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## Toho-Cathay's "Hong Kong Trilogy" and the Shadow of America

by Hiroshi Kitamura

Keywords: Toho Studios, Cathay Organization, Orientalism, Cold War, Modernity

This article explores the cultural politics of three films made by the Toho Studios in Japan and the Cathay Organization in Hong Kong: *A Night in Hong Kong* (1961), *Star of Hong Kong* (1962), and *Honolulu, Tokyo, Hong Kong* (1963). Dubbed the "Hong Kong Trilogy," these path-breaking co-productions not only helped usher co-stars Takarada Akira and Lucilla You Min into international stardom, but also illustrated the promises of cross-cultural industrial practices among Asian film industries. However, the films themselves revealed the undoubtable influence of American cinematic and cultural formulas as well as the desire of the Japanese to establish a hegemonic order in Asia during the height of the Cold War. As a result, the trilogy exorcized Hong Kong as a "Pearl of the Orient" (and You Min as a "Pearl of Hong Kong") while diluting Japan's war responsibility toward its Asian neighbors. Yet the narratives also represented Cathay's initiatives and desires, as it strove to cleanse the image of Hong Kong by presenting it as a site of "pure love" and by representing You Min as a "modern" (and at times "Americanized") woman. In the end, this popular co-production demonstrates the uneven negotiation of power in East Asia involving Japan, Hong Kong, and the United States. It also reveals the agency of both dominant and subordinate forces that shaped and stratified power relationships.

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## The *Wakan* as Boundary

by Heo Jieun

Keywords: *Wakan* (倭館), Late Chosen Dynasty, Korean interpreters, boundary

The *Wakan* (倭館), the Japanese settlement in Korea in the Late Chosen Dynasty, acted as a boundary that separated Korean and Japanese people while at the same time connecting them and allowing them to interact. In this paper, I examine the spacial meaning of the *Wakan* in order to identify the roles of Korean interpreters who stood at the frontier of the negotiations between Japanese and Korean people. Although in principle Korean people needed the permission of the of *Torai* (東萊) ministers in order to enter the *Wakan*, they nevertheless frequently entered the *Wakan* unofficially.

The Korean interpreters dealt with them at the *Wakan*. The role of the Korean interpreters involved the following four tasks: 1. Interpreting between Japanese and Koreans, 2. Looking after Korean visitors at their homes, 3. Instruction about Japanese customs and culture, 4. Gathering information about Korea.

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## BAISO Kenjyo—Impressions of Korea During His Life

by Satoshi Ikeuchi

Keywords: BAISO Kenjyo (梅莊顯常), Korean diplomatic missions to Japan, Itei-an rotation duty (以酌庵輪番制 *Itei-an rinbansei*), the conquest of Korea by Empress Jingu (三韓征伐 *sankanseibatsu*), Korean castaways

BAISO Kenjyo (梅莊顯常) was a priest of the Shokoku-ji Temple (相国寺) in Kyoto. He is well known as a writer of Chinese poetry in the Edo period. In this paper, I will analyze three events that connect him to Korea at three different times, ① in 1764, ② from 1781 to 83, and ③ in 1791. ① First, during a diplomatic mission to Japan from Korea in 1764, a murder took place in Osaka in which Tsushima samurai killed a member of the mission. For those members of mission that wanted to know in detail the progress of the case, BAISO Kenjyo made a record of the murder case and presented it to them. They read it and gave it high praise. ② Later, BAISO Kenjyo went to the Itei-an Temple (以酌庵) in Tsushima on rotation duty (輪番制 *rinbansei*), and there he conducted interviews with Korean castaways. The Chinese poetry he wrote during that time reflects the warmth BAISO Kenjyo felt for these castaways. ③ Finally, from 1764 he was involved in planning of the diplomatic missions to Japan from Korea. When the ministers of the Edo Shogunate consulted BAISO Kenjyo, he explained the history of Japan-Korea relations in terms of the conquest of Korea by Empress Jingu (三韓征伐 *sankanseibatsu*). It is important to note that conflicted views of Koreans coexist within the one person.

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**Soseki NATSUME and Charles Sanders Peirce: What is the “Law of Suggestion”?**

by Miyuki Sato

Keywords: Soseki NATSUME, Charles Sanders Peirce, Law of Suggestion, abduction, Theory of Literature

The purpose of this article is to determine when and how Soseki NATSUME (1867–1916) had been influenced by Charles Sanders Peirce (1839–1914).

Soseki had already discovered the importance of Peirce’s philosophy in the early 20th century when he introduced the concept of “abduction,” the essence of Peirce’s philosophy, in *Bungakuron (Theory of Literature)*, published in 1907. In this respect, I argue that Soseki possessed extraordinary foresight.

In this article, I examine the concept of “suggestion” expressed in *Bungakuron* in order to prove the influence Soseki received from Peirce. I confirm this influence using the following two key factors; Baldwin’s *Dictionary of Philosophy and Psychology* published in 1902 and the introduction of the concept of pragmatism to Japan in 1906. In addition, I discuss the significance of the “law of suggestion”.

