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***The Cove* and the Culture of Affect**

by Hideaki Fujiki

Why is affect or emotion so often evoked in connection with the very concept of identity, especially national identity, in our contemporary consumer society? Granted that, as recent scholars have argued, affect has the power to flow beyond subject and identity, how can the link between affect and national identity, or nationalism, be broken? This essay introduces the central issues of the special section “In Focus,” and discusses the Academy Award-winning documentary, *The Cove* (2009), as an interesting case. Like mainstream Hollywood cinema, this film, I argue, incorporates affect as a consumable conventional component into its narrative and stylistic construction and, in so doing, links them with national identity. It is clear that the film is a Manichean narrative, which depicts the ecological activist Ric O’Barry as heroic and the fishermen in Taiji-cho as evil. Its mystery plot strengthens this division through a process whereby the hero investigates the fishermen’s secret dolphin hunt, eventually reveals it, and then lodges a complaint with the International Whaling Commission. More significantly, affect is invested into this polarized story, as O’Barry is portrayed as brave, affectionate to animals, considerate to his colleagues, and decries Taiji-cho’s dolphin hunt, whereas the fishermen are portrayed as expressionless, odd, or irritable. Moreover, the climactic scene in which the fishermen are hunting dolphins in the bloody cove is a crucial moment of affect that possibly induces in the spectator a physical reaction such as trembling, shock, or an uncontrollable gasp or groan. What is at stake here is that the affectively laden negative side is inextricably linked with the national identity of the represented Japanese. How can we liberate affect from this connection and mobilize it beyond the concept of identity? I pose this question while contending that the theories of subject-positioning and identity politics are both at best ineffective, or even present impediments to really exploring the issue.

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**Empire of Affects: Notes Towards an Investigation**

by Kazunori Mizushima

This essay, focusing on the dynamic intersection between “affective turn” and the concept of “Empire,” attempts to explore the important role that affect plays in today’s “communicative capitalism.”

“The Affective turn” that the humanities and social sciences have undergone in recent decades expresses a new configuration of bodies, technology, and matter. This turn also incorporates Spinozian definition of affect: an ability to affect and to be affected in a felt passage to a varied power of existence, pre-individual bodily capacities

to act, engage, and connect. Michael Hardt and Antonio Negri's theory of "Empire" shares this Spinozian definition of affect. Further, according to Hardt&Negri, a passage from imperialism to Empire corresponds to a passage from "disciplinary societies" to "societies of control," and they define Empire as a global society of control which seems to operate through "Affective Imperial Apparatuses (AIAs)."

The paradigmatic example of an AIA is the brand. Brands are machines for organizing, controlling, monitoring, and modulating flows of affect. So we can grasp brands as a kind of de-territorialized factory where the productive mass intellectuality and the new forms of appropriation enabled by contemporary communication media come together.

Contemporary information and communication networks are essentially affective networks. Therefore, communication media seeks to capture and control their users' affects in intensive and extensive networks of enjoyment, production, and control. Jodi Dean terms this formation "communicative capitalism." In this formation of capitalism, politics is reduced to communication or circulation of drives which forms an endless loop. How can we constitute a politics that can overturn such a communicative capitalism and flee from capture and control by AIAs? I provisionally conclude with a focus on the productive possibilities provided by Deleuze and Hardt&Negri's concepts of event, singularity and common, as a platform to constitute an alternative politics of affect.

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## Therefore, the Animal that Saw Derrida

by Akira Mizuta Lippit

In 1997, Cerisy-la-Salle in Normandy, France hosted a "décade," a ten-day conference around the work of Jacques Derrida. Derrida attended and spoke, providing the title for this gathering, "L'animal autobiographique," the autobiographical animal. The combination of terms suggests a paradoxical erasure of each individual term in the phrase; what do animals have to do with autobiographies, what animals have written (or would care to write) an "autobiography"? And what is an autobiography; does it have any meaning outside of the ways in which human beings use it? Which is to say, can an animal or any other non-human being write or produce an autobiography? One would think the practice of autobiography, the very notion of autobiography is reserved for human beings. It is, one could say, the very essence of what makes one human, what makes an animal human--the capacity for autobiography. If so, if indeed the capacity not only to write but to write oneself--to write of and about, upon oneself--is reserved for human beings, then isn't the "autobiographical animal" merely another name for the human animal or human being? Isn't then the autobiographical animal a euphemism or pseudonym for human beings? Like, as Derrida later says, a "political animal"? For human beings that have become human on the occasion of an autobiographical act, on the completion of a task one would call autobiographical?

