



## □ IN FOCUS: Culturally Mediated Environmental Issues

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### Transforming “Southern Islands” into “*Shima*”: Island Communities and Women in Sakiyama Tami’s Novels

by KINA Ikue

Keywords: Okinawan literature, the concept of “southern islands” (*nantō ron*), the island and women, the language of Okinawan islands (*shimakotoba* or *shimakutuba*), Sakiyama Tami

This article reexamines the concept of “southern islands (*nantō*)” through reading the literary works of Sakiyama Tami, a contemporary Okinawan woman novelist. The image of “southern islands,” which has been given to the Ryukyu Archipelago including Amami and Okinawa, was an ideological construct delineated by such Japanese intellectuals as Yoshimoto Takaaki and Shimao Toshio, who attempted to envision Japan with a new understanding in the postwar era. In their cultural and bio-regional perspectives, the “southern islands” would potentially thrust postwar Japan forward a new nation-state free from a spell of pre-war and wartime emperor system. On the other hand, Japanese female writers’ responses to the “southern islands” were slightly different from that which was demonstrated by Yoshimoto and Shimao. Such female writers as Ishimure Michiko and Morosawa Yoko, for examples, found “southern islands” as the place where they could share their resistance against modernity or modern ways of thinking responsible for Japanese society marginalizing women and endangering both human and non-human lives.

Sakiyama, aware of the existing discourses of the “southern islands,” challenges them in her novels. As an islander, Sakiyama replaces “southern islands” with “*shima* (island),” a new, deorientalizing image created based on her actual experience of being an Okinawan woman living on different islands in Okinawa. Analyzing two stories, “Come Swinging, Come Swaying (*Yuratiku Yuritiku*)” (2003) and “A Story of the Origin of Muiani (*Muiani yurai ki*)” (1999), this article explores Sakiyama’s “*shima*” as the key image representing her literary resistance against the orientalist gaze and romanticized notion for the islands. Those stories not only deromanticize the orientalist image of the “southern islands” but also manifest the aspect of Sakiyama’s storytelling as a strategy of recuperating forgotten memories and stories of women on the islands of Okinawa or the place for her and her community.

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### From *My Fancy High Heels* to *Useless Clothing*: ‘Interconnectedness’ and Ecocritical Issues in Transnational Documentaries

by CHU Kiu-wai

Keywords: Chinese documentaries, Jia Zhangke, *Useless*, clothing industry, transnational cinema

Recent transnational documentaries are more and more committed to issues of global environmental justice, as well as revealing exploitative profit-driven production practices, with the assumption that transnationality in film enables us to see the global connectedness more readily. Such filmic representations of a deterritorialized culture facilitate us to make sense of the global network of products and messages flow, and make us aware of the both physical, as well as allegorical, symbolic, linkages between those seemingly disconnected worlds. From the food we eat and the news we read, the jeans and shoes we wear, to the world films, music and performances we enjoy, our living habits and daily routines today are unimaginable without global networks of information and exchange,

regardless of which part of the world one is situated in.

With reference to Jia Zhangke's *Wuyong/Useless* (2007), and Ho Chao-ti's *Wo Ai Gaogenxie/My Fancy High Heels* (2010) for comparison, this article explores how transnationality in these documentaries, on one hand, facilitates the expression of ecocritical and environmentalist messages concerning nature and the environment, as well as the relationships between human and all other beings on the planet; and on the other, reveals the challenges and contradictions filmmakers and artists faced in the productions in attempts to reflect their ecological and environmental concerns, challenges and contradictions that are brought about by the unstoppable forces of excessive global consumerism.

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### **De-naturalizing the Anthropocene: Landscape, Animals, and Place in Post-3.11 Nuclear Disaster Documentaries**

by FUJIKI Hideaki

Keywords: documentaries, the Anthropocene, the Fukushima Daiichi Nuclear Power Plant Disaster, landscape, animals, place, ecology

This article discusses documentary films on the aftermath of the 11 March 2011 Fukushima Daiichi Nuclear Power Plant Accident which de-naturalize the naturalized Anthropocene, or the mediation naturalizing the combination of humans with nature. Taking four documentaries as case studies with particular attention to their representations of landscape, animals, and place, I delineate their different ways of mediations: anti-capitalist, anthropocentric, animal-welfare-oriented, and ecological. In so doing, I argue that one of the films problematizes the de-territorialized place in which human-generated contaminated materials or radiation here have been spreading fluidly beyond the borders defined by administrative cartographic categories such as prefectural and national ones.