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**Representation of Ikkyo (異郷) in Kim Tal-su’s *Hachi Ichigo Igo***

by Akito Sakasai

Keywords: Kim Tal-su, Resident Koreans, Black Market, Ethnicity, Foreign Land, National Landscape

Resident Korean (or *Zainichi*) writer Kim Tal-su’s fictional work, *Hachi Ichigo Igo (After August 15th)*, depicts the situation of Koreans in Japan immediately after the collapse of the Japanese empire. In the text, the land of Japan is regarded as *ikkyo* (異郷, a foreign land) by the protagonist, Lee Yeong-yong.

This paper examines the view of repainting the immediate postwar landscape of Japan as *ikkyo* through the eyes of Koreans and casts new light upon the fixed spatial image of postwar Japan as represented by the widely shared image of the *yakeato* (焼跡, burnt-out ruins) landscape, which is closely connected with the Japanese national imagination. Specifically, this paper attempts to explore how this literary text represents the struggle experienced by the Korean people against the contemporary political and social context. The tension in the relationship between the Korean Peninsula and the Japanese islands is depicted through the returning-home movement of Korean people in and out of the border of immediate postwar Japan. Additionally, I closely investigate

sections that were rewritten by the author in 1950, and analyze the significance of rewriting in relation to the historical context of the resident Koreans in Japan around 1950. While exploring the text, I will also make a reference to *yamiichi* (闇市, black markets) in the immediate postwar Japan and argue its functions in relation to the forced process of assimilation of the Korean people in their need for survival.

In conclusion, I argue that reading *Hachi Ichigo Igo* from these perspectives urges us to critically re-question and deconstruct the predominantly nationalistic discourse in post-1945 Japan centering on the idea of ethnic differences and integration.

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## **Koito Nobu and the National Cinema Screenplay Contest: A Contest for Mobilization in Wartime Japan**

by Kumiko Mizobuchi

Keywords: mobilization, national cinema, screenplay, contest, KOITO Nobu

This paper focuses on the National Cinema Screenplay Prize, and discusses a screenplay contest that was held in wartime Japan.

From 1941 to 1944, the National Cinema Screenplay Contest, sponsored by Department of the Interior and the Japan Film Society, was held with the intention of generating national cinema. The Japanese government tried to collect screenplays written by the people suitable for this new genre. At the 1st contest, people with various backgrounds (in terms of class, gender, employment, and residence) submitted 209 works. Kurosawa Akira's work received the *Johokyoku-Sho* (second place) and Shindo Kaneto's work earned honorable mention. Most studies mentioning this contest focus only on Kurosawa and Shindo from the viewpoint of their career during wartime; they ignore Koito Nobu and her work *Habakogusa* (Jersey Cudweed), even though that was the only work adopted to film by Tasaka Tomotaka after the contest.

In this paper, I will focus on Koito Nobu and *Habakogusa* in order to examine the complexity of contests held in wartime Japan. The National Cinema Screenplay Prize was based on the national film policy, designed to generate national cinema. *Habakogusa*, on the other hand, was a melodrama that depicted the relationship between a mother and her step children, which does not seem to fit the typical image of national cinema at the contest. Considering her career, her favorite novels, and her previous works, it is likely that Koito simply wrote a story that she wanted to write rather than what organizers sought. In other words, there seems to be a conflict between contestants and organizers. This contest was a part of the wartime mobilization efforts by the government, and therefore, *Habakogusa* and Koito were used to fit that purpose. The movie *Habakogusa* was highly praised as an example of national cinema, and Koito was treated as a female icon that contributed to wartime society.

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## Colors and Spaces: The Visual World of Toshiko Tamura's *Ikichi*

by Wang Shengqun

Key Words: Toshiko Tamura's *Ikichi*, Vision, Color, Space, Virginity

Toshiko Tamura's novel *Ikichi* tells the story of the heroine the day before experiencing sexual intercourse for the first time. Previous studies usually examine it from the approach of "the second feeling" (the sense of smell, touch, etc.). This paper, however, focuses on *vision* and pays attention to the important *spaces* and *colors* in the text as seen through the heroine's eyes.

This paper illustrates how the colors of *red*, *white* and *black* in each main space of "yadoya" (the space of self-observation), "machi" (the space of mutual-observation) and "tamanorikoya" (the space of performance watching) has an effect on the heroine's psychology. Then, based on the discussion of "virginity" in the historical context, this paper analyzes symbolic scenes in the novel and exposes the heroine's view of virginity. Finally, this paper argues that one of the biggest attractions of this text is that it deals with the difficulty of women's sexuality/life not only on the level of social systems and power relations between men and women, but that it does so exclusively from inside the women themselves.

