



## □ IN FOCUS: The Propaganda Effects of Mobile Performance and Art during the Sino-Japanese War

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### ***Imon Buyo*, the Dance for Comfort in Imperial Japan: On the Record of Ishii Midori Company from 1941 to 1945**

by HOSHINO Yukiyo

Keywords: dance for comfort (*imon-buyō*), Sino-Japanese War, Ishii Midori, mobility

From 1938, *Imon Buyo* (the dances for comfort) were held as many types of *kogun imon* (visiting military units to comfort soldiers) encouraged by the Japanese Military Army. The Ishii Midori Dance Company visited some divisions of the Imperial Japanese Army and many munitions factories to comfort personnel from 1941 to 1945. The last performance was given on August 8 in 1945, just one week before the end of the Pacific War. The performances of the company were supported by Sangyo Hokokukai (Laborers' Association under Imperial Rule), the Women's Association of the Homefront, and some newspaper publishing companies. Some dancers from the Imperial colony, Taiwanese dancer Zai Ruiyue for instance, also participated in Ishii Midori Dance Company. The company traveled from Hokkaido to Kagoshima to dance. Not all their programs were meant to lift the spirits of soldiers or to inspire laborers. Reading the detailed description of Izumi Orita, the husband of Ishii Midori and the manager of the company, their performances seemed to rather be entertainment for the Japanese people. Furthermore, it seemed the laborers accepted the performances of Ishii Midori dance company not as an artistic activity but as a variation of *Kojo Taiso* (music gymnastics for factory workers), which were encouraged in order to maintain the health of body and heart in factory workers in the 1930s.

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### **YANG-Chunbin's Historical Spoken Dramas in the Sino-Japanese Wartime**

by YANG Tao

Keywords: spoken drama, YANG-Chunbin, anti-Japanese propaganda, Sino-Japanese War

This study examines the historical spoken dramas written by YANG-Chunbin, including *Qin Liang Yu* (*A Tale of the Female General Qin Liang Yu*), *GuangXu Qin Zheng Ji* (*A Tale of the GuangXu Emperor*). YANG-Chunbin, who was known as a dramatist, played an active part in the anti-Japanese propaganda literary and artistic world during the Sino-Japanese War. In this paper, I compare two scripts by YANG-Chunbin, focusing on the plot and characters. Through this case study, which shows a concrete example of anti-Japanese spoken drama propaganda in wartime, I explore why YANG-Chunbin was going to create his historical type spoken drama, and what was the influence of the political/social context in the same period.

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### ***Ye Qianyu's* two series of sketches in the 1930's**

by SHIROYAMA Takuya

Keywords: 1930s, China, *Ye Qianyu*, sketches

In the 1930's of China, the so-called "Cartoon (漫画, Manhua)" was a very comprehensive concept, not only did it refer to "cartoon" and "comic", but also "sketch" in the art field. For example, Ye

qianyu (葉淺予, 1907–1995) successfully created the comic series *Mr. Wang* (王先生) and at the same time published two series of sketches, *A Collection of Sketches by Qianyu* (淺予速寫集; 1936), and *Sketches of Travels* (旅行漫畫; 1936). This thesis discusses the characteristics of these two series of sketches, by comparing these with another author's sketches, and explores how Ye Qianyu established the art genre and concept of “Cartoon” in China.

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## The Ideologies of Pan-Asianism and Localism in Music Propaganda: Articles and Exhibitions on Wartime Music

by KASAI Amane

Keywords: Greater East Asian music, music exhibitions, Pan-Asianism, localism, Sino-Japanese War

This paper deals with cultural control in Japanese music propaganda during the Sino-Japanese War by researching magazine articles and exhibitions on music.

In this period, what music was appropriate to the wartime situation was discussed by the political organizations, such as *Taisei-Yokusankai* (the Imperial Rule Assistance Association) and the Intelligence department, as well as newspapers and magazines. Objection to “the enemy culture” led both composers and musicologists to break away from Western music and promote non-Western music. The latter came to be called “the (Greater) East Asian Music.” Based on the concept of “the Greater East Asia Co-prosperity Sphere,” new meaning or new context was attached to various kinds of music in what is called “the national music mobilization.”

Under these circumstances, many researchers and critics tried to extract the similarities between East Asian music in comparison to Western music and to situate “the (Greater) East Asian Music.” They argued about the superiority of music in Japan in magazine articles, while the values accorded to Pan-Asianism and Localism were also shown in documents on exhibitions featuring Asian music organized by them.

