperation) destinations in 2019 GMTI.

As an industrial unit, Indonesia needs further development to create programs for a national halal tourism. Second, it is recognized that there are many places that do not have clear credentials of halal food outlets yet. Especially on street food outlets which is the main attraction for tourists, not yet thousands of small medium sized food stalls. Known as a Muslim majority population country, people assumed that the majority of street food in Indonesia is 'halal' even though they do not provide the halal certificate unless the seller provides notification that the products might contain non-halal ingredients. Crucially, this situation should be resolved in the near future.



Indonesian Halal certification has existed since 1976 as the Ministry of Health in on charge. It was changed in 1989 when the Indonesian Ulema Council (MUI) through the Food and Drug Research Institute (LPPOM) began involved in auditing and issuing the certification. The MUI halal certification becoming widely reference from various countries because known to be the most stringent. In 1999, LPPOM-MUI was initiated and founder of the World Halal Council (WHC) which served as a container for the world's halal certification institutions.

Unfortunately, there has been a debate between MUI and the Ministry of Religions after the establishment of the Halal Product Guarantee Agency (BPJP) in 2017. The BPJP becoming a new government that has the authority to issue halal certificate products that were in the Ministry's domain. Whereas the MUI becomes an institution that provides a fatwa to determine halal products which are then submitted to BPJPH to stamp the certificates. If this situation could solve in the near future and hopefully not getting worse, it will impact the sustainable of halal tourism development.



# THE RISE OF ASIA

ПОДЪЕМ АЗИИ

# Hip Hop culture in Japan

By Naoto Shimada



Hiroshi Fujiwara



To begin, although there seems to be various introductions of hip hop culture in Japan, most people agree that it was introduced by Hiroshi Fujiwara in the 1980's. Hiroshi Fujiwara is a Japanese streetwear designer, musician, prominent streetwear influencer, and founder of fashion label Fragment Design and home goods brand RetaW. He is known as the 'Godfather of Harajuku', who has collaborated with the likes of Nike, Burton, Levi's, Stussy, Supreme, Converse, and Beats by Dre, as well as with artists like Takashi Murakami, KAWS, and musician Eric Clapton.

While he was initially interested in punk and rock music culture, Fujiwara travelled to London and then to New York and developed a keen interest in hip-hop culture. He took thus the opportunity to bring back a lot of records, which he would later play in nightclubs when he became a DJ.



Hiroshi Fujiwara

Hip hop culture was then progressively brought by many young rappers and DJs who were heavily inspired by US hip hop culture. But success was not immediate and the hip hop scene was largely ignored by major Japanese record labels and listeners; the community remained confined to discreet venues and covert gatherings. But eventually, the music gained visibility through media (radio, TV...), making itself known through cult-classic documentaries and television shows.



## ダースレイダー

DARTHREIDER

With the growth of Japanese hip hop culture, there was also a feeling of unease.

DARTHREIDER, an active rapper in the contemporary Japanese rap scene, was interviewed by the web magazine MOCHI KOCHI. He wrote about the history of hip hop and the present boom in Japanese-language rap. According to him:

"The history of Japanese hip hop, one could say, is a history of continually seeking a positional relationship on the vertical and horizontal. How can hip hop establish its place amid this positional relationship that extends to musical expression, fashion, and even slang? If we focus solely on rap, then there is a real sense of separation from the original -- that is to say English -- rap. Should we rap in English? Or in Japanese? Or should we aim for Japanese that sounds like English? No. Hip hop is something that minorities originally developed based on their roots; they turned their shared background into strength. With that in mind, Japanese people should rap in Japanese."

We can also note this search of identity surrounding the Japanese hip hop culture in another magazine called *HERE*.

"Tokyo's earliest rappers followed their American counterparts in language as well. Initially, Japanese acts tended to translate their lyrics to English; Japanese, they feared, might not flow as easily. "I used to only listen to American rap," says Fanourakis, whose original inspirations were American rappers like Busta Rhymes, A\$AP Ferg, and ScHoolBoy Q. "I had this idea that Japanese rap songs were harder to dance to. I also have many friends from different countries, and they would ask me why I would [bother to] rap if I couldn't even speak English."



