



## □ IN FOCUS: People, Nations, Food

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### East Asian Exchange in Menus, Recipes, and Cookbooks: Expanding Foodscapes of Taiwan in the Colonial Period

by TSENG Pintsang, CHEN Yujen

Keywords: menus, recipes, cookbooks, foodscape, East Asian food culture, Taiwanese cuisine

This article examines representative restaurant menus, recipes, and cookbooks of Taiwanese cuisine published during the Japanese colonial period (1895–1945), analyzing their contents and characteristics to explore the transformation of Taiwanese cuisine in the early twentieth century. Through the examination of these materials, this article reveals the boundary-crossing circulation of food culture among East Asian countries and explains its influences on the expanding foodscape of Taiwan.

This article shows that the flavor and cooking techniques of “Taiwanese cuisine” introduced in cookbooks, etc., had been influenced by popular “Chinese cuisines” prevailing in other cosmopolitan cities in East Asia, like Shanghai and Tokyo, in the early twentieth century, gradually departing from Fujian cuisine, which was an important origin of Taiwanese cuisine. Since the late nineteenth century, the boundary-crossing circulation and communication of food culture among East Asian countries emerged as the result of war, colonialization, trade, travel, and growth of the middle class. Consequently, the foodscape of Taiwan was shaped and influenced by not only the colonizing Japanese but also the food culture circulating in other East Asian countries. However, the cuisines and food culture of other East Asian countries were not merely transplanted into Taiwan; instead, these Chinese and other East Asian cuisines were changed in Taiwanese restaurants to adapt to the local tastes.

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### Contextualizing the 1930s Tōhoku Famines

by KAWANISHI Hidemichi

Keywords: Tōhoku, millet, famine, food policy, empire, imperialism

The 1930s was a decade of disasters for Tōhoku. Black-and-white photographs of children eating millet and chewing on raw daikon during the 1934 famine in particular became iconic symbols of the region’s plight. However, children gnawing raw daikon and eating millet was by no means limited to 1930s Tōhoku. Therefore, the issue is the problem of representation by the media, intelligentsia, and culturati and of reception of these images by the public. The fate of millet in particular in the 1930s deserves attention, as it was transformed from a “poor man’s” emergency fallback to a critical food resource by the end of the decade. The famine of 1934 was instead the result of failures to address long-term contradictions in the supply, demand, and pricing of rice. The famine (*kyōsaku*) was a result of imperialist bad policy (*kyōsaku*). These rice-related tragedies provided impetus for increased interest in millet. This was less a response to the Northeastern famines of several years earlier, and more the result of Japan’s shift to a total war footing. The release of an 18-volume series *Hie* (Millet) in 1939 is emblematic of this growing attention. However, the Pacific War brought this to a screeching halt; rice-centered wartime food policies pushed millet from the ranks of Japan’s staples. In short, the poor Tōhoku rice harvest and accompanying famine in 1934 did not result in a transformation of national food policy. Instead, it was treated as a local phenomenon of a backward region. This dark tragedy stood in stark contrast to the bright, hopeful image of Manchuria and Southeast Asia as Japan’s new “rice basket.” Ultimately, even when Japan

was driven from its colonies after 1945, the 1934 Tōhoku famine remained unexamined and the region “backward” as the new postwar era began.

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## The “Kitchen Cars”: American Farm Surplus and Japanese Dietary Transformation

By Nathan HOPSON

Keywords: kitchen cars, postwar, Public Law 480, food aid, nutrition, Cold War, dietary transition, wheat, Japan, United States

This article explores the history and politics of American-funded food demonstration buses (“kitchen cars”) in postwar Japan. Their express mission was to transform the Japanese national diet. I make two primary arguments. First, at least in the short to medium term, the kitchen cars were a win-win for both the United States and Japan. On the one hand, Japan benefited because the kitchen cars taught Japanese women how to cook cheap, nutritious, mostly easy dishes to improve the health of their families and the nation. On the other hand, these menus were planned specifically to increase consumption of American agricultural products, especially wheat, soy, and corn. For US agricultural and political interests, in addition to supporting the economic recovery and political stability of a Cold War ally, the kitchen cars—along with the school lunch program—were instrumental in teaching Japan to accept and consume American produce. My second argument concerns the reasons for the kitchen cars’ success. I identify the following two factors: staffing by mostly female professional nutritionists, who combined authority with approachability for the kitchen cars’ main audiences of middle-aged, married women; and the kitchen cars’ mobility, which allowed them to reach even remote villages and hamlets.

