
The Information Wars of the “*Heimin*” Peddlers: Japanese-Language Media Struggles in the Era of Revolution

by Kō Young-ran

Keywords: *Heimin Shinbun*, *Chokugen*, The Russo-Japanese War, Sakai Toshihiko, Kōtoku Shunsui, Russian Revolution

The Russo-Japanese War, fought over control of Korea and Manchuria, erupted in February 1904 and concluded in September 1905 with the Treaty of Portsmouth, which declared Japanese victory. This laid the groundwork for the Japanese invasion of Korea and Manchuria. As Sakai Toshihiko recalls, it was right around the Russo-Japanese War that “the Japanese socialist movement took its first great leap.” It hardly bears repeating that the driving force behind this leap was the positioning of socialists as “anti-war.”

However, this cannot be fully understood by looking merely at the level of socialist movements, for it was also intertwined with the reorganization of the Japanese-language media landscape. Competitions for sales unfolded in the Japanese-language media market where the dynamics of capital were already taking precedence. Media outlets fought to obtain information with greater speed than their competitors, and, with mass printing systems at their disposal, aimed for larger readerships. It was at this time, in publications like the weekly *Heimin Shinbun* (Commoner’s News), which took it upon itself to spread the anti-war “gospel,” and its successor, the weekly magazine *Chokugen* (Straight Talk), which reported on the Russian Revolution, that “a new form of socialist evangelism” emerged as a means for transmitting information, a form that could even be called bizarre when the media conditions of the time are taken into account: the “peddlers of socialist gospel.”

Pivoting on the issue of the body as a form of mobile media, this paper considers the formation of “Russia” as a signifier in Japanese-language media of this period, together with the question of who constituted the *heimin* (commoner) as both transmitter and receiver of information as imagined by Heiminsha (the publisher of *Heimin Shinbun*). Moreover, by drawing attention to the fact that it was “the people” [*minshū*] of “Japan” who excluded anti-war discourse on the Russo-Japanese War from media spaces, I interrogate the dynamics of discrimination inherent in the concept of “proletariat = *heimin*” constructed in the translations of Sakai Toshihiko, Kōtoku Shunsui, and others.

Momotarō in the South Seas: Folklore, Colonial Policy, Parody

by Robert Tierney

Keywords: Momotarō, South Seas, imperialism, Nitobe Inazō, Akutagawa Ryūnosuke

In the early 20th century, Japanese writers, publicists, and politicians evinced a great deal of interest in Japan's expansion toward the South Seas. In *Nan'yō Yūki*, Tsurumi Yūsuke, a prominent advocate of expansion to the South, championed the mobilization of folklore to spark the interest of Japanese youth in the acquisition of overseas territories. Introduced to all school children from 1888 in elementary school readers, Momotarō was seen as a folk tale with particular relevance to the colonization of the South Seas. Nitobe Inazō thought of Momotarō as a pedagogical tool that could fire the imagination of Japan's youth and spur them on to participate in colonial projects. In "Momotarō no mukashibanashi," an essay published in 1907, he argued that the folktale expressed in allegorical form the irrepressible drive of the Japanese people to expand continuously toward the South. He placed particular stress on the geographical specificity of the folktale when he argued that the island of the ogres lay in the South Seas and that the treasures Momotarō brought back to Japan were the products of the tropics. Nearly twenty years after Nitobe's essay was published, Akutagawa Ryūnosuke depicted Momotarō as a villain in a parody "Momotarō" that was published in the *Sunday Mainichi* in 1924. In this satire, Momotarō is a cruel invader who brutally attacks a group of humanized ogres living peacefully on an island paradise in the South Seas. At the end of this story, young ogres counterattack and fight to win the independence of their homeland. At the intersection of folklore, propaganda and parody, Momotarō emerges as a contested site for debating the Japanese imperial project in the South Seas and for defining self and other in the age of empire.