Leon Fanourakis

Fanourakis continues: "That's when I decided I wanted to make Japanese rap that would make those who don't understand [the language] like it too. I wanted to develop a style that made Japanese rap sound as cool as American rap."

# PRESENT

## 現在時刻

Eventually, many artists felt the same, creating tracks using exclusively Japanese lyrics that distinguished them from their international peers.

By the late 90's, hip hop culture boomed in Japan and especially in Tokyo with many undergrounds' places like nightclubs and bars. Places like Yoyogi Park (Shibuya in Tokyo) also became popular for ciphers, where anybody interested in freestyling, rapping, or breakdancing could show off their skills. Some very famous rappers were also being commercialized, like Buddha Brand or King Giddra who impacted greatly the Japanese hip hop scene in the 1990's.

Buddha Brand (ブッダ・ブランド Buddha Burando pictured above) is a Japanese hip hop group consisting of rapper and producer Dev Large, rapper NIPPS, CQ, and DJ Master Key.

In the beginning of the 21th century, a new genre of hip hop began to rise, lofi hip hop.

This new genre was first introduced by a famous DJ, Jun Seba aka Nujabes. This Dj who died at only 36 years old in a tragic car accident in Tokyo, is still talked about. And for cause: his immense talent for music and melodies. The beginning of his fame starts with his work in 2004 on the soundtrack of Samurai Champloo. Second anime of Shinichiro Watanabe (after Cowboy Bebop) whose soundtrack had already been very successful.



*Nunjabes*

"The legendary Tokyo-born producer pioneered the style of Japanese hip hop best known across the world today: lo-fi hip hop. Known for its steady beats, atmospheric instrumentals, and samples of '90s anime dialogue, online beat-makers and radio stations like ChilledCow took after Nujabes to establish a style of Japanese hip hop with a sound all its own: dreamy and slow, the kind of easy listening that induces unconscious head-bobbing and instant relaxation. »



# THE RISE OF ASIA

Sự trỗi dậy của Châu Á



# The French Influence On Vietnamese Cuisine

By Marcelin Villain

The French occupation of Vietnam began in the 1880s and officially went on for six decades until the Geneva Agreement of 1954 declared Vietnam's independence. Today, France's influence is still evident in Vietnam's architecture, religion, and art. However, French influence on Vietnamese food has been one of the most lasting results of the French occupation. When French colonists arrived in Vietnam, they were quickly in need of their own food.

So, colonial forces imported into Indochina a panoply of vegetables that are consumed today by the Vietnamese such as potatoes, onions, carrots, tomatoes, asparagus, and also meat such as beef. In everyday language, Vietnamese people often use the term *tây*, which means "from abroad" or "western", to refer to the name of a fruit or vegetable from the West.

It was also during this period that the French introduced bread in order to meet the needs of civil servants and soldiers. The result of this syncretism is the famous bánh mì, a type of baguette made from wheat flour and rice flour. The ingredients that make up the bánh mì are a combination of French ingredients, including pâté and mayonnaise and Vietnamese ingredients like coriander, pickled white radish, soy sauce, and cured meats. A delicacy of Vietnamese street vendors and bakeries, its availability makes it a staple for both locals and tourists. The famous Vietnamese baguette, bánh mì, has been reinvented all over the world, in New York, Los Angeles, Paris, Nice or Marseille. The French influence can also be seen in Vietnam's national dish, phở, which is a soup often made with beef, spices and rice noodles. As a dish, The Vietnamese phở shares many similarities with the famous French soup pot-au-feu, which may have its roots in the French colonial period. Both soups are based on beef bones to make a rich stock that is also flavoured with roasted ginger and onions.



