

□ IN FOCUS: Waste as Culture, Culture of Waste

Documentaries Without Documents?: Ecocinema and the Toxic

by Karl SCHOONOVER

Keywords: ecocinema, documentary, waste, toxicity, representational crisis

If waste is by definition the material that we do not want to see and that we abject from our vision, then what about forms of waste which are not visible? What about hazardous materials that photography fails to register or are imperceptible to human vision? A recent wave of ecological documentaries made in the United States and Europe appear to confer with this sense that waste is something to which we are blind. These documentaries forecast an impending environmental catastrophe of trash, a future global disaster with its roots in humanity's current unwillingness to acknowledge waste as a problem. What unites this diverse group of films is how they view cinema as an instrument to confront its audiences with the physical facts of the world, seeing themselves as practising a vigilant visual discernment in order to raise environmental awareness. At the same time, they expose a mounting problem that is harder to see: toxic waste. This essay considers the formal means by which these films return garbage to our gaze and their struggle to capture polluting toxins. Through an analysis of how this toxic pollution is represented, expose a distinction elided in the contemporary eco docs: the distinction between rubbish that we refuse to be shown and a toxic reality that cannot be seen. Does the realist imperative to photographically reveal the world do more to obscure than to document humanity's most menacing waste?

Novels After the Great East Japan Disaster and Garbage, Animals, and Humans in the Age of the Anthropocene: Kimura Yūsuke's *Flaming Portraits of the Stray Humans and the Other Works*

by HAGA Koichi

Keywords: the Great East Japan Disaster, Novels, the Anthropocene, Waste, *Flaming Portraits of the Stray Humans*

The term "Anthropocene" signifies a new geological period marked by the emergence of human force that dominates the earth's environment, and it also brings forth a novel conception of the human, situated in the reciprocal relationships with non-human agencies. Such understandings of human-non-human relationships influence the ways in which we perceive our culture. The Great East Japan Disaster in 2011 was a compound disaster caused by earthquakes, tsunamis, and the meltdown of the nuclear power plants, and it also marks the epoch of the Anthropocene. Some of the cultural products in post-disaster Japan incorporated the nonhuman agencies of the debris, the radioactivity, and the animals, eventually questioning the identity of human beings. This article first overviews the novels written after the Great East Japan Disaster that depict the debris, and then, sheds light on Kimura Yūsuke's *Flaming Portraits of the Stray Humans* (*Norabito tachi no moeagaru shōzō*), wherein I discuss the shifts in the paradigmatic relationships among garbage, animals, and humans. The different relationships and perceptions of garbage and animals reveal the altered identities in human beings in the Anthropocene era.

An Inner Journey of Minor Economic Protagonists in the Time of Climate Change

By MENG Yue

Keywords: Plastic China, Ge Fei, Environmental Humanities, Capital, Self

Human societies have yet to do what is necessary to halt climate change. The Paris Agreement was followed by the warmest years on record, as the global temperature increased to 1.2 °C above the preindustrial level, leaving a margin of 0.3 °C before the point of no return. Some critics attribute the ineffectiveness of the Paris Agreement to the withdrawal of the United States. I argue that the ineffectiveness is rooted in the general and internalized cultural politics of climate act deferral. This essay focuses on mechanism of such deferral that is characteristic to the inner journey of the mass economic protagonists in China. As both the agent and victim of the global environmental crisis, these new economic protagonists—in particular, the middle and the lower strata— are caught in the intense rivalry between economic promise of good life and the ecological and biological deterioration of life it causes. From an engaging environmental humanities approach, the essay provides a critical reading of Wang Jiuliang's *Plastic China* (2016), Ge Fei's *Expecting Spring Wind* (2016), and Jon Betz and Taggart Siegel's *Seeds: The Untold Story* (2016). The essay seeks to demonstrate the ways in which the filmmakers and writer capture the contradictory “selves” of these actors-victims and depict the gulf between their economy and livelihood. How to heal these selves and rebuild their livelihoods despite the “economy” remains a key challenge.