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### **Environmental Activism as Method: Japan's Human-centered Environmentalism**

by Simon AVENELL

Keywords: industrial pollution, Japan, East Asia, transnational activism

This article examines the origins and development of Japan's human-centered approach to environmentalism. It suggests that the traumatic experience with industrial pollution and related human suffering from the late 1950s through until the mid-1970s profoundly shaped the development of Japanese environmentalism by directing activism toward the human-environment nexus as opposed to mobilizations for the protection of the natural environment. The article goes on to suggest that this human-centered environmentalism was a key stimulus behind the various transnational movements and initiatives that Japanese activists became involved in from the late 1960s onward. Seeing the suffering caused by industrial pollution within Japan inspired leading Japanese activists to communicate this horrific story abroad so that other countries might avoid Japan's harrowing experience. Particularly important were various transnational initiatives in East Asia opposing the export of Japanese industrial pollution and rampant exploitation of natural resources such as timber. The article suggests that these movements served a dual purpose. On the one hand, they served as transnational alliances for the protection of human health and living environments. On the other hand, they also served as a means or "method" by which Japanese progressive activists began to reconnect with East Asia in the postwar period. Drawing on Takeuchi Yoshimi's notion of "Asia as

Method,” the article proposes the idea of “environmental activism as a method” by which Japanese progressive movements began to reengage with Asia in the postwar era.

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## **Post-Nuclear Movements in South Korea: Before and After the Fukushima Nuclear Disaster**

by YUN Sun-Jin

Keywords: post-nuclear movements, South Korea, the Fukushima Daiichi Nuclear Power Plant disaster, energy citizenship, metamorphosis, emancipatory catastrophism

The Fukushima nuclear disaster in Japan and subsequent domestic scandals has led some of the Korean public to recognize the risks associated with the use of nuclear power and support the concept of energy citizenship—pursuing safer, ethical and responsible energy use. This article raises the following questions and tries to find answers to those questions. What kinds of changes happened after the Fukushima nuclear disaster in the field of post-nuclear movements? Has the Korean Society experienced the emancipatory catastrophism and metamorphosis proposed by Ulrich Beck (2015) after the Fukushima nuclear disaster? Why have some people experienced metamorphosis while others have not? What are the implications of this experience to Korean society? This study found the fact that many people in South Korea are in the process of a significant paradigm shift. The metamorphosis stage that comes after experiencing emancipatory catastrophism has already begun. Concerned citizens are now moving beyond the existing hard-energy system towards a more sustainable one. An increasing awareness of risks, ethical impropriety, and the irresponsibility of the centralized and large-scale nuclear and fossil-fuel based energy system, as well as an increasing distrust of the national government have been the driving forces behind this metamorphosis. Nevertheless, the number of concerned citizens undergoing the process of metamorphosis in Korea is still only a minority and metamorphosis in the energy dimension has not been made mainstream.

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## **Much Ado About Nothing: Alley Life, Dwelling Ethics, and Environmentalism of Life in Taiwan**

by CHUANG Ya-Chung

Keywords: alley life, dwelling ethics, environmentalism, urban, Taiwan

This article examines alley life in three Taiwanese cities. It demonstrates that the investigation and interpretation of those mundane everyday practices and events in these alley-places lead us to think about an ethics of dwelling. Conceptualizing this dwelling ethics in the contemporary context of urban explosion provides baselines for an idea of environmentalism of life to arise. This ethics about dwelling, though mostly forgotten now in the Taiwanese public realm, was actually the center of attention in the 1990s when a concept of urban environmentalism significantly different from the current public perception of it was proposed. This form of environmentalism was related to a new momentum for placemaking beginning to materialize two decades ago and having since spread across the island and into the alleys throughout the new century. The cases of the three alley-sites in this article where people gather and interact show how this cultural wave of placemaking has turned ordinary landscapes of proximity into extraordinary lifeworlds. From there, a philosophy of environmentalism of life will come into sight.