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## What Is Nostalgia?: From Psychological Studies of Memory

by Jun Kawaguchi

Nostalgia is one of the common feelings people experience when they encounter information from their past. However, few psychological studies have been conducted on the phenomenon of nostalgia. In this article, I describe the history and definition of nostalgia, review psychological studies on nostalgia, and discuss the relationship between nostalgia and memory. Nostalgia was coined by the Swiss physician Johannes Hofer in the 17th century to refer to the psychological and physiological symptoms exhibited by Swiss mercenaries working in foreign countries. By the early 19th century, nostalgia came to be regarded as a form of melancholia or depression, and through the mid 20th century it came to be considered a psychodynamic disorder like “mentally repressive compulsive disorder.” Throughout this period, nostalgia has been viewed simply as “homesickness.” However, the recent concept of nostalgia has a sentimental feeling of longing for the past rather than a mental disease. Psychological studies on nostalgia have been recently launched, and they began by elucidating what the essence of nostalgic experience is, when people are nostalgic, and what the psychological significance of nostalgia is.

Those studies showed that a person recalls memories with himself/herself as protagonist during the feeling of nostalgia, and that nostalgia is triggered by negative feelings. Furthermore, nostalgia has the socio-psychological functions of bolstering social bonds, increasing self-regard, and generating positive affect. From the theoretical perspective of human memory, nostalgia is associated with the episodic memory system, which underlies remembering one’s own past with a feeling of re-experience, “mental time travel” Mental time travel is a form of recall that allows people to re-experience, albeit in an attenuated form, situations previously encountered. Considering that episodic memory is thought to be a hallmark of a highly evolved memory system and uniquely human, nostalgia can also be regarded as human-specific and advantageous in the evolution of the human mind.

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## Affect as a Cinematic Experience: *Aotsuka-shi no Hanashi* by Tanizaki Jun’ichirō

by Tomoko Ubukata

Recently, researchers have argued that Japanese modernist writers produced reality in novels by trying to represent the act of viewing. For examples, Karatani Kojin has argued that the representation of viewing in *Wasureenu Hitobito* by Kunikida Doppo sketches the lonely inner world of individuals who are looking at a landscape. Additionally, the representations of viewing in *Hakai* by Shimazaki Toson are based on painting methodology. In *Hakai*, Toson describes an individual looking at a landscape in terms of the representation of viewing. Similar methods can be observed in paintings using naturalist perspective. The descriptions of individuals looking at landscapes by their

point of view become shape the rules of representing reality. These viewing individuals are the modern subjects that novels are trying to represent. However, writing about cinematic experiences in novels disrupts the rules of modernity. In *Aotsuka-shi no Hanashi*, Tanizaki Jun'ichiro proposes that individual cinematic experiences undermine the common experience of viewing. Individual cinematic experiences arouse sexual desire. Because that desire destroys the rules of modernity, as a result, the individual does not exist as a subject of modernity. This text sheds light on how the cinematic experience reorganizes the rules of reality and transforms the subject of modernity.

## □ ARTICLES

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### A Dialogue through Memories: *Still Walking*

by Mitsuyo Wada-Marciano

The link between memory and identity is the wellspring for Kore-eda Hirokazu's work in such films as *Maboroshi* (1995), *Without Memories* (1996), *After Life* (1998), *Distance* (2001), and *Air Doll* (2009). The film *Still Walking* (2008) was originally stirred by Kore-eda's memories of his mother, which he had gathered during his intermittent conversations with her from 2004 to 2006, the year of her death. He began writing the screenplay right after her death and directed the film in the following year. While all characters in the film are fictional and the protagonist, Ryota (Abe Hiroshi), bears little resemblance with the director himself, *Still Walking* speaks from Kore-eda's personal memory, especially in its complex portrayal of the mother (Kiki Kirin) as a witty and warm character, yet one who occasionally shows resentment and tenacious jealousy. In his afterword, Kore-eda highlights the connection between the film and his personal memory: "I didn't intend that the film is about how all Japanese are alike, but I rather wanted to depict how my family was." Nonetheless, many of the reviews in Japan emphasize how the film conducts the viewer's identification with the loss of family through sharing the ephemeral moment with aging parents. The article in the film magazine *Kinema jumbo*, for instance, describes the film's evocation of the sentiment that any Japanese would take it as one's own matter. The film succeeds in conveying the affect, personal and at once ubiquitous, and synthesizing Kore-eda's personal memory with that of a typical Japanese family, and perhaps with global audiences.

