

## Literature and Affect: Proletarian Literature as Discovery

by  
Shigemi Nakagawa

Japanese proletarian literature has hitherto been considered in the framework of “politics and literature”. This article aims to consider afresh the way we read Japanese proletarian literature through focusing on a different aspect, namely affect. Giving particular attention to the act of reading, and incorporating Wolfgang Iser’s Reading-Act Theory, this article mainly builds on Eve Sedgwick’s Affect Theory to explore some interpretive aspects that do not fall in the scope of Iser’s theory.

The works under consideration are the following: “Letter in a Cement Barrel” and “The Prostitute” by Yoshiki Hayama, “In the Charity Hospital” by Taiko Hirabayashi, “Childbirth” and “Selling Milk” by Tokiko Matsuda, and “Aigo” by Sachiko Sato. Through analyzing the diverse and complex ways by which sexual representations are sensed by the body in these works, this article provides a sketch of the discovery of such affects as well as how the proletarian literary movement influenced the abovementioned discovery.

## Collectors in the Darkness: On “Tactility” in Edogawa Rampo’s Texts

by

Hirokazu Murata

This paper considers the opposition/conflict between “visuality” and “tactility” in texts written by Edogawa Rampo in the period from his debut up until his second hiatus, that is 1923 to 1932. It also considers the relationship between “reading” and “writing” as a transference of the relationship between “visuality” and “tactility”. The following texts are covered: “The Two-sen Copper Coin” (1923), “The Stalker in the Attic” (1925), “The Human Chair” (1925), *Strange Tale of Panorama Island* (1926), *Beast in the Shadows* (1928), “The Traveler with the Painted Rag Picture” (1929), *The Golden Mask* (1930-31) and *Moju: The Blind Beast* (1931-32).

The various visual features in Rampo’s texts are brought into effect through tactile media (darkness, blindness and collectors). Is it not the texts’ “blindness” or “tactility” that stimulates people to make movies and comics based on Rampo’s works even today? The texts repeatedly perceived the visual and tactile as in opposition to one another, but this dichotomy is deconstructed due to the overflow of the tactile.

“At the time, in every town and house in Tokyo, when two or more people met each other they would gossip about the ‘fiend with twenty faces’ as if they were talking about the day’s weather”. What does this very well-known opening section of *The Fiend with Twenty Faces* (1936) tell us? Edogawa Rampo’s texts not only established the genre of detective novels in Japan, but at the same time carried out the impossibility of the discourse of detective novels.

Caught up in between Assimilation and Dissimilation:  
The Formation of the Colonial Subject in Sata Ineko's *Kamino-nageki*

by  
Keita Toriki

The present paper analyzes how the process of subject formation of both rulers and the ruled in the colony of Southeast Asia (known then as “the South”) is described in proletarian writer Sata Ineko's novel *Kamino-nageki*, which she published during the war.

*Kamino-nageki* is set in Sumatra under Japanese military rule, and describes the difficulties that “mixed-blood” Dutch women who admired Japanese men encountered during the process of their assimilation to Japanese society.

This paper uses historical material to retrace the method by which the Japanese military government used local ethnic composition to their advantage in order to organize their governmental structure. It is also shown that, in the social relations that are formed in this sort of colonial space, the difficulty of subject formation brought about by “symbolic violence” (Bourdieu), which the ruled women encountered, simultaneously brought into relief the virtuality of the subject formation of Japanese men, who were the ruling class. It is further shown that *Kamino-nageki* is a text through which the author expressed the deceit of colonial space characterized by confused instances of gender, ethnicity and class by overlaying it with her own attempt at subject formation.

## On Charity and Belief: A Study of Miyamoto Yuriko's "Mazushiki hitobito no mure"

by  
Keigo Ikeda

This paper addresses the 1916 short story "Mazushiki hitobito no mure" ("A Flock of Poor People") of Miyamoto Yuriko (then Chujo Yuriko), comparing it with the story "Noson" ("Farming Village"), found in her juvenilia, to discuss the "social consciousness" thereof. Research to date has, based on the wealth gap ascribed by the story to the "power of the universe," indicated that the author's immaturity is revealed by her confusion of social and natural phenomena. However, readings of the story so far have suggested that the main character deepens her consciousness through the events of the story. If so, this "social consciousness" is not itself a fixture, but can be read as something shifting. From this perspective, this paper first clarifies that the "power of the universe" originates with Ernst Haeckel's *Die Welträthsel* (*The Riddle of the Universe*), in which Yuriko was absorbed at the time. It proceeds from there to point out that the story depicts a situation in which, in the end, fundamental solutions to problems cannot be achieved through charity work based on the relation of "the givers" and "the ones given to" as created by the "power of the universe."