The Byakuren Incident and Its Performativity: On Media Coverage and the novel *Ho-o ten wo utsu*

by Kayo Sasao

Keywords: YANAGIHARA Byakuren, media, aristocracy, social class, performativity

This paper analyses the discourse surrounding the so-called Byakuren incident, that is a string of events referring to *tanka* poet Yanagihara Byakuren's eloping with her lover from her husband's place. In this paper, I will, on the one hand, clarify the social problems brought to the fore by the incident and its media coverage, and, on the other hand, look into the connection between the incident and the novel *Ho-o ten wo utsu*, published by Byakuren afterwards.

This incident caught the attention of the media in the first place as a result of the publication of Byakuren's break-up letter to her husband, Ito Den'emon. This letter included sharp criticism directed at the power of money, and was interpreted as a woman's cry for freedom from the financial pressures of marriage.

On the other hand, Den'emon himself made his answer to Byakuren public; in his letter, he criticized her exaggerated pride and hysterical behaviour, which, he implies, stem from her aristocratic background. Thus, his letter was, in fact, a criticism of noble families, and was ultimately ignored by the media.

Byakuren's novel *Ho-o ten wo utsu*, a biography of the Chinese queen Sokuten Buko, published under the above-mentioned circumstances, describes the difficulties of Chinese court ladies, while indirectly referring to Byakuren's own problems; it also criticizes the tendency of the media to consider any reference to Japanese aristocracy a taboo, and explains the reasoning behind this convention.

This paper shows how the media discourse surrounding the Byakuren incident took aim at the issue of social class in modern Japan, and how Byakuren's subsequent novel further deepened this discussion from a different point of view.

Groundless rumors as a medium: The massacre of Korean residents after the Great Kanto Earthquake and “15 yen 50 sen”

by **Toshiaki Yasuda**

Keywords: 15 yen 50 sen, massacre of Korean residents, spread of groundless rumors, hate speech

After the Great Kanto Earthquake of September 1923, the massacre of Korean residents was carried out by common Japanese influenced by groundless rumors and practices of discrimination. It is estimated that thousands of Koreans were killed, but the correct number is still unidentified. In carrying out this massacre, Japanese residents devised methods to distinguish Korean people from the Japanese. Various methods have been recorded, such as to make people repeat the names of Japanese Emperors or sing the Japanese national anthem. In this article, I will focus on one method: to make someone pronounce “15 yen 50 sen (jyuugoen gojissen)” in Japanese. This method was said to show a pronunciation difference between Korean and Japanese languages, and that if someone was Korean, she/he would pronounce the phrase as “chuukoen kochussen”. This method may have been invented by daily contacts between Japanese and Korean people before the earthquake. After the earthquake, this method spread with the diffusion of the groundless rumors throughout the Kanto district. This “15 yen 50 sen” method was documented with the memories of the Korean massacre afterwards by historians and writers. Nowadays, we hear ignominious calls such as “Kill the Korean”. In such situations, it is important to

inspect the process of how such methods to distinguish people were created, and how they spread.

The Caricatures by Yanase Masamu and the Art of China's Leftists in the 1930s: with Lu Xun and Uchiyama Bookstore as the Medium

by Gin Gang

Keywords: Yanase Masamu , LU Xun, comics , Uchiyama Kanzo's bookstore, the Art of China's Leftists

To review the origin and development of China's proletarian artistic style, Yanase Masamu, who has fallen into oblivion in China, has to be referred to. Promoted by Uchiyama Kanzo's bookstore, Yanase's political caricatures began to circulate in Shanghai and gained in popularity in the early 1930s. Lu Xun did not only collect his works, but recommend them to numerous young artists. The artistic style represented by Yanase's work profoundly influenced Chinese Leftists' art creation. During the Sino-Japanese war, his works were regarded as the paradigm for anti-war comics and were widely imitated. Based on abundant historical materials, this paper intends to reenact the dissemination and influence of Yanase Masamu's masterpieces in 1930s China.

The mass media and the crisis in the imperial system after Japan's defeat

by Hideya Kawanishi

Keywords: mass media, imperial system, defeat, journalists who covered the imperial family, responsibility for the war

Japan's defeat in the Asia-Pacific War in August 1945 triggered the biggest crisis the nation's imperial system had ever faced. Questions arose regarding Emperor Showa's responsibility for the war, and there were calls domestically and overseas for him to abdicate. For some time, it was unknown whether the imperial system itself would survive. The mass media was one element used to deal with this crisis.

