



## □ IN FOCUS: **Genders**

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### **A Study of Inbe Kawori's *Imperfect Cats***

by IWAKAWA Arisa

Keywords: Transgender, Feminism, Judith Butler, Inbe Kawori, Eve Kosofsky Sedgwick

Inbe Kawori's *Imperfect Cats* is a photography book published in 2018. Inbe spent 4 years interviewing 62 women and taking portraits of them. Her portraits and texts show us women's various experiences. The purpose of the present essay is to investigate the interaction between cultural gender norms and "frames of recognition." In this essay, I focus on the works of Judith Butler, especially *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 2006 [1990]) and *Notes Toward a Performative Theory of Assembly* (Harvard University Press, 2015). In *Gender Trouble*, Butler insists that "gender is not a fact, the various acts of gender create the idea of gender, and without those acts, there would be no gender at all" (Butler 2006: 190). By analyzing the representation of women in Inbe's book, I describe the various acts of gender.

At the same time, I considered this essay a trans-affirmative work. Recently, some feminists made trans-phobic speeches on SNS (see details in "Transgender and Feminism" by Hori Akiko. <https://wezz-y.com/archives/62688>). I describe the concept of gender as historical and performative in agreement with Butler's previous research about gender performativity. In addition to Butler, I focus on the works of Eve Kosofsky Sedgwick's *Epistemology of the Closet* (University of California Press: 1st edition, 1990).

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### **The Queer Elements in *Mr. Osomatsu* as a Challenge to the Neoliberal Norm of Masculinity and Love**

by OKI Sayaka

Keywords: *Mr. Osomatsu*, Queer, Masculinity, Social exclusion, Transgression of rules.

*Mr. Osomatsu (Osomatsu-san)* is a Japanese anime comedy series (2015–2018) based on Akatsuka Fujio's manga series, *Osomatsu-kun* (1962–1969). The anime features more adult-oriented humor compared to the original manga, as it follows the lives of the sextuplet Matsuno brothers, who have fully grown up into lazy NEETs. The anime series attracted young female audiences with its character designs and its comical but delicate portrait of the everyday relationships among the brothers. The purpose of this study is to examine and explain the queer elements apparent in this series, including its bromance and accompanying incestuous connotations, human/non-human romantic relationships, and polyamorist desire between the sextuplets and the heroine, Totoko. We can find similar elements in Akatsuka's canon, which adopts a "nonsense gag manga" style marked by a fascination with the transgression of rules. However, it is clear these elements take on different meanings in *Mr. Osomatsu*, with its very satiric description of today's neoliberal market society, which excludes the Matsuno brothers from any kind of stable social relationship except with their own family. We see these queer relationships are indeed forced options for them in place of a heteronormative romantic love out of the brothers' reach, but at the same time they make us look at a certain strategy to challenge the neoliberal norm of masculinity, to be an economically independent man capable of living a heteronormative family life. In this regard, Akatsuka's gag heritage almost merges with the act of queering, and allows us to look into the diversities and the difficulty of masculinity in today's Japanese society.

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## Adventures Novels and Girl Detectives: Saijō Yaso's *Makyō no ni Shōjo*

By OHASHI Takayuki

Keywords: Saijo Yaso, Girls' novels, Mystery, Boys' novels, Adventure novels

Previous research on girls' novels in modern Japan has focused on delicate and sentimental stories and novels portraying fraternal relationships among girls. In fact, especially in the novels published in *Shōjo no Tomo*, which is one of the quintessential girls' magazines in the early Showa era, we can see many novels following this trend. However, the girls' magazine *Shōjo Club*, published by Kōdansha, which gained more support from girls, had works that tended to be quite different from these novels. Actually, it is a group of works that include girl detective novels, historical novels, and adventure novels for girls. Also, it is necessary to point out that many detective novels were also published in *Shōjo no Tomo*. So, in this research, I will compare *Makyō no ni Shōjo* (*Two Girls in the Demon*, 1952–53) written by Saijō Yaso with such novels.