Preparing phở is very much a family activity with recipes passed down through the generations, bringing together traditions of old and new. Almost every variety of phở has a little of French cuisine and a lot of Vietnamese, and is usually mixed with one or two other inspirations to ultimately craft something truly memorable. The French also had a major impact on the beverages of Vietnam as they brought coffee with them, and the Vietnamese people soon caught on to the caffeinated goodness and tailored it to suit their own tastes. The establishment of coffee culture has also brought a French lifestyle that is unique in Vietnam, that of the coffee break and the café terraces. The Vietnamese see these spaces as places of exchange, meeting, and conviviality. In Vietnam's historic city centres, certain shaded streets are a reminder of this French influence, which is still visible today.



# THE RISE OF ASIA

# 亚洲的崛起



# ORIGINS

## Korean Shamanism, from origins to the present

By Alexane Raclot & Rachel Pirot

The origins of Korean shamanism are still uncertain. It is difficult to determine them and the date because of the diversity of the shamanistic practices throughout the provinces of Korea. Shamanism is considered to be a synthesis of Taoism and Buddhism. Since Buddhism was introduced in Korea at the end of the fourth century, it is believed that shamanism started around the seventh century, when Buddhism and Taoism flourished.

In order to understand Korean shamanism, it is essential to study the most basic notions surrounding it, namely Mutang and Pansoo. Mutang describes the female shaman or shamaness and Pansoo the male shaman. Since there were more shamaness than shaman, the word Mutang became a synonym for the cult. Etymologically, the word Mu means “the one who performs miracles” while Tang means altar.

Mutang can be understood as the “cult of spirit” and includes the worship of the Hanunim or the Heaven King as “the Highest God of all other Gods in nature”. The legend of Hanunim takes root in the encounter of Bupû-Whasang and a strong tall woman at the mountain. The woman called herself the “Holy Mother of Heavenly King”. Together they had eight daughters who were taught to pray to Amida Buddha. The number of daughters represents the eight provinces of Korea, meaning that shamanism has spread to the whole country. Shamanism has many origins and different stories. For example, a Chinese princess, Yaô, was told to be the seventh daughter. Thanks to her prayer to Heaven, natural disasters were prevented. As her spiritual power started to be recognized, people began to worship her.



Her followers and successors were called Mutang. Depending on the country, the story differs as the princess enacts a different story. Nonetheless the stories agree that all Mutang are descendants of the Heavenly King who are able to bring prosperity and peace to the people. Last but not least, it is important to emphasize the importance of Nature in shamanism. Indeed, the encounter between Bupû-Whasang and the Holy Mother of Heavenly King happens on a mountain. That is why some mountains in Korea are considered as symbols of Hanunim’s sacred presence.





## SHAMANIC RITUALS

Shamanic rituals are divided into different categories, the ones for the living, for the dead and for the community. A shaman can perform a ritual to prevent calamities such as disease or drought. Concerning the dead, a shaman would lead them to the underworld. For the living, a shaman performs rituals for longevity, good fortune or performs an exorcism to free the person from evil spirits. In each ritual, the shaman would be singing, dancing and speaking in a trance, while the believers pray. A team helps the shaman to perform, by playing instruments and giving her the tools she needs such as a glass/bottle of water, a knife etc. The shaman changes costumes and can use swords to perform.

During the ritual, she sharpens the swords to show they are real and will step on them at the end of the ritual. For some rituals, the sacrifice of a pig, chicken or cow is required.

In addition to these rituals, shamans also perform Saju (divination), palm reading and tarot. Saju analyzes the cosmic energy with the hour, day, month, and year of birth. It offers insights into one's destiny and can be used to check marital compatibility. Palm reading was considered a science for a longtime and is still used to depict one's life and destiny. As for tarot, it only appeared in Korea a few decades ago but it very quickly spread among Korean fortune tellers as well. At present, it is often used to reflect aspects of one's current and future circumstances.

## KOREAN SHAMANISM TODAY

Even in today's modern culture, the Korean fortune telling industry is still booming. There are around 300,000 fortune tellers and 50,000 mutangs in South Korea today. They have offices and often own clairvoyance houses or cafes or even rent rooms, where customers meet them to carry out the rituals. Clairvoyance cafes can be found in any major district of Seoul such as the Seongsbuk district or the Shopping Streets of Hongdae. There are still a few shamanic temples scattered around Seoul, but most of the time, shamans operate out of commercial temples.