## □ ARTICLES

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### Exhibitions of Japanese-American Artists Association in New York City in the 1930s: Learning the Purpose of These Exhibitions from Japanese Diplomatic Policy

By SATO Mai

Keywords: New York, 1930's, Japanese-American artists, exhibition of the Japanese American-Artists Association, friendly relations between Japan and U.S.

In the early 20th century, Japan invaded Manchuria (1931) and left the League of Nations (1933). As a result, Japan became isolated from the other countries but wished to keep diplomatic relations with the United States. During this time there were many Japanese artists studying art in New York City and exhibitions were being held by the Japanese-American Artists Association before World War II. Two of these exhibitions were sponsored by the *Japanese Times* in 1935 and 1936. These exhibitions were unusual because contributors included not only famous artists, but also amateur painters and Japanese government officials. The intention of these exhibitions was to promote friendly relations between Japan and the U.S. An ambassador named Saito Hiroshi arrived in the U.S. in February 1934, and like the exhibitions, he advocated and promoted friendly relations between Japan and the U.S.

This article discusses the purpose of holding these exhibitions and why the Japanese government participated in this project. It first looks at the social backing for these exhibitions in the 1930s. The U.S. was in the middle of the Great Depression in the 1930s and Fascism was on the rise in the world during this time. In February 1936, the American Artists Congress was formed to raise awareness against war and fascism. Some left-thinking Japanese Artists joined this association and caused fear in the Japanese government.

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### A Study of Kawabata Yasunari's "Snow Country: Story of Chained Rings"

by FUJITA Yuji

Keywords: *Snow Country*, Kawabata Yasunari, Bashō, haiku, "Milky Way"

Haiku is sometimes used to retell old stories. This article offers a close reading of Kawabata Yasunari's *Snow Country* from a new perspective, focusing on his "Milky Way" haiku in this novel. What stories are inspired by the haiku and Milky Way? Specifically, I identify three stories: Bashō's story, Tanabatsume's story and stars appearing in Japanese mythology. Thereby, I provide a deeper understanding of the relationship between Shimamura and two women: Komako and Yoko. I compare Komako and Yoko to Tanabatsume. Tanabatsume's story affects women, and the stars appearing in Japanese mythology molds women's destiny. Shimamura parts with Komako, and he leaves for Tokyo with Yoko. He doesn't know these stories inspired by Bashō's "Milky Way" haiku. However, as I demonstrate through a close reading, that is why he is directed toward the direction of story of chained rings. Incidentally, at this time the "Milky Way" haiku is renewed by a new situation called "Snow Country." Haiku changes the people in the novels, and the people change the haiku.

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## Documentaries Provoking Dialogue: A Mode of Post War Student Movement Films

by DOGASE Masato

Keywords: documentary history, film style, student movement, audio-visual expression, radio and television

In Bill Nichols' modal argument on documentary film, a specific manner of expression commonly appearing in Japanese documentaries around the 1960s is defined as the "dialogic mode." It is a mode that intentionally concentrates on the voices and dialogue of citizens. On the basis of this definition, this article explores the following two major questions: 1) how was this mode configured among Japanese documentarists' practices around 1950s and what was its aim? 2) how was the dialogic mode employed in the following student-movement documentaries: *Forest of Oppression (Assatsu no mori: Takasaki keizai daigaku Tōsō no kiroku, 1967)*, and *Japan, Zero Year (Dokumento kōsei: Nippon zero nen, 1969)*.