As a result of information spread by the mass media, the prewar image held by the emperor and the imperial system—that of being militaristic and a symbol of the national polity (*kokutairon*) ideology—was transformed after the defeat; the emperor became a symbol of peace and Japanese culture. The imperial system in place before and during the war was portrayed as something unique, and the issue of Emperor

Showa's responsibility for the war was evaded through the mass media's reportage. In this sense, the mass media was also a political actor that helped to prevent the emperor from being held responsible for the war and to maintain the imperial system.

This paper is one attempt to examine the cooperation between the mass media and this sort of symbolic imperial system. It will focus on the journalists who covered the imperial family. These journalists, who were often close to the emperor, wrote many articles that emphasized his humanity and attempted to foster public support for the symbolic imperial system. The mass media's reporting provided the "facts" on the symbolic emperor system.

□ ARTICLES

"Breathing Method" and Influence as Method: Focusing on *Jikkendan* (Experiences) of *Fujita shiki Sokushinchouwahou*

by Kohei Ueno

Keywords: Influence, "breathingmethod"boom, Syuyou, *FujitashikiSokushinchouwahou*, Jikkendan(Experiences)

This paper considers how "the others" appeared in the minds of the members of *Fujita shiki Sokushinchouwahou* when they practiced its "breathing method".

The "breathing method" boom started in Japan in the first half of the 1910s.

In the "breathing method" there were two sides, called "Kenko hou" and "Shuyou hou", which referred to the body and the mind, respectively. It was practiced by people who wanted to cure their own illness, succeed in life, and eliminate anxiety.

Fujita shiki Sokushinchouwahou was a type of "breathing method" developed by Fujita Reisai. There was also an institution called "Yoshinkai" in which people practiced that very "breathing method" and tried to cure their own illness by utilizing psychic healing.

It was important for "Yoshinkai" to influence "the others". They thought that to influence "the others" was one of the most crucial purposes of carrying out the "breathing method".

However, to the practitioners, influencing "the other" itself showed their cultivation. It was a way not only to achieve psychic healing but also to instill faith within the readers and listeners to whom the *Jikkendan* (experiences) were written and told. That is to say, there was invariably a desire to influence "the others" when the practitioners practiced the "breathing method" for their own health restoration. Thus, the purpose and the method were reversed when the "breathing method" was accepted.

This paper argues that the “breathing method” was not only practiced individually but also acted in relation to “the others”.

The Narrative History of *YOKEMAE* and Modernization: A Comparison with *ARINOMAMA*

by Erina Oka

Keywords: Shimazaki Toson’s *YOKEMAE*, Shimazaki Masaki’s *ARINOMAMA*, The Scene of Otaki-Sanrou (王滝参籠), Representation of Novels, Modernism

Shimazaki Toson’s novel *Yoakemae* tells the story of the Meiji Restoration in Magome-juku – a post station of the Nakasen-do Road in the Edo Period. Toson wrote the novel by referring to many historical records, and Shimazaki Masaki’s *Arinomama* is one of those records. *Arinomama* is the autobiography of Shimazaki Masaki, who is Toson’s father and the model for Aoyama Hanzo, *Yoakemae*’s hero. Toson made Hanzo’s history based on *Arinomama*, but he often interweaved truth and fiction, especially the scene of Hanzo’s Otaki-Sanrou (praying to Gogoku-Jinja in Otaki, Ontakesan).

This article makes a comparison between *Yoakemae* and *Arinomama* and examines how *Yoakemae* narrates the history of Hanzo/Masaki. While Masaki’s Otaki-Sanrou in *Arinomama* is for the healing of Masaki’s father, Hanzo’s Otaki-Sanrou in *Yoakemae* tells another meaning, that of finding his way as “Hirata-Monjin” (a disciple of Hirata Atsutane’ Koku-gaku). In this paper, I view this difference as the problem of modernization in *Yoakemae*’s narrative history and argue that the problem is in the representation of modern novels. *Yoakemae* describes Hanzo as a modern individual by changing the meaning of Otaki-Sanrou and drawing Otaki as another potos. In the point of representation, Modernism of *Yoakemae*’s narrative clearly exists.