Japanese researchers and critics struggled with a dilemma in which multiple types of music had been historically imported from foreign countries and incorporated into Japan, while they had to insist on the prominence of Japanese music. Accordingly, they supported local folk music or performing arts in Japan other than traditional music to emphasize “simplicity” as a strong point.

## □ ARTICLES

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## Lesbian Discourse in the Taishō Period: The “Same-sex Love” Scandal and *Hanamonogatari* (Flower Tales) by Yoshiya Nobuko

by ZOU Yun

Keywords: lesbian, sexology, the “same-sex Love” scandal, *Hanamonogatari* (Flower Tales)

This paper discusses discourses regarding lesbianism in the Taishō period and proposes a new position where the borderline within the dichotomous structure of female heterosexuality/homosexuality does not only involve sexuality but is also entangled with gender, identity, and body image. In the 1910s, sexology became more prevalent in Japanese discourse. *Psychopathia Sexualis*,

written by Richard Freiherr von Krafft-Ebing, is the foundation of sexology in Japan. Sawada Junjirō and Habuto Eiji wrote *Hentai seiyokuron (Sexual Perversion Theory)* based on Krafft-Ebing's book and emphasized that female homosexuals were more mentally oriented and more gender transgressive. Thus, female homosexual discourse diverged from an essentialist understanding of sexuality and created its own discursive space, connecting female homosexuality with the image of masculine women.

The "same-sex love" scandal took place in 1920 when sexuality became a more popular topic. In the reporting of this news, we can see how the schema in which homosexual women being equated with masculine women had already been confirmed by the media under the influence of sexology. Homosexuality no longer described homosexual actions, but homosexual persons, and was also connected with their personalities.

On the other hand, the intimate relationships among young female students converged from "ome" (written as "men and women" or "manly woman") to "S," which means sisterhood, due to the influence of sexology. Yoshiya Nobuko's *Hanamonogatari (Flower Tales)* series is a representative work of the Taishō period about the pseudo-love story between shōjos. *Shirayuri* is a story that closely resembles the "same-sex love" scandal. The representation of "S" in this story is told from the perspective of female eroticism, even though the characters are feminine and are enclosed in the gender role of "good wife, wise mother." The romantic friendship of young female students did not produce a narrative of homosexuality but played the role of provoking romanticism and sentimental emotions.

Thus, in the Taishō period, intimate relationships among young female students are divided into two directions: pathological female homosexuality and feminine romantic friendship.

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## Cooperatives and the Relief of Rural Regions: Miyazawa Kenji and Kagawa Toyohiko's Thoughts

by MAKI Chinatsu

Keywords: Miyazawa Kenji, Kagawa Toyohiko, the cooperative, Labor-Farmer Party (rodonomin to), class struggles

This article examines the significance of the period during which Miyazawa Kenji developed an interest in cooperatives. In the first section, I summarize the discussions that took place in the 1920s and 1930s regarding the purpose of a cooperative. On the one hand, it was decided that the most important purpose of a cooperative was to offer relief to rural regions; the reconciliation of different social classes was also regarded as an important purpose. On the other hand, disagreements emerged when issues such as nationalism and democracy were discussed. Left-leaning political groups agreed that the purpose of a cooperative was to relieve rural regions. They also agreed that farmers should be given the freedom to establish their own cooperative associations. However, the left-leaning political groups opposed the slated reconciliation of different social classes. In the second section, I examine Miyazawa's thoughts on the cooperative. He believed that the reconciliation of the social classes should be one of the purposes of a cooperative as he opposed class struggles. He also believed that democratic values should shape society.

In the third section, I introduce the thoughts of Kagawa Toyohiko and Hiratsuka Raicho. Miyazawa, Kagawa, and Raicho represented different social movements and political ideas. However, they were in agreement about the purposes of a cooperative; they also believed in democratic values.

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## Labor Experiment Touching with “Vacancy of the Self”: Kuroi Senji’s *The Holy Labor Week*

by LEE Seungjun

Keywords: Kuroi Senji, *The Holy Labor Week*, The Introverted Generation, Vacancy of the self, Touch

Kuroi Senji conducted an experiment through his novel, *The Holy Labor Week*. As a result of this experiment, which was expected to fail, he discovered the “vacancy of the self”, which is very symbolic of his style of introversion. In fact, Kuroi Senji is representative of the Introverted Generation. In this paper, I analyze *The Holy Labor Week* to show that Kuroi’s introversion appeared as the “vacancy of the self,” and it is accompanied by physical senses, especially tactile sense. It is required that considering about not a style of introversion, but a feature of generation, in terms of studying about the Introverted Generation.

