

□ IN FOCUS: Fluctuating National Boundaries: Intercultural Contacts, Conflicts, Infiltration

Saigo Takamori and “Amami”

by Masaya Takaesu

Keywords: Saigo Takamori, Amami Islands, boundary studies, honoring the greats

While on the one hand Saigo Takamori was praised as being a “revolutionary of selflessness” and positiveness (made into a great man depending on the era), on the other hand, he also received broad criticism and a reputation as an “invader” due to his involvement in the Seikanron dispute. How his experience of being banished to Amami Islands on the periphery of Japan influenced his personality has already been studied, but the issue of historical documents has not been discussed thoroughly. This paper discusses the positioning of the Amami Islands in Saigo Takamori and considers how the perspective of “boundary studies” can innovate the study of historical figures, including the publically honored.

The Showa Emperor’s conception of “Japan” in the aftermath of the WWII defeat

by Hideya Kawanishi

Keywords: Japan, Showa Emperor, aftermath of the WWII defeat, inherent territory

This paper examines the conception of “Japan” held by the Showa Emperor in the aftermath of the WWII defeat.

Towards the end of the Asian and Pacific War, the concept of “inherent territory” emerged within the conditions under which the emperor and others sought to end the war. This idea was equivalent to their concept of “Japan.” It excluded Okinawa, the Ogasawara Islands, and Karafuto (South Sakhalin) while maintaining that the southern portion of the Kuril Islands was “inherent territory.” However, in the course of dissolving the Empire of Japan, GHQ/SCAP established a “Japan” of a different proportion.

For this reason perhaps, the Showa Emperor expressly offered his thanks to the United States when the US Army returned the Amami Islands to Japan. Did the Amami Islands form part of the “inherent territory” of Japan for him? It seems territory that had been “Japan’s” prior to the Meiji Restoration was considered to be Japan by the emperor. It also appears that the Amami Islands were thought of as a space different from Okinawa.

On the other hand, for the Emperor it was imperative that “Japan’s territory” be saved from the threat of communism. Therefore, the Korean Peninsula and Hokkaido were considered to be important lines of defense, and this influenced the Emperor’s views considerably. With the establishment of an anti-communist defense zone with the United States incorporating Okinawa, Taiwan and South Korea, “Japan’s territory” was understood to have been saved.

A Field Survey of the Ulleungdo Island in Korea: On “National Borders”

by Yuji Fukuhara

Keywords: Ulleungdo, National Border, Japan-Korea relations, Territorial problem

Ulleungdo’s local living-sphere today includes disputed territories near the border of Korea and Japan. The island is therefore facing the “danger of the border.” If this “danger of the border” were interwoven with and stemmed from the everyday lives of people in Ulleungdo, there would not have been much to be said about this. But it is not the case. To a large extent, the “danger of the border” has been the outcome of the actions and counter-actions by Japanese and Korean governments. This paper reports the present situation of Ulleungdo, which has been increasingly characterized as the island “on the border,” while looking at the historical process in which Ulleungdo has been transformed from an island “below the border” to “on the boundary” and finally to “on the national border”.

Development of fishing rights in the Korean sea by Japanese fisherman in the early Meiji era

by Kazuaki Kibe

Keywords: fishing in the Korean sea by Japanese fishermen, Japan-Korea treaty of 1876, Japan-Korea trade treaty of 1883, Japan-Korea fishery treaty of 1889, history of fishery, Japan-Korea relations history

This article is a study on development process of fishing in the Korean sea by Japanese fishermen in the early stages of the Meiji era. Specifically, I analyze the following three periods: 1) the period from the Meiji Restoration of 1868 to the conclusion of the Japan-Korea treaty of 1876; 2) the period prior to the Japan-Korea trade treaty concluded in 1883, which legalized Japanese fishermen fishing in the Korean sea; and 3) the period up until Japan-Korea fishery treaty ended in 1889. Until the conclusion of the fishery treaty, Japanese fishermen reclaimed the right to fish in the Korean sea by themselves, and there was little support from the Japanese government. Rather, the government showed a posture of noninterference.

A Brief history of Japanese bookstores in Sakhalin 1905–1945

by Yoshitaka Hibi

Keywords: Karafuto, Sakhalin, Japanese over-sea territories, bookstores, the Bookseller Association of Karafuto

This paper provides a brief history of Japanese bookstores in Karafuto (Sakhalin) from the occupation of Sakhalin by Japanese army in 1905 to the end of the WWII in 1945.