Ma Haesong : the formation of a view of the nation: Ethnic and national issues concerning survival

by Jang Youlee

Keywords: Ma Haeson/Ma Kaisho, Nation, Identity, Survival, The formation of view of nation

An evaluation of Ma Haesong, who was a Korean writer working from the Japanese colonial period until after the Korean war, is stuck in the binary of the national ideologies of ‘pro-Japanese’ and ‘anti-Japanese’. The conflicting evaluations of the

writer—Ma Haesong, who wrote fairy tales based on “national resistance” in Korean without surrendering to Japan, and Ma Kaisho, a pro-Japanese president of “Modern Japan Publishing Company” who collaborated with colonial policies of Japan—have existed since before and after Korea’s liberation from Japan. As this polarized evaluation is considered to be closely connected with ‘nationalism’ currently strengthening in East Asia, I approach 21st century-‘nationalism’ in East Asia by studying the formation process of Ma Haesong’s view of the nation.

Ma Haesong in the colonial period simultaneously had an ethnic identity as a Korean and a national identity as a citizen of Japan, which were not contradicting concepts to him. He regarded ‘ethnic group’ not as a community but as a personal identity and considered Japan as a nation to which his ethnic group belonged.

His view of the nation, however, drastically changed due to the Korean War, because he recognized ‘an enemy’ and excluded ‘the enemy’ for the sake of safety through the war. As his life was threatened by ‘an enemy’, communism in the war, he recognized the existence of the nation and considered ‘the Republic of Korea’ that succeeded in excluding communism as a powerful nation to escape from the threat and promote ‘stability’. This idea of maintaining the country’s system by excluding ‘an enemy’ appears in nationalist movements, such as in current territorial issues in East Asia.

Dream of Asian Renaissance: On the slogan *Toa Bungeifukko* (Asian Renaissance) during 1937–1945

by **Zhang Ling**

Key Words: Asian Renaissance, the Renaissance, the Japanese literary movement

Bungeifukko, TOYOSHIMA Yoshio, ZHOU Zuoren

This paper focuses on the phrase *Toa Bungeifukko* (Asian Renaissance) during the period 1937–1945 in China and Japan, with the two countries sharing the same Chinese characters for the phrase. TOYOSHIMA Yoshio first used this phrase after his visit to China in March 1940. He wished that there would be a Renaissance in Asia like that in Europe several hundred years before. This phrase was argued over widely in Japan and China (WANG Regime) for its meaning as well as the fundamental thought of Renaissance. In this paper, I analyze critiques of TOYOSHIMA, ZHOU Zuoren and Chinese and Japanese government officials and conclude that there are several kinds of incongruity in the Japanese and Chinese articles. While the Japanese and the Chinese had a common yearning for a rebirth/new birth of culture, the Japanese had lust of controlling China, and there were two forces, cooperation with or resistance to the Japanese, in China. All these desires can be found in the phrase *Toa Bungeifukko*. *Toa Bungeifukko* was suggested as a good vision of Asia by TOYOSHIMA originally, but practically, it contributed to the Japanese domination in Asia.

Temptation of a Queer Family: the Law of Hospitality in Nobuo Kojima's *Embracing Family*

by Katsunao Murakami

Keywords: Nobuo Kojima, Jun *Etō*, Japanese and American relations, queer families, hospitality

Nobuo Kojima's *Embracing Family* (*Hōyō Kazoku*) is considered one of the most important novels to address life in Japan after World War II. In *Maturity and Loss: The Collapse of the 'Mother'* (*Seijuku to soshitsu: 'Haha' no hokai*), Japanese literary critic Jun *Etō* observed that the American soldier George's intercourse with Tokiko, the wife of main character Shunsuke, stood for the American occupation of Japan. *Etō* insisted that in order to solve this problem, Shunsuke must become the Father, a strong subject. He also suggested that Japan must be a strong sovereign nation with military power.