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## Discussing “Fantasy” with “Religion”: A Study of Religious Discourse in *Genso-Bungaku*

by MOTEGI Kennosuke

Keywords: fantastic literature, publishing culture, academic/critic journal, magazine studies, religion studies

The purpose of this paper is to study the relationship between literature and religion in Japan from the 1980s to the 2000s. That era was a time when the concept of religion and the concept of literature were being relativized. This paper analyzes the relationship in *Genso-Bungaku* a book review and research magazine. There has been no research on *Genso-Bungaku* so far, so this paper will also initiate research on this magazine.

Through its analysis, three things became clear in this paper. Firstly, the writers who contributed to the magazine used religious codes as hints for making creations. They were using myths and animisms as unrealistic stories. In the same period, religions were spreading in Japanese society, and it seems that the writers were influenced by this. Secondly, the critics used religious codes as a theory for criticism. The magazine emphasized book reviews, frequently introducing religious books. Critics would present knowledge from religious studies in book reviews and articles. It seems that background lead to the epidemic of occultism since the 1970s. Finally, a number of religious scholars were involved in the magazine. Although they utilized their knowledge of religious studies to comprehend fantasy literature, as the religious concepts became relative, that attempt failed to thrive. The magazine stopped being published at the same time as this trend.

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## The Reception of American Cinema in Japan

by KITAMURA Hiroshi and SASAGAWA Keiko

Keywords: Hollywood, Japanese film, consumption, reception, cinema, fandom, hybridity

Since the 1890s, Japanese movie-goers have engaged American cinema in a wide consumer marketplace shaped by intense media competition. Early fandom grew around educated urban audiences, who avidly patronized action-packed serials and Universal’s freshly imported films in the 1910s.

During the 1920s and 1930s, U.S. cinema continued to attract metropolitan consumers but struggled in the face of Japan's soaring narrative output. In the years following World War II, movie-goers encountered American films in big cities as well as provincial communities through the Occupation-backed Central Motion Picture Exchange. After the Occupation, U.S. film consumption began to slow down in theaters because of Japanese cinematic competition, but the sites of reception extended into television. The momentum of American cinema revived on the big screen with the rise of the blockbuster, though the years after the 1970s witnessed an intense segmentation of consumer taste. While U.S. cinema culture has become widely available via television, amusement parks, consumer merchandise, and the Internet, the contemporary era has seen renewed challenges mounted by domestic productions and alternative sources of popular entertainment.

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### **Total War and Transmedial Consumer Culture: The Redefinition and Contradictions of “the National (*Kokumin*)”**

by FUJIKI Hideaki

Keywords: total war, transmedia, consumer culture, the national, interwar

This article explores how the transmedial consumer culture in Japan, which began conspicuously developing in the 1920s, was incorporated in the total war that was initiated with World War I and reached its pinnacle with World War II. Through the various discourses of bureaucrats, critics, entrepreneurs, media practitioners, and others in the late 1930s, “the national (*kokumin*)” was redefined as a group of self-disciplinary subjects who should spontaneously dedicate themselves to the nation-state, rather than as mere residents living in it. These discourses assumed that media of mechanical reproductions and communication technologies, such as film, print (periodicals, books and advertisements), radio, records, which had begun growing in the 1920s, were the most effective tools to mobilize people into “the national.” This historical view I present largely conforms to the recently influential historical view known as the total war theory, which sees the interwar period not as the process in which the democratic climate of the 1920s was repressed by the militaristic one of the 1930s and early 1940s, but as the one in which the former was a significant step to an accomplishment of the total war regime. However, I demonstrate two points that differ from the total war theory. First, the total war regime did not necessarily plan to incorporate the consumer culture strategically; rather their relationship drew considerably on contingency, which caused certain contradictions and conflicts in the total war. Second, whereas the total war theory insists that the total war led to a rationalized society which would be enhanced after the war, I argue that the national subject was not conceptualized to be rational. While the discourses, including seemingly scientific ones, idealized the national subject as something homogeneous and egalitarian, it in fact involved contradictions and conflicts in terms of class, gender, regional differences, and others; but at that same time, the very idealization of the subject tended to conceal the problems. The transmedia that had begun developing with the growth of consumer culture mediated and largely enhanced the power relations and their fissures while being incorporated into the total war.