In the Russo-Japan War, the Japanese army occupied Sakhalin Island and the Japanese Empire obtained the southern half of the island after the Treaty of Portsmouth. Japanese settlers in Karafuto grew in number and began to build towns. The first bookstore, “Saito Branch,” which is found in a list of bookstores of 1907, was built in Korsakov (named Ōdomari in Japanese). It is assumed that Japanese-managed bookstores grew gradually in

number, but there is no comprehensive list of them in the 1920s. A selective list published in 1928 reports nine shops existed in Karafuto: three in Toyohara, three in Ōdomari, two in Maoka, and one in Tomariuru. The Bookseller Association of Karafuto (樺太書籍商組合) was organized in 1926 after the establishment of a National organization of bookseller associations (全国書籍商組合) in 1920. There were 88 members of the Bookseller Association of Karafuto in 1930 and 97 in 1942. The increase in the number of bookstores is related not only to the population of Japanese living in Karafuto but also the development of its educational system. Before 1945, there used to be three junior high schools, four girls' high schools, and their respective libraries in Karafuto. Educational associations of Ōdomari (大泊町教育会) and of Karafuto (樺太教育会) also had their own public libraries.

Hosoi Hajime's Translation of *Haeyurok*: A Fragmentary Passage on the Analysis of Japan's View of Korea in the Taisho Period

by Satoshi Ikeuchi

Keywords: HOSOI Hajime, classical literature in Joseon Dynasty, translation, recognition of Korea, *Haeyurok* (a diary of Korean envoys in 1710's)

The translation of the classical literature in Joseon Dynasty into Japanese exploded in the 1910s. More than twenty works were printed and published for general readers.

The person who promoted the translation activities above is named HOSOI Hajime. Until now, the works by HOSOI have been seen in a negative light. It is because his works were seen as a tool to promote Japan's domination of Korea.

This paper is not intended to drastically overturn such an evaluation. However, I will argue that by looking at HOSOI's translation of SHIN Yu-han's *Haeyurok* (a diary of Korean envoys in 1710s) itself can reveal to us the excellence of the Literature of Joseon Dynasty.

Inside the Fence: Writing Spaces in the Japanese-American Internment Camps

by Hideto Tsuboi

Keywords: Nihongo Bungaku, camp literature, migration literature, relationship between, Japan and the United States, Relocation Center (internment camp), Heart Mountain

This essay focuses on the writing, especially tanka and other works of poetry, of the detainees of the Japanese-American internment camps. After the Pearl Harbor attack on Dec. 7, 1941, 120,000 Japanese people were incarcerated in ten Relocation Centers or internment camps built in the United States. In these camps, Japanese-American detainees published literary magazines which included their own poetical works including tanka, haiku and senryu written in Japanese. Their literary activities inside the fences surrounding the camps formed a highly diverse culture and can be located in the category of "Nihongo Bungaku" or Literature written in Japanese.

However, the characteristics of the literary works written inside the Relocation Centers ("camp literature") are quite distinct in many ways. In this essay, I consider the difference between "camp literature" and other "Nihongo Bungaku" from perspective of

the complex situation of Japanese-Americans during the wartime and the positionality of each writer as well as the role of Japanese language itself in their writing. For this purpose, I select several works of poetry (especially tanka) mainly from the magazine *Heart Mountain Bungei* but also partly from the magazine *Tessaku* to illustrate what the characteristics of the “camp literature” are.

□ ARTICLES

What “His” Decadence Is: Rethinking Haruo Satō’s *Gloom in the Country* by Yan Chang

Keywords: Haruo Satō, *Gloom in the Country*, Decadence, *À rebours*, Taishō Period

Haruo Satō’s novel *Gloom in the Country* is a story about an urban youth who, in a quest for peace of mind, decides to immigrate to a village that is encircled by big cities. Things do not go as the protagonist had hoped, however, and in the end, the young man is unable to heal his spirit afflicted by the clamor of the metropolis around him and continues to sink into a deep gloom. Most of the previous research regarding this novel has examined it as a typical work of decadent literature belonging to the Taishō Period and has included it into the larger genealogy of decadent literature that encompasses literary works of the West. This paper, however, interprets how the innate character of the decadence in this novel, differs from and, in some respects, even opposes the one found in the Western literature by taking Joris-Karl Huysmans’s *À rebours* as a representative of the latter. Then, based on the conclusion that the decadence of the West, as well as that of the late Meiji period, embody the spirit of modernism, which is progressive and innovative as a whole, a textual analysis of this paper reveals that although the decadence of the Taishō Period reflected in *Gloom in the Country* is phenomenally similar to the decadence of the West, the essence of the former is an expression of nostalgia for a glorified bygone era and a passive escapism from the status quo.