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## Balanced Budget, Balanced Diet: *Kekeibo* and Modern Japanese Home Cooking

by Hillary MAXSON

Keywords: personal household account books (*kekeibo*), Nakamura Kimiko, Hani Motoko, *Fujin no tomo* (Woman’s Friend), *Shufu no tomo* (Housewife’s Friend), home cooking, women’s history, domestic labor, meal planning

Food, gender, and household budgeting were intimately linked in postwar Japan, and this is most evident in *kekeibo*, women’s personal household account books. This article argues that our understandings of the transformation in Japanese cuisine and nutrition that took place in the late 1950s and early 1960s are incomplete without the perspective of women home cooks who kept *kekeibo*, as household budgeting was an important step in meal planning and food shopping. This study examines the *kekeibo* of Yokohama-based housewife activist, Nakamura Kimiko, paying special attention to both the ways *kekeibo* publishers structured the lay out of the *kekeibo* Nakamura used and the ways she filled them out to understand how home cooks planned meals. Articles from women’s magazines, including *Shufu no tomo* and *Fujin no tomo* are incorporated to demonstrate the ways they emphasized the connection between *kekeibo* and home cooking, or “balanced budget, balanced diet.” Overall, by examining *kekeibo*, the study found that by 1965, women home cooks had figured out how to consolidate a flood of postwar culinary changes—including new nutritional knowledge—within Japan’s traditional meal structure. The article concludes that *kekeibo* provide a historical narrative of culinary change from the perspective of women consumers and home cooks.

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## Writing Kimchi, Inscribing Koreanness: Korean Food Between Stigma and Commodity in Contemporary *Zainichi* Poetry

by Kristina IWATA-WEICKGENNANT

Keywords: *Zainichi* Korean literature, kimchi, embodiment, Sō Shūgetsu (Chong Ch'u-wōl), Chōng Chang

This paper explores the intersections of food, gender, and ethnicity in the literature of *Zainichi* Korean writers. Far more than simply a biological necessity, food functions as a marker of social identity, from nation to ethnicity, from class to age or gender. In *Zainichi* literature, therefore, representations of food, cooking, and eating do not primarily serve to add realism to the narrative. Rather, food is used as shorthand for the ties that persist between Korean immigrants and their pasts, and to indicate the degree of their assimilation in Japan. This function is particularly clear in poetry. With a focus on two representative poems, I examine how ethnic food such as Korean *kimchi* and Japanese *takuan* is celebrated, and simultaneously resisted, as (gendered) cultural heritage. I show how food is used to highlight cultural anxieties and desires, mark processes of inclusion and exclusion, and express a wavering sense of connectedness between Korea, the imagined country of their descent, and Japan, the country of their own birth.

### □ ARTICLES

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## Disguising as *Kikei* (Deformity): Lesbian Representation in Tamura Toshiko's *Haru no Ban*

by ZHAO Shuxin

Keywords: Tamura Toshiko, *Haru no ban*, lesbian representation, bisexuality, subversion

Tamura Toshiko's *Haru no ban* (*Spring Night*, 1914), serialized in the literary journal *Shinchō*, depicts a bisexual women Ikue and her two intimate relationships: a heterosexual relation with Shikeo and a lesbian relation with Kyōko. The narrative of Ikue's two intimate relationships occupies the first and second half of the text respectively. In this article, I first analyze the text of the first half to show the subversion of heterosexism in the narrative; then, I examine the lesbian representation of the text of the second half to suggest its possibility of deconstructing the category of "lesbian," which was established by contemporary sexology. Previous studies have interpreted the text of the first half as a story in which heterosexism is immanent. However, as I argue in this paper, if we read the text with focused attention on its multilayered construction, we can find that the narrative of physical sensations in the text, which is barely utilized in the context of heterosexual love, subverts heterosexism. After analyzing the subversion of heterosexism of the narrative, I focus on the lesbian representation in the text. In this work, female same-sex love, described as *kikei* (deformity), seems to be reproducing the discourse of sexology, and to be easily exposed to scopophilia towards lesbians. However, by taking notice of the discrepancy between textual representation and sexological discourse, I argue that lesbian representation in this work does not reproduce the sexological discourse but deconstructs the sexological definition of lesbianism as sexual perversion.