This essay questions the link between *cinema* and *memory*, focusing on personal memory, a fundamental component of individual identity, which is shared with others through the medium, cinema. How does cinema address memory, individually or culturally? How does it enable the problematic identification of personal memory, which is appropriated as others' memories? More specifically, how does the particular memory—either individual or cultural—create meaning for global audiences? Borrowing philosopher Daniel C. Dennett's concept of personal identity as "confabulation," in which the self is a result of various threads such as self-narration, rather than an onto-

logical existence of a person with body and mind, this essay interrogates the processes through which cinema uses memory-narrative to reproduce, at once, individual and collective memory.

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## The “Thinness” Is Given to the Plane: A Study of the “Plane” in Masaki Fujihata’s Works

by Masanori Mizuno

This article examines what the “plane” in Masaki Fujihata’s works is. Although Fujihata is known as one of the most famous media artists, the work *Unformed Symbols* is not that well known—just an animation work which Fujihata started his artistic career from. In making this, and other works—i.e. the “sculpture,” *Forbidden Fruits* and interactive art works like *Beyond Pages*—however, he discovered, for himself, the possibility of computer graphics, and, as I explore in this paper, came to tackle the problem of the plane with, for perhaps the first time, the computer.

I consider three of Fujihata’s works in order to consider this handling of the plane as it exists in his works. First, I compare the plane in *Forbidden Fruits* with Leo Steinberg’s *the flatbed picture plane*. This consideration makes clear that the plane is no longer the privileged role for the image in a collection of data. Secondly, I make a comparison between the interactive work *Beyond Pages* and the Graphical User Interface in order to show that the plane in the computer, through both artwork and utilitarian feature, becomes too thin to grasp with our hands. Thirdly, I ponder why the animation *Unformed Symbols* overlaps the image with the real, showing that there is no difference between the plane and the solid in this “thin” world. Accordingly, I conclude that Fujihata may have created a new plane itself by creating a “thinness” which causes a “switchover between dimensions” to that of the plane.

Incidentally, the architect Junya Ishigami’s *Table*, which has a very thin tabletop, shows some similarities to Fujihata’s “thin” plane. And furthermore, in his architectural critique, Taro Igarashi refers to the tabletop of *Table* as *Superflat*. Thus, I finally point out that Fujihata’s “thin” plane shares a homology with *Superflat*, which, as proposed by the artist Takashi Murakami and developed into the discussion about information by the philosopher Hiroki Azuma, has come to be fundamental concept for modern Japanese art, and also suggest this “switchover between dimensions.”

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## The Problem of *Kokumin Bungaku*

by Yoshiaki Mihara

This article deals with *kokumin bungaku* and its intertwined history in Imperial Japan/Colonial Korea in the early 1940’s. The difficulty with translating the very term *koku-*

*min bungaku* into English clearly reveals the overdetermined nature of *kokumin* under the exceptionally rigid assimilationist policy of the Japanese Empire. *Kokumin bungaku* was a hot issue in the Japanese literary journalism during the last months of 1940, where the term simply meant “National Literature,” often with reactionary Japanist connotations; whereas in Korea, where the debate was introduced at the beginning of 1941 and eventually led to the birth of the “pro-Japanese” literary journal *Kokumin Bungaku*, the term was interpreted (or “appropriated”) as “Imperial Literature,” so that *kokumin* should include all the assimilated imperial subjects such as Koreans.

Against this background, two prominent “pro-Japanese” literary figures, Yi Kwangsu and Choe Chaeso, are featured. Yi Kwangsu was the quicker to arrive at “determination” to become fully Japanese, responding to the interpellation made by such “benevolent” imperialists as Kobayashi Hideo and Hayashi Fusao. Meanwhile, Choe Chaeso acted with “courage” in struggling to appropriate *kokumin bungaku* to the extent that he even insisted that it be the Koreans themselves who were to create the yet-to-come *kokumin bungaku*—*kokumin* being not “Japanese” but the yet-to-come Great East Asian Imperial subjects. In other words, Choe Chaeso theoretically appropriated and re-presented *kokumin bungaku* as a “problem”, which may well be associated with the postcolonial problematics today.