Drinking Tea: A Materialist Performance of Single-use Plastic

by WU Ka-ming

Keywords: milk tea consumption, popular culture of photography, plastic pollution, new materialist analysis

Drinking tea among young people in contemporary urban China has involved new sets of wares and habits: plastic straws, plastic cups and browsing in smart phones. The beverage is now a mixture of tea with cheese, tapioca balls, or fruits. Most importantly, the tea consumption not only involves customers spending time in long queues, posting picture on the social media, but also disposing of all plastic wares afterwards. Tea drinking in today's China therefore represents a new type of food consumption in social media and a new set of disposable practices. This paper examines the marketing images, media narratives and photographic practices associated with this new trend of tea drinking. Through analyzing marketing representations of the consumption, it asks the following questions. How does the translucent materiality of plastic mediate the visibility of tea consumption process? Why do people have to take picture when consuming tea? How can we rethink the role of single-use plastic in contemporary food consumption? Last, how can cultural critique of articulating consumption with class and gender differences contribute to the global campaign of reducing single-use plastic?

Cinematically Mediated Radioactive Waste: Eco-cinema Criticism, Global Ethical Imaginations, *Charka* (2017)

by FUJIKI Hideaki

Keywords: ecocinema, ecocriticism, radioactive waste, environmental ethics, global imagination

This essay aims to reconsider the scholarship of eco-cinema criticism and, from a new critical perspective, explore how cinema can serve to form, intervene in, and expand the global and ethical imagination of radioactive waste. For this purpose, I first illustrate the material conditions of radioactive waste in terms of modernity, time, space, and “hyperobject” or the quality of transcending physical senses. The material conditions are integral as a base for the operation and development of imaginations of radioactive waste. I then propose a critical model in which to address the dynamic relations between film and a wider sphere of intertextual and transmedial imaginations. This model significantly differs from what I call purist criticism, or a conventional critical study that aesthetically and/or morally evaluates films one by one. At this point, as I elucidate, ethics is a key factor for film to link individual audiences to the global imagination of the environmental issue. Finally, in analyzing the cinematic expressions of *Charka* (Shimada Kei, 2016) in comparison with two other films representing the issue—*Into Eternity* (Michael Madsen, 2010) and *Waste: Nuclear Nightmare* (Éric Guéret, 2009)—, I show the potentials this film enacts so as to intervene in the public imaginations of radioactivity. In so doing, I argue that while *Charka* may appear to be sentimental, didactic, and nationally framed, the film can vitalize a global and ethical imagination of ecological issues, in that it questions the very modernity based on capitalism and colonialism by disclosing multifaceted relations between the local and the global.

□ ARTICLES

Murakami Haruki as a Vehicle for K-Pop Male Idols: The Representation of Stars in *Acoustic* and South Korean Popular Culture

by FUJIKI Kosuke

Keywords: adaptation, appropriation, transnationality, globalization, star image, CNBLUE

Since early in the first decade of the twenty-first century, the works of Japanese novelist Murakami Haruki have been adapted for film by various international filmmakers. Most of their adaptations have been classified as “arthouse films” because of their having been directed by celebrated auteurs with subsequent circulation in international film festivals. However, what tends to be unrecognized, owing principally to the excessive focus of previous scholarship on art cinema, is the significance of Murakami within global popular culture. While giving close examination of Murakami adaptations and elevating them to the level of high art, the scholars are unable to address how Murakami successfully crosses national borders to permeate the everyday life of people across diverse cultures.