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## Yasunari Kawabata and *Tsudurikata*: The Way that is Connected to Japanese Imperialism

by Wei Chen

Keywords: Yasunari Kawabata, *tsudurikata*, imperialism, Manchuria as place of practice, the literary ideals of Yasunari Kawabata

During World War II, Yasunari Kawabata actively promoted *tsudurikata* (literary compositions written by children). He edited a collection of *tsudurikata*, wrote a preface for a *tsudurikata* collection from Manchukuo, and gave a speech about his work on *tsudurikata* at Tokyo Woman's Christian University. He also wrote a novel titled *Utsukushitabi*, which described how schoolchildren from Manchukuo were invited to visit Japan and write *tsudurikata* about the beauty of Japan. Although his work on *tsudurikata* was concerned with Japanese imperialism and colonialism, the connection between his work on *tsudurikata* and the war has not been researched.

In this paper, I examine Kawabata's work on *tsudurikata* and reflect on why he promoted *tsudurikata* even though they supported imperial expansion. First, I focus on Kawabata's views on the aesthetic values of *tsudurikata*. In his opinion, *shasei* by children is the most important merit of *tsudurikata*. Second, I analyze the way in which imperialism is revealed through Kawabata's works. His efforts in promoting *tsudurikata* reflect the value of *tsudurikata* during the Pacific War and their cultural

contributions in Manchukuo. Third, I find that there is a gap in Kawabata's statements on Japanese imperialism. The aim of his works was to recover pure human nature through pure forms of literature such as *tsudurikata*. In conclusion, this paper argues that Kawabata took advantage of imperial expansion to practice his literary ideal—"human redemption"—in his work on *tsudurikata*.

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## A Network of "Citizens" and Cinema: In the Social Movement Against Nuclear Power Plants after 3.11

by Hideaki Fujiki

Keywords: Social movement, citizens, Fukushima, Anti-nuke, Japanese documentary film, audience, screening practice, media network,

This article examines how screening events by "citizens" function as a vital point of convergence and divergence in the formation of multilayered networks in the anti-nuclear movement after the 3.11 nuclear catastrophe in Fukushima. This takes place at three levels: media, information and interpersonal relationships. I argue that, while the screening events may appear to have little social influence when compared to new media, they have become a driving force in the networking process of this social movement. To make this clear, I first briefly examine the meanings and roles of "citizens" in the wider postwar Japanese historical context as well as in the theoretical conceptualizations of "the public sphere," "civil society," "citizenship," and "multitude." In doing so, I highlight four significant characteristics defining contemporary "citizens": their practice of self-proclaiming, the concept's mildly (not radically) political connotation, and the centrality of the ideals of equality and openness. I then illustrate how the screening of independent films about the nuclear catastrophe links these "citizens" to a wider network of "citizens" and social media distinct from those of the government, corporations, and mass media. I also examine the screening events in relation to the representation, distribution, and exhibition of the films. This basic examination leads to a more in-depth analysis of the central role screening events play in the convergence and divergence of networks, on the media (including social media), information, and interpersonal levels. Finally, I lay out three difficulties that the "citizens" screening events, along with their networks as a whole, are facing: accommodating "consumers"; dealing with the fragility of their networks; and achieving an actual effect on politics and society. Despite these challenges, screening events by "citizens" could continue to play a key role in expanding the network of "citizens" and reflecting their voices within the society while resisting and intervening in the dominant government, corporate, and mass media networks in contemporary Japan and beyond.

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## The “Waka-Lieder”(Waka-songs) in the modernist movement: Stravinsky, Kósçak Yamada and others.

by Hideto Tsuboi

Keywords: Waka-Lieder (Waka-songs), japonisme, Modernism, Stravinsky, translation

In 1913, the premiere of Igor Stravinsky’s ballet *Le sacre du printemps* at the Théâtre des Champs-Élysées became a landmark of Western music history, because it produced an innovative method for the unification of acoustic and performing arts on the movements of the 20th century modernism, which stood clearly in opposition to Richard Wagner’s aesthetic project, ‘Gesamtkunstwerk’(total artwork) as a comprehension of the 19th century artwork.

During the same period of the 1910s, a young Japanese composer staying in Europe, Kósçak Yamada (Yamada Kósaku), was nurturing the idea of an alternative total art project, which would counteract Wagner. After returning back to Japan from studying abroad, Yamada proposed an ideal concept of art, ‘Yūgō-geijutsu’ (融合芸術, fusion of arts), which fused dance and music inseparably.

Interestingly, these two Russian and Japanese musicians composed songs from the ancient Japanese short poem *Waka*, *Three Japanese Lyrics*(Stravinsky, 1913) and *Yūin* (『幽韻』, Yamada, 1919–1922). These “Waka-Lieder” (Waka-songs) were done not only by Stravinsky and Yamada, but also by many European composers in the 1910–1920s, including Felix Weingartner, Bohuslav Martinů, Egon Wellesz, Wilhelm Grosz, Alexandre Tansman and Dmitri Shostakovich.

By focusing on the translation of Japanese Waka into German text mainly by Karl Florenz, Paul Enderling and Hans Bethge and on the adapting these Waka into songs, this article provides an overview of the processes of reception of Japanese ancient poetry in the fields of literature and music and re-estimates Stravinsky and Yamada in the context of the modernist movement.