This novel is notable because it was written as an adventure novel for boys which was originally titled *Kotei no Daimajin* (*The Great Deity of the Lake Bottom*, 1950), which was rewritten for girls. Therefore, by analyzing how this work was revised, it is possible to read what Saijō Yaso thought about what elements were necessary for girls' novels. And in this study, I focus on how the mystery is positioned for girl readers. And, in an adventure novel whose main character is a girl detective, I conclude that the girls' novel of Saijō Yaso was featured in bringing in fraternal relationships of girls as seen in girls' novels.

Through analyzing this work, I would like to confirm the diversity of entertainment novels for girls in Japan during the Showa period. At the same time, by considering differences from boys' novels, I analyze the diversity of gender that was organized among girl readers.

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## Murata Sayaka and Genderqueer: *Convenience Store Woman*, *Earthian*, and Other Works

by IIDA Yuko

Keywords: Murata Sayaka, Genderqueer, Non-human, Convenience Store Woman, Earthian

In this paper, I examine Murata Sayaka's works with a special focus on the concept of "genderqueer." Genderqueer is a term born from Transgender theory, which criticizes the gender binary norm. Murata wrote about transgender characters who try to transcend gender, as well as, cisgender women, who deviate from the gender norm in extreme ways. Murata created these people to show her intolerance of the gender binary system, and by doing that, her trials resonate with the concept of genderqueer.

In *Convenience Store Woman*, Murata reveals that "normal" is constructed with the exclusion of the others. Part of her focus is on the family system that she considers to be the most repressive. It is the basis of society and strongly gendered. The protagonist Keiko Furukura escapes from gender norms by identifying herself as a part of a convenience store. Convenience Human, the identity Furukura creates, is an allegorical non-gendered existence. In Murata's other works, she continues to invent alternative sexuality in order to free sexual desire from the gender system. For instance, she features several types of sex with things practiced by girls, and she extends this idea and describes with enthusiasm having sex with the Earth. Her ideas are in the same direction as post-human or non-human ontology. In her most recent work, *Earthian*, she seeks a way to survive as an alternative post-human creature. She describes the binary confrontation "normal/abnormal" as "Earthian/

alien.” The protagonists survive as aliens in the repressively gendered society, the Earth. In this paper, I demonstrate the concrete gender queerness in order to criticize the binary gender system, through Murata’s works created with her explosive imagination.

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## **Gendering Sporting Bodies: A Study on High School Students’ Acceptance of Transgender and DSD Athletes**

by TANIMOTO Matsushita Chikako and TAKASHIMA Alisa

Keywords: Transgender, Intersex/DSD, High school students, Sports, Constructivist grounded theory

**Introduction:** The participation of transgender and intersex women in sports is a question to seriously consider. The officials of elite sporting events, like the Olympics, have long attempted to maintain “fairness” within the female categorization by excluding non-cisgender females. On the other hand, school sports meets and other lower-level competitions tend to be inclusive of non-cisgender people. These two different attitudes suggest that the notion of “fairness” is inconsistent in sports.

**Objectives:** The current study examined qualitative data to investigate how the notion of “fairness” influenced high school students’ inclusive/exclusive attitudes toward transgender women and women with Differences of Sex Development (DSD) in sports events.

**Method:** We employed the constructivist grounded theory approach to analyze qualitative data gathered from a focus group discussion. Participants were high school students, 2 males and 4 females, in the Tokai area, Japan.

**Findings:** Although we are still working on theoretical saturation, we have determined some important theoretical categories. (1) The notion of “fairness” differed according to the performance level of sports events. (2) Sports activities were differentiated by purpose as either for enjoyment or serious competition. (3) The bodies in line with their gender at birth were considered natural, and therefore desirable in sports. (4) Japanese students tended to conform themselves to what they believed as “normal.”

**Conclusion:** Our study revealed that gender binarism was shared among high school students. Underlying their belief in the idea that the natural body exists was their fear of violating the normalcy of gendered bodies.

