

□ **IN FOCUS: Mediatized Bodies / Torn Representations**
—The Politics of the East Asian Cold War Culture

Shanghai Media Travel of Tang Bi-hua

by MORIDAIRA Takafumi

Keywords: Tang Bi-hua, Shanghai, radio, tabloid, Yue Opera

Tang Bi-hua (1897–1995) was an editor, writer, and radio personality who became popular in Shanghai during China’s republican era. As an influencer in various media fields, he actively participated in emerging media forms in Shanghai, such as movies, tabloids, radio, and local traditional theater. Therefore, he was a typical media figure in Shanghai during this time. In radio broadcasting, he was particularly instrumental in establishing the “story telling” program and was highly regarded as a radio personality who told ghost stories.

Dual continuities in postwar Taiwanese cinema: A case study of two filmmakers, Bai Ke and Lin Tuanqiu

by MISAWA Mamie

Keywords: Taiwanese cinema, Bai Ke, Lin Tuanqiu, Two kinds of continuities, Alternative public sphere

In post-World War II, Taiwanese cinema had dual continuities: local society’s continuity from the colonial period and the KMT government’s policy continuity from the Mainland period. Such as “segmented distribution channels” and “hybridized localization on the spot” were pre-existing cinema perception characteristics from the colonial period. When they encountered the KMT’s film regulations for the national integration, Taiwanese cinema might have provided the “alternative public sphere” which different ethnic groups with each background and language could enjoy respectively at the intersection of the dual continuities. Along with this hypothesis, this article examines the activities of two filmmakers: Bai Ke (1914–1964) from mainland China and Lin Tuanqiu (1920–1998) from Taiwan, who represent the two different continuities mentioned above and produced widely successful films in the late 1950s and early 1960s.

A New Form of Orientalism: *My Geisha* and U.S.-Japan Relations during the Cold War

by KITAMURA Hiroshi

Keywords: Hollywood, orientalism, gender, Japan, America

This article examines the ways in which Orientalism was reinvented during the Cold War through a case study of *My Geisha* (1962). This Paramount film was produced by Steve Parker and starred Shirley MacLaine—two Japanophiles who happened to be married at the time—and chronicled a U.S. production team’s efforts to make a film version of *Madame Butterfly*. Yet instead of presenting the “East” and the “West” as mutually exclusive and irreconcilable categories as seen in Puccini’s Orientalist opera, the film used the story about cross-cultural filmmaking to present the conver-

gence of the United States and Japan. And in contrast to traditional Orientalist narratives that masculinized the West, the film established a white woman (MacLaine) as a pivotal bridge figure across the Pacific. A “runaway production” that was shot in Japan and involved the participation of Japanese actors and staff, the filmmaking process itself represented the collaborative spirit that the on-screen characters strove to achieve. While critics did offer mixed reviews, the film, particularly MacLaine’s performance as a Japanese geisha, received positive marks on both sides of the Pacific. The production process and textual content of *My Geisha* ultimately reveal the changing geopolitics of the post-World War II years, as the U.S. strove to contain the Soviet Union while strengthening its alliances and partnerships with Japan as well as other non-communist countries. The film, then, did not emerge in a void, but exemplified the changes in cultural representation under what Christina Klein referred to as “Cold War Orientalism.”

Navigating the vortex of history: Yueh Feng’s film career from Shanghai to Hong Kong

by SU Tao

Keywords: Linking Shanghai and Hong Kong, cold war, Hong Kong films, “filmmakers who went south,” Yueh Feng

Yueh Feng is an important film director in Chinese film history who is also representative of the “filmmakers who went south” from Shanghai. He has been given five seemingly contradictory titles: a “progressive film director,” a maker of “erotic films,” a “turncoat” filmmaker, a Hong Kong “patriotic filmmaker,” and a “free filmmaker.” As these titles suggest, there were three important turning points in his life as a film director. Yueh Feng’s case is a classic example of a filmmaker who was forced to make decisions while being at the mercy of history and suffered because of these decisions. He also symbolizes both the continuity between pre-war/wartime Shanghai films and postwar Hong Kong films, as well as their disconnection. First, Yueh Feng went to Hong Kong and opened a new page of his career by making film noir productions. He also shot many films with anti-feudalist and anti-capitalist themes at the Great Wall Filmmaking Company and used his art to convey his political convictions through a well-balanced style of artistic expression. After the mid-1950s, while working at the Cathay Organization and Shaw Brothers, explicit ideological slogans began to vanish from his films. Instead, these films have a strong tendency to hark back to traditional culture as an artistic resource. By creating a classic Chinese image and affirming traditional ethical morals, he aimed to arouse the ethnic sentiments of oversea Chinese viewers. Although this artistic reorientation was in line with the cultural strategy of Hong Kong’s mandarin cinema films produced against the historical backdrop of the Cold War, it also reveals the ambiguous nature of the historical imagination of “southbound filmmakers,” while expressing the nostalgic sentiments of the diaspora.