This paper argues that *Embracing Family* in fact contradicts *Etō's* interpretation. Even if Shunsuke builds a new house which can be defended from external enemies, he will not be able to prevent Tokiko's death by cancer. Shunsuke does not recognize her illness and does not care for her. It is not Shunsuke's powerlessness as the Father that is the main problem within the novel; Tokiko's suffering is due to familial norms which force her to be a housewife.

Tokiko does not desire George or America, but rather seeks the queer family. It is a place where there is no master of a house, and anyone will be welcomed unconditionally, regardless of lineage, gender, sexuality, class, age or nationality. It is George and Michiyo, the housekeeper, who allow Tokiko to dream of the queer family.

Shunsuke believes that the Other brings dirt into the house, but the Other also provides the opportunity to unsettle a subject who rests in his home, thoroughly fracturing the ossified relation of family. Therefore, Kojima's work suggests that we must open ourselves to the arrival of the unknown Other even if it proves risky. As such, *Embracing Family* portrays a law of hospitality rather than one of defense and insulation.

The Possibility of 1968: Rock music and festival in Murakami Ryu's 69

by Chang Cheng-Chieh

Keywords: Murakami Ryu, Zenkyoto, 1968, Carnavalesque, The societies of control, The counter-culture of the 1960s

In 1968, a large-scale student movement, known as "Zenkyoto", began in postwar Japan. The Zenkyoto student movement has had profound influences on social

movements both throughout history and in the present day. *69 sixty nine* (1987), written by Murakami Ryu (村上龍), was based on the author's experience throughout the time period. This novel is different from other novels about Zenkyoto because it evaluates the movement as a cultural event rather than a political act. Prior studies have focused on the military base in Sasebo and argued that the USFJ (United States Forces Japan) within the region caused an imbalance in the power relationship between the United States and Japan. However, this article focuses on the "excitement of the late 60s" of the young generation and argues that the power of the young generation not only drives the Zenkyoto student movement but also stimulates the development of photography, cinema, modern art, etc. in the 1970s.

First, I examine the argument about Zenkyoto between Eiji Oguma and Inuhiko Yomoda and the meaning of Zenkyoto under the historical context of postwar Japan, highlighting two significant characteristics of the Zenkyoto student movement: the radically political notion and anti-establishment belief. I then illustrate how the excitement of a young generation is represented in literary texts, and how it is linked to physical sensations as energy emanation. I then examine the peculiarities of Sasebo as a city with a military base, revealing the forgotten memories about wars after 1945. The military base is simultaneously the medium for spreading foreign counter-culture, particularly the rock music with which American sailors were familiar. Within the ambivalence of the military base, the young generation resists the establishment through a carnivalesque festival event to disturb the order in daily life.

In conclusion, this article points out the way to critically re-define the Zenkyoto student movement and re-evaluate "1968" as an effective notion that deeply influenced social movements and the developments of art until now. In other words, the failure of Zenkyoto as a political action does not end the movement, but starts the revolutions in other fields from "1968".

Narrating the "experience" and "body" with Hitomi Kanehara's *mothers* as example

by Chen Chen

Keywords: Feminist criticism, Essentialism, 2000s, Maternity, Female writers, Body

After its heyday in the 1980s, contemporary feminism, mainly covering gender studies and sexology, entered the stage of stagnation in the mid-1990s and has remained there ever since. This paper intends to reveal the truth beneath patriarchal discourse and ponder over the paradoxical relations between "born a woman" and "becoming a woman" by revisiting the essentialist discourse within the contemporary context.

Specifically, the paper aims to illustrate two questions. Firstly, it depicts the "awkward status" of body writing and gender system used in women's literature.

Moreover, writings by a female author not only present such an “awkward status” but also raise some critical thought. The paper explains the text titled *Mother*, by Hitomi Kanehara, and analyzes the depictions of physical experiences (including sex, childbirth and parenting process) that seem to be a natural desire but are actually a mix of gender effect and female bodies. In this book, the heroine appears as a novelist, and her physical experience is re-written by the character itself. This may be regarded as a disruption which deconstructs the repression of women brought about by the gender system.