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## ***Queer Cinema in the World Cinema* (Duke University Press, 2017)**

By Karl SCHOONOVER and Rosalind GALT

Keywords: world cinema, queer, globalism, film festivals, online, human rights, sensorium

Proposing a radical vision of cinema’s queer globalism, this book explores how queer filmmaking intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, the authors reimagine the scope of queer film studies. They move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. The authors make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe—institutionally via film festivals, online consumption,

and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

## □ ARTICLES

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### On the Study of “Myōsō” in *Bijyutusinsetu* Translated from the English of Ernest F. Fenollosa’s speech into Japanese: with the Clue to the Notes Referring to His Speech

by SHIMIZU Tooru

Keywords: *Bijyutusinsetu*, Idea, Notes referring to Fenollosa’s speech, “Lecture”, “My state of mind stood aloof from worldly things”, Oriental artistic point of view

Ernest F. Fenollosa (1853–1908) made a speech on the artistic theory under the auspices of Ryuchikai in May of Meiji year 15. After that Ōmori Ichu (1844–1908) translated the English of his speech into Japanese and published the book entitled *Bijyutusinsetu* in November of Meiji year 15. “*Myōsō*” written in this book is an important term in the theory of fine arts and literature. For example, in fine arts theory, this term was used by Okakura Tensin among others, and in the theory of the literature, the term was used by Tubouchi Shōyō, Isibasi Ningetu, Mori Ōgai, Kitamura Tōkoku, and others. But because Ōmori Ichu first translated “idea” into “*myōsō*” in that book, earlier scholars have written treatises on this subject and they all have come to a conclusion that “*myōsō*” is “idea.”

But having investigated the meaning of *myōsō* by comparison with *Bijyutusinsetu* and “Lecture” etc. or notes referring to Fenollosa’s speech owned by the Houghton library, Harvard University, I have reached a conclusion that *myōsō* is not only “idea” but also “the artistic creation,” “ideal(s),” “wh. its ideality is to be realized,” “ideality (idealities),” “the artistic quality.” That is to say, the Japanese translation of *myōsō* means not only the original artistic idea by artists but also a chain of the concepts that have been idealized in artistic creations. The reason why Ōmori added the concept of the others besides idea on *myōsō* is that *myōsō* as used in So Shoku’s poems in the Edo Era means “my state of mind stood aloof from worldly things” from the Oriental artistic point of view, and from that *myōsō* came to imply an appreciative observer’s mind impressed by artistic creations. As a result, Ōmori, who was well versed in the study of the Chinese classics, would think that *myōsō* not only meant “idea” but also meant “the artistic creation,” “ideal(s),” “wh. its ideality is to be realized,” “ideality (idealities),” or “the artistic quality.” For that reason, in the modern artistic theory in Japan, *myōsō* has come to mean not only the original artistic idea by artists but also artistic works and the artistic mindset in which appreciators are impressed by artistic creations.

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### A Study of Yamashiro Seichu’s *Kunenbo*: Is the Crowd to be Tamed?

by OGAWA Atsuhiko

Keywords: Yamashiro Seichu, *Kunenbo*, Persons with proper names, “Crowd,” “Uniqueness”

In 1911, the literary magazine *Hototogisu* (*The Lesser Cuckoo*) published Yamashiro Seichu’s *Kunenbo*, a work that marked the “beginning of the novel” for “Okinawan literature.” Studies on this work are lacking, and readings tend to have a biased focus on persons with proper names, who were

involved in the fraud on Matsuda's house, Okinawa, and external relations.

After revealing the limitations of readings focused on persons with proper names and the fraud incident, this paper focuses on persons with no name in Okinawa who configure the affair in central Okinawa. This paper confirms that a processes leading to the persons with no name have a collective existence. That is, "the crowd" is disconnected from their lives as Ryukyu by war rumors and Japan's manipulation of information, and it becomes Japanized. From these results, the effect on "Okinawa" is much more than on just persons with proper names. Therefore, "the crowd" is an important existence in *Kunenbo*.