Breaking Boundary of the Cold War and the Post-National: North Korea’s International Co-production Ventures

by LEE Hyangjin

Keywords: North Korean Cinema, International Co-production Adventure, Audience-oriented Criticism, *The Birds* (Rim Changbum, 1992), *Empress Chung* (Nelson Shin, 2005)

This paper concerns of a question about how Korean cinema can heal the rupture from the politics of cold war and communicate across the border, breaking away from such deep division and isolation. Film develops along with its audience. In this paper, I will focus on the audience-oriented criticism of North Korea's international coproduction which can dismantle the state's monopoly and communicate with a broader range of global audience. To investigate a quest for the post-national, I will first look into North Korea's international coproduction ventures that show the cinematic conventions familiar to audiences who enjoy the post-division aesthetics of Korean films as entertainment. And then, I will analyse two North Korea's coproduction works as the attempt to break down the national boundary; the first North Korean-Japanese coproduction film *The Birds* (Rim Changbum, 1992) and the first North and South Korean-American coproduction animation entitled *Empress Chung* (Nelson Shin, 2005).

“Songs” in the Utageo Movement: Analyzing up to the 1950s

by KAWANISHI Hideya

Keywords: the Utageo (Singing Chorus) Movement, folk songs, social movement, Communist Party

The Utageo movement began as a movement of the Japanese Communist Party. As a result, many Soviet and Chinese revolutionary songs were sung. Therefore, Russian folk songs continued to be sung in the lineage of the prewar proletarian art movement and were also sung out of people's longing for the Soviets. Japanese folk songs were taken up as songs familiar to the people as well as being in line with the Communist Party's policy of emphasizing "national" character.

This element of familiarity had a great significance for the songs sung in the Utageo movement. Songs with familiar or friendly melodies were included in the songbooks so that people who had not sung before would not feel any barrier. Songs by the American composer Foster and folk songs from various countries were also included because they were familiar to people. Songs by classical composers with educational effects were also recommended.

A Study on the Representation of Ethnicity and Violence in *By a Man's Face Shall You Know Him* [otoko no kao wa rirekisho]

by YAMAMOTO Akihiro

Keywords: Zainichi Korean representation, Yakuza film, East Asia, Ethnicity and violence

This paper focuses on the films of Tai Kato's *By a Man's Face Shall You Know Him* [Otoko no kao wa rirekisho]. The aim is to discuss the politics of narrative and representation, taking into account the structure of his works and the postwar history of East Asia. The film attempted to capture an aspect of postwar history in which liberation from servitude and escape from self-hatred surfaced as violent hostility, with an understanding of the vengeance of Koreans living in Japan against the Japanese. On the other hand, by following the common sense understanding that violence leads to destruction, the film attempted to preserve the form of popular entertainment. In the case of this film, the Zainichi Koreans were portrayed as both a dangerous "revenge subject" and an object of cathartic violence by the Japanese. Furthermore, in the concluding part of the film, a Japanese doctor takes charge of an operation on a Korean resident in Japan, suggesting the intention of Japan-Korea friendship, but the Korean resident in Japan was represented as the object of treatment.

□ ARTICLES

Glass Covered Space and Visual Modernity :Focus on the Motif of “Greenhouse” in Kitahara Hakusyu and Kinoshita Mokutarō’s works

by YOSHIHARA Mariya

Keywords: greenhouse, Glass, Visual Modernity, Kitahara Hakushū, Kinoshita Mokutarō

This paper explores what kind of imagination the new space of the greenhouse has aroused from the literary text, and clarifies what kind of perception was organized in the space. First, in the greenhouse, a gaze is formed toward the pursuit of visual pleasure, similar to an exposition, and the imagination that connects women and plants equally as spectacles is aroused. However, on the other hand, Kinoshita Mokutarō’s “Greenhouse” depicts a situation in which a male subject cannot unilaterally look at the subject. The disturbance of the binary opposition of subject / object is also shown in Kitahara Hakushū’s poem “Weed Garden”. The sensation of the disappearance of the boundary between the outside and the inside of a greenhouse extends to the interpenetration of the public realm of the city and the private realm of the mind. The greenhouse, which blurs the boundary between the inside and the outside, was the best space for the impression poem that Hakushū aimed at.

Not Merely Lesbian: On a Passionate Female Friendship in Momoko Ishii’s *Maboroshi no Akai Mi*

by SASAKI Yuko

Keywords: Queer Studies, Lesbian Studies, Female Friendship, Momoko Ishii, *Maboroshi no Akai Mi*