In the end, however, Choe Chaeso, too, abandoned such theoretical appropriation and jumped to the same conclusion that Yi Kwangsu had earlier arrived at. I see this “tragedy” not caused by the man’s weakness but led by the fate of Theory “shackled by Universality.” Insofar as Choe Chaeso’s theory is based upon his aspiration for universality, it is doomed to accept the Absolute (the Emperor) as the Universal, once any alternative universal is denied under the ever-unifying imperial rule. It is therefore safe to conclude that the problem of *kokumin bungaku* is that the kind of postcolonial problematics posed by Choe Chaeso’s theory is indeed doomed, unless its very foundation is radically questioned (as, for example, Glissant’s “Poetics of Relation” does).

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## **The Shanghai Ballet Russes and Masahide Komaki under Japanese Rule: On the Articles in the *Tairiku Shinpō***

by Yukiyo Hoshino

This article examines the relationship between the cultural policy of the Japanese Colonial Government in Shanghai and the Shanghai Ballet Russes, with reference to reports on the Shanghai Ballet Russes published in the *Tairiku Shinpō* during the period 1940 to 1945.

At that time, the Nazis in Germany were utilizing their dance bureau to gain publicity through dance performances. There were also close ties between many contemporary dancers and the Nazis. In other words, the Nazis used the ‘dancing bodies’ of dancers as a means to achieve their nation-building objectives. When Japan allied with Germany, Japanese people were attracted to German culture, and thus it is possible that the cultural policy of Japan in Shanghai was influenced by Nazi policy.

Shanghai was regarded as the most international city in Asia during this period. Consequently, the Japanese Colonial Government in Shanghai considered that the Shanghai Ballet Russes, which originated from the Ballets Russes of Diaghilev, would be able to disseminate Japanese culture successfully. In addition, the Japanese Colonial Government expected Masahide Komaki, the only Japanese member of the Shanghai Ballet Russes, to represent The Shanghai Ballet Russes. To this end, Komaki played the lead in the performances of The Shanghai Ballet Russes and temporarily gained popularity in 1943. As the tide of the war turned against Japan, however, reports on the Shanghai Ballet Russes were no longer seen in *Tairiku Shinpō* from onwards, and Asian folk dances were instead utilized for nation-building objectives.

The Shanghai Ballet Russes was in the limelight from 1941 to 1943 as 'dancing body representations of the media' to advertise the cultural policy of the Japanese Colonial Government widely. Similarly, it could be said that Masahide Komaki's body as a 'dance medium' worked for the Japanese Colonial Government.

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### Limited Vision: On What Toyoshima Yoshio Saw in Shanghai 1940

by Ling Zhang

The Japanese keep their eyes on Shanghai and there has been a growing interest in researching on Japanese literature and Shanghai. However, few studies have been done on the period of Japanese Partial Occupation (1937-1941), when the Japanese occupied the Chinese administered parts of Shanghai outside of the International Settlement and the French Concession.

In this article I take Toyoshima Yoshio's travel notes "Shanghai no Shibutura" (1940) as a subject and try to find out what he saw and what he failed to see. First, I check maps of Shanghai to make sure the domain of all foreign concessions in Shanghai. Second, after checking his trace, I focus on his aim of visiting Shanghai and local reception and find that the goal of his trip with Tanigawa Tetsuzō and Kato Takeo was probably to prepare for the China-Japan Culture Association (Chūnichi bunka kyōkai). Third, I search some groups' names and persons' names to confirm Toyoshima's social activity in Shanghai, which had influence on what he could see in Shanghai. Finally, I found that there was something distorted in his view of Shanghai from his comprehension of "Kotō" (Solitary Island), which was used to express the helplessness in the "sea" of Japanese military like the feeling of living in an isolated island by local intellectuals. Compared with this definition, Toyoshima's thought was on the contrast. He believed all the intellectuals of Shanghai hated the Occident, and life in the foreign concession, surrounded by the force of the Occident, was like living in isolated islands. It is worthwhile to admire his effort to understand local intellectuals, but his misunderstanding revealed his identity as Japanese during the Sino-Japanese War. He failed to meet those intellectuals who did not belong to Wang Jingwei Regime and thus, failed to see the whole picture of the future of China.



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## Ko Hou-shi Describes “A Girl of Taiwan”: The Subjectivity of the *Tsuzurikata Shōjo* and the Ideology of Japanese Literary Field in Colonial Taiwan

by Tomomi Sugita

This article takes a close look at Ko Hou-shi, a Taiwanese girl who lived during Japan’s colonial regime. She was called Tsuzurikata Shōjo, or the Composition Girl. She used Japanese as her own “national language” to record and publish works on Taiwanese folk customs and local life.