As for the other party, the advocate, at first glance, the novel's narrator sees from a higher perspective that "the crowd" has a "unique" "Ryukyu ethnicity" and they are inherently a part or an attribute of Ryukyu. However, this advocacy is denied by the crowd's initiative to Japanize themselves. Simultaneously, not only being Japanized but also being Qingized and Ryukyuanized is an accidental result that depends on the crowd's actions during the war. In other words, "uniqueness" is not an original element, but is added artificially for "the crowd."

This novel was not only "Ryukyu" and "Okinawa's" counterpoint to "Japan," but was also epoch-making, implying the obvious artificiality of these groups by "the crowd."

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## **Conflicting Voiceover: Voice Narration in 1930s Melodrama**

By NO Eunmi

Keywords: Voiceover, Japanese Film, 1930s, Melodrama

This study examines the features of voiceover, a filmic technique that has been widely used in melodrama films since the late 1930s. One function of voiceover, which was developed alongside the talkies in the late 1930s, was conceptualized by the term "monologue" and was used to represent characters' inner voices, as well as the voice through which one character expresses their subjective view of another character's internality. In this study, I analyze the dynamics of melodramatic modes of voiceover prevalent in the *shinpa-geki* style of Japanese films in the 1930s. I will focus on Naruse Mikio's 1937 film *Nadare*, which depicts the lives of the Japanese upper class during that period. My analysis will illustrate the ways in which monologue voiceover allowed an ever-increasing number of filmmakers to create a kind of filmic "diversity," where monologues functioned to express the complex inner voices of a variety of characters. This voiceover technique, widely adopted in melodrama films made after 1935, helped to dramatize the standard *shinpa-geki* themes of feudalistic thought or patriarchy, while creating melodramatic modes of subjective bipolarity and time tension. Investigating these features will demonstrate how voiceover served as a typical means for generating melodramatic modes of "conflict" within melodrama films during the 1930s.

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## **About Reference of Things Japanese in Eileen Chang's Essays**

By LU Yang

Keyword: Eileen Chang, Essay, Pacific War, Japanese

From 1943–1945, during the late stages of the Pacific War, Chinese writer and Shanghai inhabitant Eileen Chang reached the peak of her career. It is an interesting phenomenon that in her essays from this period, she wrote with great interest about elements of Japanese culture, including kimono, dance of Touhoukageki Theater, ukiyo-e, etc. She also attempted to analyze the character of the

Japanese people and Japanese society. Previous research has tended to concentrate on the modernistic, feminine, and cross-cultural aspects in Eileen Chang's essays. However, a question remains as to how to observe these issues coherently through the theme of "things Japanese." This article intends to ascertain how to position references of Japanese things in Eileen Chang's literature world with three approaches. First, I will deal with Eileen Chang's attitude towards Japanese traditional culture, revealed in her essays about literature and art. Secondly, I will determine how Eileen Chang treated Japan as an actual existing community that kept exerting influence on Eileen Chang and other Shanghaiese' lives. Thirdly, I will consider the relationship between the reception of things Japanese and the identity of Eileen Chang. Finally, this article aims to discover Eileen Chang's view of history, reality, and civilization through essays about things Japanese and suggests that a practical transgression of ego-other barrier is indicated through these essays.

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### **Forgotten Sun Tribe Women in *Gyaku-kosen* (1956), Women's Bodies and Desire, and Postwar Japan**

By NATORI Masakazu

Keywords: Sun Tribe women, Gender, Sexuality, Postwar Japan

The aim of this paper is to analyze how two films, *Gyaku-kosen* (1956) and *Natsu no arashi* (1956), were underestimated and consequently forgotten in the context of Japan's postwar gender dynamics. Based on literature authored by female university students, Iwahashi Kunie and Fukai Michiko, these two films were popularized in the name of "Sun Tribe women." By investigating discourses on these works and their social background, this paper reveals a process through which in-depth discussion about women's agency in controlling their bodies and expressing their desires has been excluded, and it delves into the untapped significance of Sun Tribe women.