The first section of this article focuses on the following factors: Iwanami film production's new approach to "targeted objects" after the US occupation period, Iwanami's leading filmmaker Hani Susumu's documentary theory, and the arguments of Yoshida Naoya, the pioneering producer of television documentaries. Emerging from practices at end of 1950s, the dialogic mode did not attempt to simply propagandize the producer's aim nor "targeted people's" protests of social issues. Rather it attempts to display in a straightforward manner people's complex difficulties with those problems and the perplexed filmmaker's "process of thinking" about this complexity in order to confront and reflect on the filmed issue involving various spectators.

With a discursive analysis of the two films' manner of expression, the second section argues that the dialogic mode was necessary for the filmmaker to face an isolated student movement within an economically growing society without harming the majority's feelings about enjoying that growth, since it allows him to address the spectator in an ambiguous way which does not simply justify nor deny the student's social protest. According to Sato Tadao, this dialogic expression functioned as a "document for the people's discussion" to organize a democratic society. If so, it would be possible to find a documentary filmmaker's awareness of Japanese post war democracy in the dialogic mode.

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## The Gender Politics of Toei Porno: Japanese Cinema and Women in the 1970s

By WANG Wenyi

Keywords: 1970s Japan, Toei porno, the dispute of the "Freedom of Expression," female audiences' pleasure, Women's Liberation Movement

Previous research in film history has verified that sex and violence are the two most crucial themes of Japanese film in the 1970s and that in Toei Porno these two themes have been blended brilliantly through the naked bodies of fighting women. Nevertheless, the study of Toei Porno from any kind of perspective is still lacking. This article explores the neglected historical value of Toei Porno from various layers. By analyzing related materials about Japanese film industry and their social context, this article interprets the argumentative logic of the "Freedom of Expression" controversy in 1970s, and test how Toei Porno has been "forgotten" by patriarchal history. Furthermore, in order to prove Toei Porno is different from the other pornography, this research will use spectatorship theory, focusing on the key term of "pleasure," to investigate the possible relationship between Toei Porno

and its potential female audiences. Reviewing the paraphrasing of the term “pleasure” from both psychoanalytic film theory and cognitive film theory perspectives, I will identify the kinds of cinematic representations within Toei Porno that may bring various pleasures to female audiences and further discuss the possibility of de-patriarchal discourses which would be inspired by these pleasures. The final aim of this study is to reassess the “Sexual Liberation” politics (discourse advocated by Tanaka Mitsu) in Women’s Liberation in 1970s by investigating their representations of several sexual issues found in Toei Porno. I will argue that the discourse of “Sexual Liberation” in 1970s restricts sexual liberation in a broad sense; however, the sexual liberation in a wide sense is represented and prompted by Toei Porno. With answers to the above questions, it is possible to rethink the historical value of Toei Porno and through this rethinking, investigate the gender politics of Japan in 1970s.

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### **The Conflict between the Holy and the Secular: On Murakami’s Athos Travelogues “In the Holy Mountain”**

by WANG Jing

Keywords: Athos travelogues, Murakami Haruki, Kawamata Kazuhide, spirituality

In 1988, Murakami Haruki visited the monasteries in Athos and wrote several travelogues which were published as “In the Holy Mountain” in *Rain, Burning Sun*. Although previous research discusses the significance of Murakami’s pilgrimage, it fails to take into consideration the context in which Athos became the “new spiritual sanctuary” in the 1980s. Based on this context, this article seeks to determine why Murakami visited Athos and throws light on the relationship between Murakami and the cultural phenomenon of spirituality.

The article is structured as follows. The first section will demonstrate the uniqueness of Murakami’s travelogues by comparing them with Kawamata Kazuhide’s Athos travelogues of the same period. In the next step, it shows that Murakami represents Athos as a topos of the conflict between the holy and the secular by depicting the instability of the rules of Athos’ monasteries and the diversity of the monastics. Then, the article examines the distance of Murakami and the cultural phenomenon of spirituality from a comprehensive perspective which takes both the holy and the secular into account: Murakami pinpoints the desires, the body sensations, and the discourse of the heretics and relativizes the discourse of “this side” from the Athos of “that side” as well as the mundaneness of “this side” from the belief of “that side.” Ultimately, the article argues that Murakami is fundamentally different from the cultural phenomenon of spirituality as the former emphasizes the connectedness of the holy self and the secular self while the latter leads to a segmentation of self by pursuing a “higher self.”