This essay examines *Acoustic* (*Eokuseutig*, Yoo Sang-hun, 2010), a South Korean omnibus film, restricting analysis here to the second episode, “Bakery Attack,” which draws on Murakami’s 1981 short story “Pan’ya shūgeki.” The episode serves as a star vehicle for its two leading performers, Lee Jong-hyun and Kang Min-hyuk, both of whom were at the time members of the South Korean idol rock band, CNBLUE. Murakami’s story has undergone significant modifications not only for

relocating the 1980s Japanese narrative to fit a Korean setting in the 2010s, but also for effectively conveying the star image of the male idols as appropriate for transnational audiences. Examples of such changes include those affecting the characterization and interrelationship of the protagonists, elimination of the vagueness which colored the original story, and insertion of a reference to the history of South Korean popular music. Through the unambiguous, transculturally accessible narrative with the characters each exhibiting their performers' public image, the film establishes the rising stars' position within the South Korean entertainment scene as well as in the international market. Murakami's story is used not as a signifier of Japanese culture, but rather as a culturally transferable medium which enables the film and its stars to reach both domestic and global audiences.

Exploring the Zombie in Okinawa: Cinema and Okinawa History

by YANAI Takashi

Keywords: Okinawa history, zombie, picture contents, radioactivity, "Haisai Zombie" and "Kumozuya Zombie"

In this article I explore what zombies potentially mean in Okinawa. I do so by analyzing films in relation to the history and culture. Recent years have seen growing research on zombies, which include ones in films. This helps us to classify the films into classic zombie films, zombie films after *Romero*, and zombie films that deal with infectious diseases. Moreover, examining the areas of Okinawa and zombies from various angles enables us to see the problems of education and otherization throughout history, which began with the disposition of *Ryukyu*. Echoing the history of Haiti, these suggest what possible meanings the representation of zombie has in Okinawa. On the other hand, films, *High Sai Zombie* and *Kumozuya Zombie*, also represent zombie, but they show the case that it is impossible for zombie to survive in Okinawa, thereby suggesting certain complication of the issue.

Church Wedding and Japanese Films in the 1980s: *Carib, Symphony of Love* (1985) as the Representative Example

By HASEGAWA Koichi

Keywords: Matsuda Seiko, church wedding, paternalistic family system, the 1980s

This article discusses the relationships between church weddings and Japanese Films in the 1980s. In Japan, church weddings are the most popular style of wedding although almost all Japanese are not Christian. Church weddings began to gain popularity in the second half of the 1980s. Three social and cultural changes allowed this shift to occur. The first is the decline in prominence of the *Ie-Seido*, or paternalistic family system. Since the Meiji period, marriage had been regarded as the connection between *Ie* (families) but this family system started to decline in the 80s, when marriage had come to be thought of as the bond between individual persons instead. Because of this change of thought, young couples became likely to choose church weddings instead of the traditional *Shinto*-rites wedding. The second change is Hollywood films. Japanese saw church weddings through Hollywood films and a longing for it had been aroused by these filmic experiences. The third change is that Japanese famous movie stars and singers held church weddings in the 70s and 80s. These ceremonies were widely reported through magazines, newspapers, and televisions, and became good opportunities for church weddings to become widely known among

the public. Reflecting this trend, church weddings started to appear more frequently in Japanese films in the 1980s. Among those films, this article examines *Carib, Symphony of Love* (1985), starring singer Matsuda Seiko. This is a representative example of the three social/cultural changes mentioned. The absence of a father of the heroin can be interpreted as an indication of the decline of *Ie-Seido*, and the depiction of the church wedding scene is influenced by the Hollywood film *The Graduate* (1967). Interestingly, just after finishing this film, Matsuda Seiko married an actor with whom she co-starred in this film. Her church wedding became a big media event and was said to have aroused longings for church weddings among young women.

Talking about Perpetrator and Victim: “Peshimisuto no yūki nitsuite” in the May 1970 Issue of *Shisō no Kagaku*

By MORITA Kazuma

Keyword: Ishihara Yoshirō, the internment in Siberia, perpetrator and victim, *Shisō no Kagaku*, testimony

This article reexamines how Ishihara Yoshirō’s “Peshimisuto no yūki nitsuite” (“On Courage of a Pessimist,” 1970, hereafter simply “Peshimisuto”), one of his essays on his experience of the internment in Siberia, addresses problems on perpetrator and victim. While several previous studies point out that this essay has some relationship with the contemporary discourse that insists on the importance of reflecting on the self as a perpetrator, the details of such a relationship have yet to be clarified. Therefore, this essay endeavors to reveal what meaning “Peshimisuto” had at the time of its publication by taking into consideration the context of the April 1970 issue of *Shisō no Kagaku* (*Science of Thought*), where it appeared.