The critical space of Kim Saryang’s Japonophone Literature: *Bungei shuto* as a place of colonial writers’ exchange by Azusa Takahashi

Keywords: Kim Saryang, *Bungei shuto*, Japonophone Literature, Korean writers, Taiwanese writers

This article examines the networks of colonial writers formed through the literary coterie magazine *Bungei shuto* (1933–1969), where many colonial writers like Kim Saryang published their works. Specifically, this paper attempts to explore the critical space of Kim Saryang’s Japanese-language works by analyzing study sessions of coterie members and readers, and letters exchanged between colonial writers in the coterie. *Bungei shuto*, published by Yasutaka Tokuzō, was created for the purpose of discovering new writers in response to the strong sectarianism in the Japanese literary establishment at that time. Because of this mission, Yasutaka’s colonial experience, and lobbying by Chang Hyōkchu (a coterie member), many colonial writers came to participate in the magazine as members. These included the Korean writers Chang

Hyökchu, Kim Saryang, and Kim Talsu, and Taiwanese writer Long Yingzong. Records of study sessions by members and readers reveal expectations for colonial writers. However, the colonial writers were not unilaterally evaluated by members and readers, but also began to create exchanges among themselves through criticism appearing in *Bungei shuto*. Letters between colonial writers also show that they formed personal connections through participation in *Bungei shuto*. These letters show that Kim Saryang and Long Yingzong shared an “anxiety” over their discomfort with the evaluations they received from the Japanese literary establishment, and that issues shared between Kim Saryang and Kim Talsu influenced their works. In this way, *Bungei shuto* created networks of colonial writers within the media of the “Empire” that cannot be fully subsumed into “national literature.” Although changes in Kim Saryang’s works have been viewed as a “retreat” from “nationalist writing,” viewed through the lens of these networks, they can be seen as a process of trial and error within the media of the “Empire.” This point of view offers the possibility of new ways of reading Kim Saryang’s works.

A Nation, War, and Suspicion: A Study of Dazai Osamu’s *Shin Hamlet*
by KIM, Young-Long

Keywords: *Shin Hamlet* (New Hamlet), Dazai Osamu, 1941, War, Suspicion

Dazai Osamu’s *Shin Hamlet* (New Hamlet) was published in 1941 with a preface and republished in 1947 with a postscript. The preface and postscript of *Shin Hamlet* require that readers reread the text multiple times. This study attempts to reproduce the potential suspicion that would be obtained by repeated readings and discuss its significance considering contemporary political contexts.

Shin Hamlet begins with the words of Claudius, the king. The key phrase for him is “For Denmark.” Readers form their suspicion toward Claudius by reading the text several times in cooperation with one of the characters, Hamlet, and realize that the discourse which Claudius makes justifies his sovereignty by oppressing unfavorable rumors and stirring up a sense of an impending crisis of war against Norway by deceiving people and hiding his political desire.

Suspicion obtained by repeated readings and rethinking the meaning of various discourses, including rumors which are spread in the text, not only has the possibility of deconstructing the words of Claudius but also can critically address the political situation of 1941. In 1941, a new political order was established for the continuing war with the amendment of the Peace Preservation Law, which restricted freedom of speech in order to advocate an invasive war overseas.

However, readings of the work up to now have not incorporated these issues, and moreover, and as is well-known, discourse criticizing the war had barely formed in 1941. When the novel was republished after the war, Dazai again emphasized the readers’ rereading, saying in the postscript that the king was precisely the “modern evil” that had tortured us but that up to then, the text had not been read in that vein. Japan was in the process of making a new political system under the Postwar Constitution, and the Tokyo War Crimes Trials reversed the justice of the war in 1947. *Shin hamlet* was waiting to be read again for

the new nation by forming new readers who would suspect the slogan of “New Japan” in 1947 by looking back at their path to war in the past.