Most research has hitherto described Ko as a victim of Japan’s assimilation policy. Ko was instructed by Ikeda Toshio, a teacher who specialized in Japanese composition, or *tsuzurikata*, at a public elementary school in 1937. Ikeda was also a folklorist and the editor of (and contributor to) *Taiwan Fudoki*, a magazine that focused on Taiwan’s natural features, culture and history. This article scrutinizes the problematic viewpoint of those researchers trying to articulate the illusion of Ko’s autonomous will and/or subjectivity in her writing.

Ko became a celebrity among Japanese writers and literary scholars. She was considered post-Toyoda Masako, and the idea of a sisterhood of girls who “express with their own will” was propagated. In the process, *tsuzurikata* became a counterpart to “literature,” securing the predominance of “literature” within the hierarchy of literary expression. Moreover, “purity” and “honesty,” aspects that were considered indispensable elements of “girls’ composition” produced a myth of the Taiwanese girl who willingly accepted Japanese as her own national language. A couple of compositions published in *Akai tori*, the magazine widely circulated in colonial Taiwan, will be analyzed as counter-examples to Ko’s compositions. These texts were written by a Japanese boy, who lived in Taiwan as Ko’s contemporary, and treated Taiwan as the object of his writing.

The politics of representation as they relate to different cultures will be elucidated through the analysis of descriptions of Taiwan within the genre of *tsuzurikata* (Japanese composition) under the Japanese colonial regime.

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## The Politics and Diplomacy behind Arishima Takeo: The Case of the French Version *Aru-onna* in 1926

by Yōichi Sugibuchi

After Arishima Takeo committed suicide with his lover in 1923, several projects took place to commemorate this popular Japanese writer. One of these was the publication by Ernest Flammarion in 1926 of a French version of *Aru-onna* (*A Certain Woman*), co-translated by Yoshitomi Masaomi and Albert Maybon. Yoshitomi was a Japanese diplomat who had acquired his doctorate at the Sorbonne after having graduated from the Imperial University of Tokyo. Maybon was a French japonologist who had come to Japan as correspondent for the newspaper *Le Temps* (*Time*) and had assumed chief editorship of the review *L’Information de l’Extrême-Orient* (*Information of the Far East*),

issued in Japan in the 1920s. Although, to date, there have been few Western translations of Arishima's work, at that time, the delay between publication of the original *Aru-onna* in 1918 and its French translation in 1926 was unusually short compared to other contemporary translations. This speed suggests that unusual circumstances presided over this publication.

By carefully analyzing the implications of Arishima's friendly and personal links and the international political relations behind this cross-cultural translation, I would like to determine Arishima Takeo's precise position in the social modernization of Japan. For a long time in Japan, Arishima has generally been considered as one of the members of the literary and artistic group *Shirakaba* because this is a concrete, visible relation influencing his reception as an artist. However, Arishima was active in other domains, and we create an overly simplistic portrait when we attempt to define him as a purely literary personage without also considering how his other, non-literary activities made up his substance and relations as a whole person.

This article clarifies the issue of the human relations around Arishima and also describes his personal evolution amid the political and diplomatic power relations between Japan and France.

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### **Film and the “Transformation of Perception”: Uchida Hyakken's *Triumphant March into Port Arthur* (*Ryojun nyūjōshiki*, 1925)**

by Momoko Yamada

Uchida Hyakken (1889-1971) is generally famous as an essayist or as one of Natsume Soseki's disciples. However, Hyakken's works depicting the transformation of perception have not been adequately analyzed yet. His writings paid attention to consciousness and the body, ranging from the pre-war to the post-war eras—especially at the peak of modernism from the 1920s to the 1930s. In Uchida's descriptions of flowing sight, convulsion, screaming, and absorption, his works spoke of unstable perception and the body in an attempt to depict perceptual transformations. It is through this process that the body acquires mechanical autonomy. An obsessive focus on the transformation of the self gives shape to these works.

In this article, I discuss Hyakken's *Triumphant March into Port Arthur* (*Ryojun nyūjōshiki*, 1925). The protagonist of this short story watches an old documentary film of the Russo-Japanese War in a university hall.