The editor’s foreword of this issue states that the present situation in which many difficult terms prevail in society is lamentable, and that the term “Jiko Hitei,” a slogan of Zenkyotō (All Campus Joint Struggle League), is particularly dangerous in that it can lead to violence towards others. On the other hand, “Peshimisuto,” the opening essay in this issue, argues that one needs to recognize oneself as a perpetrator to distance oneself from the structure of violence, but its statement is slightly different from “Jiko Hitei,” in that it emphasizes the difficulty of communicating the meaning of such action to other people. Given the content of the editor’s foreword, and given the fact that “Peshimisuto” was published alongside with other essays on contemporary social movements such as the Anti-Vietnam War movement and labor movements, it can be pointed out that this was the essay that reexamined “Jiko Hitei,” a vogue word at the end of 1960s, from the viewpoint of the person who had experienced the internment in Siberia, and who emphasizes the importance of secretly counteracting structures of violence.

Acceptance of Foreign Ideas and Religion as “Drastic Medicine”: The Strange Combination of Nietzscheism and Mormonism

by KIYOMATSU Hiroshi

Keywords: Nietzscheism, Mormonism, Takayama Chogyu, religious ideas, literary media

The propagation of Mormonism in Japan began in 1901, at which time religious issues were a hot topic of conversation. The “polygamy” doctrine of Mormonism caused a great deal of mass alarm and opposition in newspapers and magazines as well as in the literary media, which played an active

role in linking Mormonism with such immoral notions as “debauchery” and “carnal desires.” Also present in the literary media were frequent discourses associating Mormonism with Nietzschean philosophy, which dominated the literary debates of the time. This was because Mormonism was perceived to be inseparable from “carnal desires” due to its doctrine of polygamy. It also coincided with Nietzsche’s philosophy, which was in turn linked to the “instinctualism” of Takayama Chogyū’s *Biteki Seikatsu wo Ronzu* (*aesthetic life theory*, 1901) that presented the “satisfaction of sexual desires” as the supreme happiness in human life.

The common denominator between Mormonism and Nietzscheism can be found in the fact that both were seen as “Drastic Medicine” that warned against existing ideas and religions and encouraged innovation and awakening. In the discursive space of this era, there were frequent complaints of ideological confusion, religious stagnation, and corruption of morality. Mormonism and Nietzscheism were thought to have the potential to function as oppositional forces that would trigger innovation. This must have reflected the zeitgeist, in which a dialectic on new ideas and religion was actively sought in the midst of inter-religious conflict and philosophical confusion.

The Intention of Humor in Shimazaki Tōson’s *Arashi*, and Its Consequences: Projecting on the Matsuo Bashō Critique by KURIHARA Yutaka

Keywords: Shimazaki Tōson, Matsuo Bashō, Humor, Shinkyō-shōsetsu, nationalism

1926 was a time of popular debate over the “Shinkyō-Shōsetsu” (meaning “novel of the state of mind”) and the “Honkaku-Shōsetsu” (meaning “authentic novel”) in literary circles. Among these, *Arashi* by Shimazaki Tōson, published in the journal *Kaizō* in September the same year, was highly acclaimed as a “Shinkyō-Shōsetsu” that perfectly depicted the author’s own subjectivity through the text. In contrast, the “Honkaku-Shōsetsu,” which problematizes the Oriental/Japanese style that holds the subjectivity of the “novel of the state of the mind” closely to oneself, models itself on Western novels and places the emphasis on objectivity to depict others and society. However, *Arashi* was also lauded from this perspective, and was ultimately appraised as an outstanding novel based on both of these contrasting standards.