This paper examines a passionate female relationship that develops in the semi-autobiographical novel *Maboroshi no Akai Mi* (The Illusional Red Fruit) written by Ishii Momoko in 1994, a distinguished author and translator of children’s literature. The story unfolds with two characters in its center; Akiko, modeled after Ishii herself, and Fukiko, based on Ori Fumiko who died at 33 in 1938. It depicts an intimate female friendship that defies simple definitions elicited from dichotomic concepts such as friend/lover and body/spirit. Though the beauty and passion elaborated in the story has been highly acclaimed by critics and novelists, the specificity and essence of their relationship has scarcely been analyzed from a perspective that feminism and Lesbian Studies offer. Their intimate relationship is not defined by any elements conventionally associated with sex. Instead, however irrelevant they seem to sex and love, their resonance is ascertained by sensuality experienced through daily fragments such as meals and clothes. This paper explores the process of mutual confirmations of their preferences and feelings that harness their affectionate tie. Even Akiko’s marriage does not hinder their relationship. In sharp contrast with all the scenes in which Akiko and Fumiko both appear, Akiko, who now lives in an utterly heterosexual culture, finds food tasteless and chores around the kitchen prosaic and obligating. Meanwhile, Fukiko becomes sicker and finally admits herself to a hospital. Her persistent requests to Akiko to bring her favorite food and clothes offer Akiko an opportunity to prove that it is only she who truly knows her friend’s likes and dislikes and that she is still loyal to their agreed-upon way to enjoy their lives. This female-female relationship is devoid of sexual activities, yet deeply physical. Their sensuality is built on affinity and

harmony, which introduces these female characters to intimacy that no one, including themselves, has ever known.

“Woman” who disappears from the story: Issues Surrounding Ōishi Chiyoko’s *Benguet Emigrants*

by KANEKO Sena

Keywords: Ōishi Chiyoko, Japanese nationality, Karayuki-san, the Philippines, Japanese emigrants

This paper examines the female writer Ōishi Chiyoko and approaches her novels through her ambivalent position as a “Japanese national” and a “woman” within a male-centered context. Ōishi’s 1939 novel *Benguet Emigrants* depicts Japanese emigrants engaged in road construction in Benguet, the Philippines around 1903. Although the novel was a candidate for the Akutagawa Prize, it was criticized for its ethnocentricity, and since then, Ōishi has been ill-received because she was believed to have contributed to nationalism. On the other hand, research to date has not addressed her postwar work, in which she portrayed the pain of being a “woman” and “wife” suppressed under the patriarchy. In this paper, I focus on this change of theme from pre- to post-WWII, and seek to reevaluate Ōishi’s image as an author through an analysis of Orin, a “Karayuki-san” (a name for Japanese prostitutes working abroad in Asian countries) who appears in *Benguet Emigrants*.

In *Benguet Emigrants*, the character Orin represents a “Karayuki-san.” She threatens the homosociality of male Japanese emigrants by her lively talk. However, she is not recognized as a “Japanese national,” even as she is exploited for the purpose of colonial expansion. In order to self-approve themselves as “Japanese nationals,” Japanese male emigrants equate an accidental death in Benguet to a death in battle in the Russo-Japanese War, which results in Orin’s voice being excluded from the domain of the “nation” and even the “human.” By the end of the story, male Japanese emigrants acquire self-approval as a “national” through a strong sense of masculinity, but Orin unnaturally disappears from the story. Through the above analysis, this essay positions Orin as a notable character who makes the male-centered aspect of “Japanese nationals” visible and palpable. Unlike Orin who is exploited by the “national,” the author Ōishi Chiyoko belongs to the “national” as a prominent writer among the contemporary literary circle. Another reason that Ōishi has been positioned as nationalistic writer is because the novel holds a colonial perspective over the Philippines. However, Orin’s ability to speak her mind is entrusted with Ōishi’s hopes for a freedom of expression.

“Be Happy and Get Spoiled” with a Queer Marriage: An Alternative Care Relationship in Nōmachi Mineko’s *Kekkon no Yatsu*

By SAITO Hiroko

Keyword: *Kekkon no Yatsu*, Care relationship, Autobiographical narrative, Amatonormativity, Disidentification

This article examines Nōmachi Mineko’s autobiographical essay *Kekkon no Yatsu* (2019) in order to see how its narrative queers normative marriage and creates an alternative good caring relationship. In *Kekkon*, Nōmachi depicts the “marriage” project she started through the eyes of the protagonist “I”: a “married” life with a gay man without amorous love or sexual relationship. By referencing the concept “amatonormativity,” coined by Elizabeth Brake, this article reads Nōmachi’s queer

“marriage” as a challenge to the current hegemonic marriage system that prevented women from developing moral and mutual caring relationships. According to Brake, amatonormativity dominates both marital and non-marital relationships by secluding women in a private sphere when they marry, and stigmatizing those who don’t assimilate to the hegemonic ideology and the caring relationships they build outside marriage. In other words, women are forced to choose between being oppressed in the home or being marginalized as a deviant. I argue that Nōmachi’s autobiographical narrative shows readers a way to weave through this unjust choice by queering the normative marriage. First, I examine the episodes about two female friends of “I” in *Kekkon* to discuss how amatonormativity influences both the marital and non-marital relationships. Then, I analyze the representation of their “marriage” as referring to the concept “disidentification” defined by José Esteban Muñoz to argue that there emerges a good caring relationship in their “marriage” life. The last section focuses on the construction of queer subjectivity and community that are enabled by the literary form of life writing. By reconstructing her past as a narrative, Nōmachi pictures the blueprint of the queer future for her contemporary readers.