The problem of the transformation of perception and the body is inevitably and deeply related to “mechanical reproduction.” Of course, film is one form of this technology. The short story depicts the direct connection between the apparatus of the film and the body. The protagonist focuses on the dim images on the screen, and gradually begins to empathize with them (a face, a cloud of smoke, the bluish images of the mountains surrounding Port Arthur) while alternating through phases of absorption and distraction. In the end, wrapped up in the exultation and sorrow of the Russo-Japanese War, he enters an ambiguous space that exists neither in the hall nor in the

film. The protagonist's body is constructed by various discursive and social forces, and in this article I analyze how these conflicting forces impacted the viewer in 1925.

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### **Yearning for Community: The Relationship between Osanai Kaoru's Artistic Views and His Faith in Oomoto Religion**

by **Mizuho Takeuchi**

Osanai Kaoru was one of the pioneers in the Japanese new-drama movement. This article examines the relationship between Osanai's artistic views and his faith in Oomoto, a new religion which was popular in the Taisho Period. Although other studies have concluded that Osanai's faith in Oomoto was a temporary delusion, his belief was not a form of madness. Osanai developed his own rationale for believing in Oomoto.

Oomoto used its own newspapers to publicize prophecies that the world would be reborn in 1921. These publication activities were unanimously criticized by the mainstream mass media. The mass media held up Osanai as a prime example of the "ignorant intellectual" who believed in heretical prophecies.

However, Osanai's texts and his film entitled *Mysterious Ayabe* showed that the nature of his faith was clearly different from the image constructed by the mass media made. There were two points which attracted Osanai to Oomoto. One was that the canon of Oomoto forcefully declared that each follower had to affirm the canon as absolute truth. The other was that the followers who believed in the canon formed a strong community.

Why did these two aspects of Oomoto attract Osanai? Osanai was worried about how the general public did not share his artistic values. Therefore, Osanai faced a dilemma: He would become out of date if he ignored the people who were the symbol of the new age, or he would have to fundamentally change his art if he catered their wishes. Osanai yearned for Oomoto community because Oomoto followers shared one value and formed a sense of solidarity in that value.

The Oomoto community represented the ideal relationship between art and the people which Osanai wanted to form but could never achieve. In short, for Osanai, faith in Oomoto was a solution to the conflict between art and the people.

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### **Illustrations in Post-Reproduction Technology: Tanaka Ryō, Iwata Sentarō and Visual Culture**

by **Tomonori Morooka**

This article reexamines the significance of the illustrations included in serialized novels publicized in the major newspapers of the 1920's and the 1930's. Generally, an illustration is used to visualize the world described by a novel and to help readers to imprint

the main scene of each segment of the serialized novel on their memories, and can thus be considered an additional element to the novels. However, the illustrations act not only as explanations of the stories, but also as visual art with its own significance/intentions and thus present unique possibilities for communication via visual culture. Moreover, the reexamination of the illustrations from this particular era illuminates similar issues as those raised by Walter Benjamin in his “Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit,” in terms of drastic technological progress in plate making and printing.

This article focuses on the works of Tanaka Ryō and Iwata Sentarō. They both became very popular in 1920’s, but there is not much research on their work and the relationship between their work and popular literature or the mass media.

Tanaka’s works are lucid and sophisticated, and ingeniously visualize the *bourgeois* lifestyle. He contributed drawings to Tanizaki Junichirō’s *Chijin no Ai* (1924). Tanaka struggled to bring Naomi, the main female character of the novel, to life in his illustrations, for Naomi is depicted as a very progressive woman in comparison with other Japanese women of this time. Tanaka’s efforts can be seen as a unique experiment in re-imagining and re-locating “a progressive woman” in visual art. Iwata epitomizes the Japanese modern popular illustrators of his time. His works are vivid and brilliant. He uses compositions influenced by cinematography. His work can be seen as a good example of the new possibilities offered by illustration to formulate a unique visual culture.

Research Report

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## The Problem of “Takeuchi Yoshimi” in China

by Xia Gao

Beginning with the 2000s, Takeuchi Yoshimi’s work was translated into Chinese, Korean, German, English, symposia were organized in Germany and China related to his work, and he became the center of debates on a scale unconceivable at his death in 1977. In China, Takeuchi Yoshimi was introduced to the public in the 1980s as a researcher of Lu Xun’s works, but after the publication of *The Paradox of Yoshimi Takeuchi* by SUN Ge in 2005 and the collection of critical works of Takeuchi Yoshimi, *Overcoming the Modern*, in the same year, 2005, as his reputation grew beyond the realm of Lu Xun studies, he was given more and more attention by the critics. This paper will present and analyze the problem of Takeuchi Yoshimi in China as part of the greater current of thought that created the conditions for the international interest accorded to Takeuchi Yoshimi.