In order to first consider why this work was appraised in such an ambiguous way, this paper first focuses on the following points: that Matsuo Bashō’s name is frequently brought up as a model of the “novel of the state of the mind,” and that Tōson himself had expounded on the Bashō theory in an essay on his impressions during the same period. Taking these points into consideration, this paper then brings up the point that Tōson’s argument covers Bashō’s argument with regard to humor and its affinity with children. At the same time, it affirms the contemporary context of the word “humor,” and picks up on how this has been woven into the motif of “*arashi*” (meaning “storm”) and the story structure as a line of reasoning for resolving the conflict between subjectivity and objectivity.

In conclusion, while examining how this device functioned from the concrete reaction to *Arashi*, this paper returns to the point of how the debate over the “Shinkyō-Shōsetsu” and the “Honkaku-Shōsetsu” had also been a clash of civilizations. It points out the problem that while the humor that Tōson conceived of while referring to Bashō was intended to serve as a methodology linking Japan and the West and surmounting the debate, it could also have potentially disregarded the framework of the Orient.

The Reception of Japanese “I-novel” Published in China in 1980s: Focusing on the Publication of Tayama Katai’s *Futon*

by MIAO Fengke

Keywords: *Futon*, Reception, China, I-Novel, Tayama Katai

If the Japanese “I-novel” is mentioned, Chinese readers will first think of Tayama Katai’s *Futon*. This novel was published in large quantities in China during the 1920s–1930s and again in the 1980s, which attracted people’s attention. In regards to the double publishing phenomena, compared with the papers focusing on the issues of 1920s–1930s, there is no discussion of how the novel was received during the 1980s—in fact, there are still few studies on I-novels in China. In this paper, I clarify the Chinese readers’ reception of *Futon* in the 1980s by comparing the understanding of Katai’s novella between Chinese and Japanese readers and referring to the conditions of its reception in the 1920s–1930s. In addition, through the analysis of the novel, I will also pursue the Chinese readers’ comprehension of I-novels as a distinct genre of Japanese literature and determine the reasons for this. Furthermore, although it is said that I-novels have been conspicuous in the work of Chinese authors since the 1990s, based on my investigations, I would argue that this kind of creative output had already begun in the 1980s as a result of the social conditions of the time.

Righteousness in Ōe Kenzaburō’s *Letters for Nostalgic Years*: Inheritance of the Will of Post-war Literary Figures

by NISHIOKA Takayuki

Keywords: Ōe Kenzaburō, *Letters for Nostalgic Years*, righteousness, post-war literature, the individual, imagination.

This article aims to offer a new perspective on Ōe Kenzaburō’s novel *Letters for Nostalgic Years* (*Natsukashii toshi eno tegami*, 1987) through examining Ōe’s essays on post-war literary figures. In these essays, Ōe points out that the basic attitude of the postwar literary figures was to make independent judgement based on the individual and he indicates that they have their own “righteousness” (*gi*). This kind of righteousness—in this paper called “individual righteousness” (*kojin no gi*)—is identified as an important concept that links these essays with the novel. This article shows that Gee, who is a patron-like figure of “I” in the novel, has such righteousness. Indeed, Gee is depicted as a type of character who shares a lot in common with Ōe’s post-war literary figures. By analyzing Ōe’s essays, this paper argues that the novel tries to face the question of how the individual’s imagination can be connected to the collective imagination, an idea which Ōe seems to have inherited from other post-war literary figures, and that lies behind the use of the word “righteousness.” The novel carefully describes the process in which an act from Gee’s <individual righteousness> emerges from the inter-subjective exchange of “I”, his family and Gee through interpreting Dante’s *Divina Comedia*. By tracing the process by which individuality arises from collectivity, Ōe tries to show that the individual can open a channel to collectivity, paradoxically through sticking to one’s own imagination and following one’s norm until the end. This article concludes that this novel is an attempt by Ōe to carry on the attitude of postwar literary figures.