Rise of Mothers in Danchi: The Ambiguous Body of Naoko in *Kanojo to kare (She and He)*

by Tsubura Imai

Key Words: housewife, body, mother, public space of the danchi, political

The aim of this paper is to reveal the meaning behind the ambiguous body of Naoko in *Kanojo to kare (She and He, 1963)*. In the 1960s danchi, residents’ association activities among housewives were thriving. This is because early consumer electronics became a part of home life in danchi, and so the time necessary to complete housework had been greatly reduced, leaving the housewives with a surplus of time. Through these consumer electronics, housework could be readily carried out by housewives of danchi, and the space of social interaction changed to danchi. The fact that the interaction of such housewives involved mothers and children had an important meaning. In this context, the ambiguous body of Naoko problematized the way the danchi gave value to mothers. And, these mothers were political.

Female Performers as Authors: *Extreme Private Eros: Love Song 1974* and the Women’s Liberation Movement

by Wakae Nakane

Keywords: Female Authorship, Women’s Liberation Movement, Female Body, Feminism
Film Studies, *Extreme Private Eros: Love Song 1974*

This paper focuses on a documentary film *Extreme Private Eros: Love Song 1974 (Kyo-kushiteki Erosu: Renka 1974)*, which was produced in the era of the Women’s Liberation Movement (Ūman Rib) in the early 1970s in Japan. By situating *Extreme Private Eros* in both the context of film history, especially documentary film history, and the surrounding social context at that time, this paper deconstructs the conventional way of criticizing and researching this film as a work by “sole author”, director Hara Kazuo. Instead, by considering female subjects Takeda Miyuki and Kobayashi Sachiko as leading figures of this film that show strong leadership in both the filmmaking process and the representational aspect, this paper explores the feminist politics in this film in relation to the Japanese Women’s Liberation Movement. In doing so, two issues could be investigated. First, reconsidering and extending the concept of “authorship” in film could develop discussions on female authorship. Also, this will lead to the second aim of this paper, which is to reveal that female authors in Japan created the feminist practice of filmmaking which many thought was non-existent. In doing so, this paper argues that Takeda and Kobayashi, as leading figures, show their bodies in various ways as following: sexual bodies, bodies giving birth to children, and bodies raising their children. Those various representations of their bodies with the feminist politics can show a resistance to both conventional female representation constructed by male gaze and social norms concerning modern family relationships.

The Concept of History in Murakami Haruki's *The Wind-Up Bird Chronicle*: Concerning "Facts" and "Truth"

by Jing Wang

Keywords: "*The Wind-Up Bird Chronicle*", historical revisionism, historical narrativism, facts, truth

This paper, focusing on the "facts" and "truth" in history in Murakami Haruki's *The Wind-Up Bird Chronicle*, analyzes the concept of history in Murakami. Placing its discussion in context, the paper studies the value of historiography by fiction. It argues that in opposition to the historical revisionism of the 1990s, the "Chronicle" relativizes both naive positivism and historical narrativism. Based on the analysis of the work, the conclusion is as follows. Since historical events are uncertain, the line of historiography does not exist, and drawn through the narrative of three generations, the reality of "facts" listed by naive positivism are criticized. On the other hand, unlike historical narrativism, which lacks the "truth," the raw disruption of historical concealment is drawn, presenting the existence of "truth," furthermore, reaching for the "truth" by fiction is sought.

The mechanism of collective literature: A study of Cambrian Game

by Mari Terao

Keywords: association, linked verse, Cambrian Game, montage

This study aims to discuss Cambrian Game from the perspective of literary studies. Cambrian Game is a media art form that takes a single image as a starting point for inspiring additional images. Its system of linking, which combines reception with creation, uses techniques inherited from *renga* and *haikai*. As an art form involving multiple artists who simultaneously consume and create, it points to new possibilities for what we define as "literature," which since the Meiji period has been thought of as an expression of the interiority of the individual. In this paper, I attempt both to place Cambrian Game within literary history by comparing it to *renga* and *haikai*, and to examine this art form's unique characteristics. In addition, by analyzing an actual example of Cambrian Game, I elucidate its foundation in a mechanism of simultaneous reception and creation. Cambrian Game is both a descendant of *renga* and *haikai* and a radically new genre of literature, in that through the medium of photography it is able to utilize new types of association not founded in a common base of knowledge. While linguistic associations are typically based on shared knowledge or agreed-upon meaning, in Cambrian Game, associations can run counter to standard meaning, instead employing methods such as likening objects based on visual common points or similarities. In works created in this way, it is possible to find commonalities with cinematic techniques, including the use of montage and close-up, as well as rhetorical relationships based on metaphor and metonymy. The main significance of this study is its clarification of the visual, linguistic, and cultural elements that can be seen in the associative linking in Cambrian Game.