Shamans and fortune tellers hold an everyday relevance in South Korea and are often frequented before any important stage in life. According to Trend Monitor, a Korean market research firm, more than two-thirds of those surveyed stated that they see a fortune teller at least once a year. Indeed, it is common to see a shaman or a fortune teller between December and February, to see what awaits in the new solar and lunar years. In addition to these annual visits, many Koreans also consult shamans before major crossroads in their life. Students consult them before exams and job interviews or to determine potential employers. Couples check their compatibility before marriage and some Koreans even change their name following the meeting, in order to improve their matrimonial lot. Many buildings and factories are inaugurated after a traditional shamanic ritual, called *kosa*, to grant the goodwill of the place's spirits.



If you visit Korea and want to gain some insight into Korean shamanism, please note that the majority of shamans do not provide guidance or readings in English.

You can nevertheless get your fortune read in cafes with a sign on the door confirming that they speak English or in cafes offering interpretation services alongside fortunetelling.



# THE RISE OF ASIA

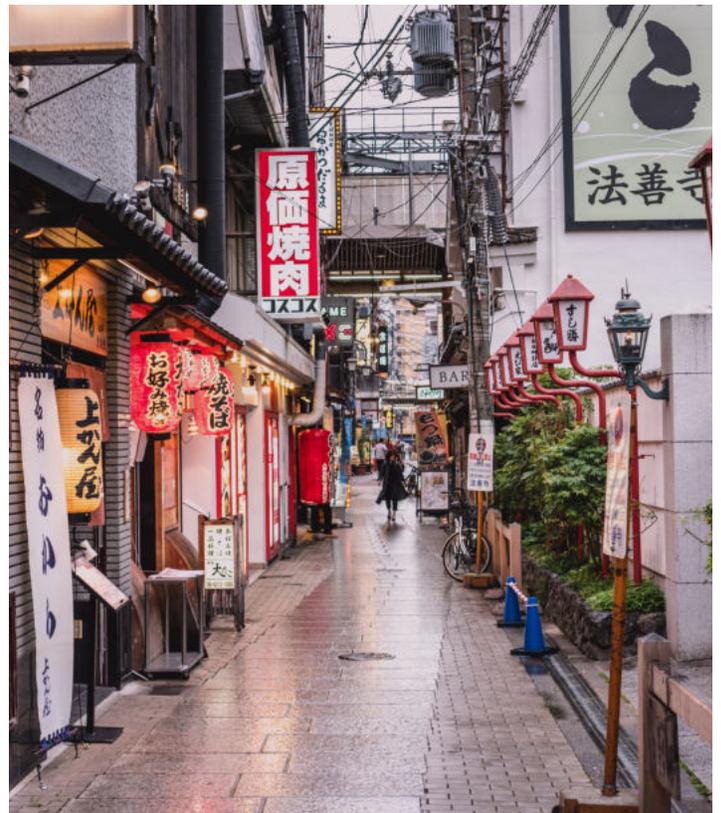
# KEBANGKITAN ASIA

# Immigration and demography in Japan

By Rémi Piquet

The problem of the drop in birth rates and the aging of the population (referred to in Japanese as *shōshikōreika* / 少子高齢化) is the general framework in which this article must be understood. It is the melting number of workers that leads to an increase in the number of immigrants, and it is in an ageing society that they are welcomed. The objective of this article is to introduce this problem of immigration to Japan both in its effects but also in its causes.

The projections in 2019 are as follows: Japan's population will grow from 125,770,000 to 88,080,000 inhabitants in the span of 50 years. The proportion of people over 65 years will increase from 29 percent today to 38 percent in 2065. It is not so much the explosion in their number as the melting in the number of under 65s that explains the percentage growth of those over 65.