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### **What the “Unaffected Parties” Can Do: Literature on Tokyo and the Affected Areas in the Aftermath of the Great East Japan Earthquake**

by KASHIMA Masahiro

Keywords: the Great East Japan Earthquake, affected parties, violence of writing, relationship between the affected area and Tokyo, Kimura Yusuke

The purpose of this article is to determine the significance of literature on the Great East Japan Earthquake written by authors who do not belong to one of the *affected parties*. It does so by analyz-

ing a novel depicting the Great East Japan Earthquake, focusing on the relationship between Tokyo and the *affected area*. Immediately after the earthquake, when the threat of radioactive substances spreading to Tokyo loomed large, the author of this novel was able to write as one of the *affected*. However, later it became difficult for the author to write about the disaster as the impact of such first-hand accounts began to wear thin. This was due to consideration for the *affected parties*, who continued to live in Fukushima after the disaster. However, as this article argues, excessive consideration for the *affected parties* distracts people from realizing the true state of affairs in Japan, and when those other than the *affected parties* are discouraged from speaking out, it causes feelings of indifference and accelerates the “wearing thin” of the impact, ultimately forcing the *affected area* to take care of the problem on its own. The *affected parties*, who had to focus on restoring their everyday lives after the disaster, could not fight against this “wearing thin” of the impact. However, others could. Thus, writers who write about the earthquake disaster with due care are fulfilling their part.

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### ***Hana to Yume* Crossing the Border: Gender Trouble in Ragawa Marimo and Tsubaki Izumi’s *Shōjo* Manga**

By OOKI Ryunosuke

Keywords: *shōjo* manga, gender, Ragawa Marimo, Tsubaki Izumi, *Hana to Yume*

In the field of *shōjo* manga studies, feminist theorists favor the subgenres of “*shōjo* fight,” “*shōjo* science fiction” and “boy’s love” when demonstrating the gender diversity and indefinability in *shōjo* manga. In doing so, they tend to stigmatize the subgenre called “*otome chic*,” which depicts the daily lives and romances of teenage girls, as reinforcing heterosexism and heterosexual kinship. However, “*otome chic*” magazines, which are targeted at elementary and junior high school girls, feature many *shōjo* manga that resist and subvert gender stereotypes, heteronormativity, and patriarchy.

While critics dismiss the *shōjo* manga magazine *Hana to Yume* as mere “*otome chic*,” some of the series it publishes performatively subvert gender, heterosexism, and kinship, and radically proliferate gender parodies from the inside to the outside of *shōjo* manga through their commercial repetitions. The magazine features a lot of gender-bending manga, most of which were met with commercial success, especially *Hanazakari no Kimitachi e* by Nakajo Hisaya, as well as manga like *Akachan to Boku*, which troubles the kinship norm; *Newyork Newyork*, which depicts a gay couple’s situation; and *Oresama Teacher*, which parodies gender norms. Moreover, Tsubaki Izumi, the author of *Oresama Teacher*, serializes her manga *Gekkan Shōjo Nozaki-kun* in *Gangan Online*, an online version of boy’s manga magazine *Gangan* published by Square Enix, expanding her “*otome chic*” style outside the field of *shōjo* manga. An animated version was produced based on *Gekkan Shōjo Nozaki-kun* in 2014, which became a major hit. Because their manga repeatedly deconstructs gender normative privilege and displaces the gendered signifier from its signified through their discursive practices, it can be said that *Hana to Yume* crosses the border of gender itself.

In this article, I show that a friction exists between the *shōjo* manga, which are favored by “*shōjo* manga studies,” and “*otome chic*” manga such as *Hana to Yume*. Afterward, I illustrate how the *shōjo* manga in *Hana to Yume* succeed in crossing the border of gender stereotypes in and out of the field of *shōjo* manga by analyzing *Akachan to Boku*, *Newyork Newyork*, *Oresama Teacher*, and *Gekkan Shōjo Nozaki-kun*.