At the basis of the imbricated ground for oblivion—recognition as and prejudice against the Sun Tribe culture, failure in embodying the essence of the original literature, and conflict between the visualized heroin and actress Kitahara Mie's star image—lies a deep-rooted gender issue. Discourses on *Gyaku-kosen* demonstrate men's fear toward a self-oriented body of a woman which can never be seen in the idea pictures (democracy pictures) in the occupation era or the postwar "panpan" film (prostitute film). The forgotten Sun Tribe women, Kitahara and the authors of the original stories, encourage us to reconsider the generalized history of the film, the literature, and postwar Japan.

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### **Nakano Shigeharu's *Mokei kyokaihyo* Theory: Focusing on "Conversion of Koreans"**

by HIROSE Yoichi

Keyword: Nakano Shigeharu, *Mokei kyokaihyo*, Korean converts, Kim Dalsu, Transboundary

Nakano Shigeharu's short story *Mokei kyokaihyo* (1961) is based on the story of Sugimoto Ryokichi and Okada Yoshiko's defection to the Soviet Union. In this short story, we find an abrupt line that reads "朝鮮人に転向はないぞ……" (lit: Koreans will not convert...). This is the only line in which Nakano directly touches on the subject of "conversion of Koreans" out of all his literary texts. This paper discusses this line in order to shed light on the new "Nakano Shigeharu and Korea" problems that have been overlooked until now.

First of all, I analyze the story of defection to the Soviet Union and 模型境界標 (model boundary indicator) and point out that the line “朝鮮人に転向はないぞ……” was mainly written as a criticism against the Japanese Communist Party and the Communist Movement of the late 1950s. Then, I shift the discussion towards “conversion of Koreans” and I argue that Nakano was likely aware of the Korean conversion situation with supporting evidence from historical materials and from the relationship between Nakano and (Zainichi) Koreans with whom he was in contact. I stress the importance of Nakano’s contact with Kim Dalsu and the possibility of Kim Dalsu’s novel *Park Dar no saiban* (朴達の裁判) and the April Revolution being part of the motivation behind Nakano writing the line “朝鮮人に転向はないぞ……”.

By discussing the above, I argue the need to focus more on the intellectual exchanges between Nakano and (Zainichi) Koreans, as we see only a glimpse of their exchange from this story.

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## “Food” in Murakami Haruki’s *After Dark*: Considering “Alphaville” and George Orwell’s Works

by MATSUMOTO Kai

Keywords: Murakami Haruki, *After Dark*, Food, Alphaville, George Orwell

*After Dark* has not been discussed much compared to other Murakami works. *After Dark* is known for this, and one of the reasons for this work being “unpopular” is its unpleasant treatment of food. Frequently talked about as a feature of Murakami’s work before *After Dark* is the theme of appealing and fascinating foods, such as sandwiches and pasta, freshly brewed coffee, and a wide variety of alcoholic drinks.

However, in *After Dark*, the standard foods and drinks prevalent at family restaurants and convenience stores are on the main stage, and there is little appeal to them. This paper will discuss why such foods appear in *After Dark*.

Despite the fact that many have been interested in the use of food in Murakami’s work, there have been few studies that focus on this theme. The homogeneous food of *After Dark* is obviously different from the conventional way food is portrayed in Murakami’s work. It is a remarkable element, but this unique portrayal of food has not been mentioned in previous research. Unspoiled food is often found in novels and movies dealing with Dystopia. While discussing food in *After Dark* in this paper, I also review other works about Dystopia, such as Godard’s movie *Alphaville*, and George Orwell’s novels *Nineteen Eighty-Four* and *Animal Farm*.

I would like to show a new way of thinking about *After Dark* by looking at how such food appears in the novel. The system in *After Dark* creates various problems. Food is indispensable in order to make people appear to seek solutions about various problems.