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## “Inclusions” and “Exclusions” in the Empire of Japan: *Under the Rising Sun* by Satō Haruo

by CHANG Wen Chung

Keywords: Satō Haruo, colony, Taiwan, nationalism, Japanese literature

“Under the Rising Sun” is the very first story in Satō Haruo’s anthology, *Musha*, published in 1936. “Under the Rising Sun” was first released in a new-year special issue of the women’s magazine, *Josei*, in January 1928, under the original title “Kidan” (“A Strange Story”) and then retitled when *Musha* was published. “Under the Rising Sun” is about a couple, the Matsubaras, who come from rural Japan. The Matsubaras are sent to India and Africa as slaves during the early Meiji period. Eventually, they are set free and go to Taiwan, a new colony of the Japanese Empire, to acquire their own farm. Unfortunately, they are killed by Taiwanese thieves in the end. The storyteller is a government officer of the Governor-General of Taiwan, who recounts the story to a reporter. Previous research on Satō Haruo’s Taiwan-related works have focused on the relationship between “colonists” and “natives.” Some examine Satō’s thoughts on China or ancient Chinese writing style (*kanbunchō*) used in his works. However, this article is about the difference between the colonists. In the first place, this article analyzes why Satō changed the title for the publication of *Musha*. Furthermore, I argue that “Under the Rising Sun” is a story about something that cannot fit into the dichotomy of “Japan” and “China” or “suzerain” and “colony.” Colonists are not monolithic. There are many differences between them, determined in part by factors including core-periphery positionality, region, gender, and class. Through this analysis of “Under the Rising Sun,” this article reveals these problems.

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## The Affective Experience on the Battlefield: The Sense and Anxiety of Hayashi Fumiko’s *The Front*

By LEE Sanghyuk

Keywords: Hayashi Fumiko, *The Front*, war reportage, war, affect

In this article, I examine the affective experiences on the battlefield and the psychological changes that arise from it, focusing on Fumiko Hayashi’s *The Front*. The overwhelming and continued sound of artillery on the battlefield constitutes the soundscape of the battlefield in contrast with the “sounds of nature” and the “voices of human beings and soldiers.” Such auditory stimuli make Fumiko feel the fluctuation of her identity and experience anxiety and fear. In order to escape from the fluctuation of the self-identity, Fumiko Hayashi pursues identification with the nation.

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## Dragging Wartime Experiences: Post-War Japanese Thought from Ibuse Masuji’s *Yōhai taichō* and Representations of Disabled Veterans

By ICHIKAWA Haruka

Keyword: Ibuse Masuji, *Yōhai taichō*, postwar Japan, war scars, disabled veterans

In this article, I analyze how Okazaki Yūichi, the central figure of Ibuse Masuji’s *Yōhai taichō* (*A Far-Worshipping Commander*, 1950), is drawn. Until now, this work has been interpreted as a story depicting a shift in values triggered by the defeat in the war. However, in this article, I offer a new interpretation, which treats Yūichi as a disabled veteran. From this perspective, I analyze the story and its representations of these veterans.

First, Yūichi is portrayed as a lunatic (*kichigai*) fixated on the War. I examine expressions in common with *mifukuin*, used to describe soldiers suffering the delusion that the war had never ended. Like these soldiers, Yūichi lives in both wartime and postwar time. Those times are never divided.

Secondly, referring to articles dealing with disabled veterans at that time, I interpret Yūichi's descriptions of his injured leg and limp (*bikko*) as metonymies or metaphors. For example, his injured leg acts as a metonym for people forced to move into postwar time and space. In addition, his crippled leg is a metaphor that shows the weight of the war that people endured. Furthermore, I confirm that such metaphors were common expressions in Japanese literature shortly after the war.

Finally, I consider the interaction between the expressions *kichigai* and *bikko*. From the above analysis, this work reveals the scars of the war that people continued to hold in the midst of a change in values after the defeat. This conclusion will be an opportunity to reexamine the story itself given to postwar Japan's time and space.

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## Tales of Weak Sons: An Approach to Rereading Yoshiyuki Junnosuke's Literary Works

by YU Shuyu

Keywords: Yoshiyuki Junnosuke, father and son, men's studies, dependent masculinity, violence

The study of men provides insights into the “dependent masculinity” and issue of hierarchy which reside in the conception of “men.” From this vantage point, this article highlights the “dependent masculinity” in Yoshiyuki Junnosuke's literary works and provides a new perspective on his writing. In particular, this article focuses on the father-son relationship, which has been considered and discussed as a major theme in his works. Previous research shows a tendency to characterize his works as “paternal” and to offer Oedipal complex interpretations. As a result, “surpassing Father” and “attempting to surpass Father” have been consolidated as staple themes of the father-son relationship in his works. However, the relationships between father and son he portrays do not necessarily fit into the framework of the Oedipal complex. On the other hand, the attempt of male-centric arguments which seek to wrap up his works into the framework of “paternal” seems doubtful. By examining Yoshiyuki's overlooked literary works about weak sons, this essay aims to identify the violence of the father and the dependency of sons and to propose a rereading of the father-son relationship. Specifically, the analysis is centered on two of his short stories, namely “Natsu no kyūka” (“Summer Vacation,” 1955) and “Tsuyu no koro” (“Rainy Season,” 1956), which illustrate strained father-son relationships.