First of all, based on the documents made public by the Ministry of Health and Social Affairs (厚生労働省 / *kōseirōdōshō*) in January 2020, it is possible to see that the number of foreign workers in Japan represents about 1,660,000. Their number was 1,460,000 a year apart. This means an increase of nearly 200,000 people or 13.6 percent in the number of foreign workers. The Chinese accounted for the largest share of foreign workers currently present in Japan, representing 25 percent in January 2020. They are the oldest immigrant population in Japan.

One of the means of migrating to Japan is the Technical Trainee Training Program (技能実習 / *jinjōjishū*), a vocational training program that provides employment opportunities for foreign nationals in Japan. This category included 410,973 people in January 2020 or 14 percent of the foreign population. This is the category that has seen the fastest explosion, being only less than 200,000 people in 2015. It depends on an organization called JITCO and often corresponds to the most precarious and accident-prone jobs for foreign workers. The main nationality of foreign workers present in Japan in this context are Vietnamese, with 218,727 people. The Chinese represent 82,370 people in this category. This status of "intern" as well as the JITCO are a controversial subject in Japan, insofar as they expose workers to sometimes undignified treatment.



One of the most popular reasons for immigration is university studies, with 345,791 people, or 11.8 percent of the total. The Chinese represent by far the largest contingent of foreign students (144,264 people in 2019). This is due both to a particular historical route and to cultural proximities. Indeed, the two countries share the use of sinograms, which allows an easier intercomprehension than for other cultures.

Among the main players in Japan's openness to immigration is the Keidanren, which is an employers' union equivalent to medef in France. Through active lobbying and advocacy, they remain very active in opening the country to immigration.

An overview of the history of immigration to Japan makes clear the important place that employers have in the migratory dynamic. Immigration to Japan began before the War with the importation of a large number of Korean workers under the impetus of the zaibatsu, the large Japanese conglomerates, from the 1920s. This was followed by a form of "compulsory labor service" applied to Koreans, resembling the French STO of the 1940s.





The closure to immigration essentially began with the Korean War and the fear of a massive influx of Korean immigrants on Japanese soil. Until the 1990s, and despite the protests of the keidanren (main employers' union), immigration to Japan remained very limited, in positions that the Japanese could not occupy. A Frenchman will be a baker or a French teacher, and a Filipino will be able to practice as an "artist" in a club in Shinjuku. None of the systems currently in place can achieve the necessary number of immigrants to compensate for the decline in population.

According to the UN, to compensate for the fall in the population, a drastic increase in the number of immigrants between 2000 and 2051 would be needed.

In order to maintain the number of active persons in the population, it would be necessary to accept that Japan should be a country in 2050 where the number of immigrants who came after 1995 and their descendants reached the number of 46 million people or thirty percent of the total population. This prospect remains completely unthinkable for the time being.



# The Rise of Asia 2022

International web conference

By Guillaume Erambert

This year, for the sixth time in a row, the Rise of Asia conference was held. Like the previous year, and for sanitary reasons, it was organised remotely, turning it into an international web conference.

Organised by Darwis Khudori and supervised by the master's students, this conference aims to bring together international speakers and organise exchanges around current issues centred around Asia. As is customary, the conference lasted three days.

This year's conference was naturally focused on the Covid-19 pandemic with the theme "COVID-19 from asia to the world, what assesment and what perspective for a common future?" Various themes were adressed by artists, scholars, practitioners and even students, during organized lectures. Issues related to business, culture, religion, politics, history, social sciences, languages, ecology and sustainable development, economics, geography and even humanity were discussed and debated by by qualified individuals all interested in a common future.

According to Mr Khudori, the conference's organiazer, The 6th edition of the Rise of Asia conference was held to "asses the state of the world under Covid-19 pandemic and to catch the perspective of a common future. It encourages the participation of scholars from a wide range of scientific disciplines and practitioners from diverse professional fields as well as artists and writers, based in diverse geographical areas (Africa, North, Central and South America, Australia, Asia, the Caribbean, Europe, Oceania, Pacific...).