## "Slice of Life" and Narrative: A Story of Growth in *K-ON!*

by  
Tomofumi Yoshimi

A group of works referred to as "slice of life animation" or "everyday animation" started to appear from the mid-2000s onwards. "Slice of life" anime is characterized in that no major incidents or occurrences take place, and the mundane everyday life of the characters, especially girls, is depicted in a detached fashion; thus, its main feature is exclusion of "narrativity". Since there is no "narrative" to be analyzed in "slice of life" animation, conventional narrative analysis methods no longer function, and everything is reduced into (moe) aspects and consumed in the form of a "database". It is said that one such animation is *K-ON!* (Kyoto Animation), directed by Yamada Naoko.

The present paper provides an overview of the "slice of life" discourse, and then extracts the "growth" and "narrative" features from *K-ON!*, which is categorized as a "slice of life" anime and is commonly regarded as lacking a "narrative" and "growth" of the characters, by thoroughly "reading" it. In addition, the paper reconsiders the genre restriction itself of "slice of life".

The Intersection of Japanese and German Proletarian Literature:  
Focusing on the Magazine “Die Links-kurve”

by  
Takashi Wada

In this article, I discuss the exchange of proletarian ideas between Japan and Germany, focusing on the magazine “Die Links-Kurve” published in Germany (August 1929 - November and December 1932). Three writers who lived in Berlin at that time, i.e. Senda Koreya, Fujimori Seikichi, and Katsumoto Seiichiro, wrote translations and introductions of Japanese proletarian literature for “Die Links-kurve”. Meanwhile, in the magazines “Senki” and “Kokusai-bunka” issued in Japan, correspondence from the above-mentioned writers living in Berlin, and introductions of German proletarian revolutionary literature written mainly by Kawaguchi Hiroshi were published. Also, around 1930, when “Die Links-kurve” and “Senki” were being issued, the international solidarity among proletarian writers had become stronger, and events such as the Second International Conference of Revolutionary Writers (Kharkov Conference) were held. This paper evaluates how the discourses of Japanese and German proletarian literature intersected, taking into consideration their synchronicity and points of identity.

An Empire to Self-Destruct, a Body to the World:  
On Matsuura Rieko's *Himantai KyōhuShō*

by  
Shun Izutani

I take up Matsuura Rieko's 1980 work, *Himantai KyōhuShō* (Obesity Phobia), for this paper the problems of women's body will be examined through a contemporary perspective. The purpose of this paper is to analyze what the meaning of the representation of "obesity" appearing in the work.

First, I surveyed the diet boom in Japanese society since the 1970s from the elements of foods and exercises. As a result, I found out what social arrangement of the female body was in the 1970s. On the other hand, I focused on the ideology of body management by the Western nation which was practiced at times when imperialism was flourishing. This ideology also existed in Japan in the 1970s. This paper emphasizes such similarity. I explained the insurance policy that Japan carried out for the purpose of national health promotion. By these kinds of informations, I pointed out that the healthy and beautiful body idealized by personal desire and the body that the nation expects for the people are consistent with each other. Based on the above premise, this paper analyzed the meaning of a strange metaphor frequently appearing in story, and the problem of narration in this work. Moreover, I concluded that the representation of "obesity" with intense impression in this work has the effect of rearranging the context of female body in the 1970s, including perspective of gender studies.

Structure of *Risshin-Hizakurige* (*The Travel for Success*):  
“Travel” and “Love” as the Themes of a Novel

by  
Yuki Takeda

Most Japanese youth experienced major changes in their lives in the period between the Sino-Japanese and the Russo-Japanese War due to the modernization of the education system. This point is important in examining the works of Oshikawa Shunro, a Japanese adventure novelist of the Meiji era.

From this perspective, this essay examines the structure and backgrounds of *Risshin-Hizakurige* (*The Travel for Success*) that describes the life of an Austrian boy by adapting and depicting the circumstances of Japanese youth during the third decade of the Meiji period.

The title and the opening scene of this novel make a reader feel that it is the Austrian boy's success story. However, the author expresses unpleasant feelings about the morals of “risshin-shusse (success)” that force the youth in the society to be diligent and self-disciplined and tolerate the difficulties and challenges to achieve success.

This paper aims to reveal how Shunro converted the agony of the youth into a novel for the youth, by arguing that the Austrian boy's desire to travel and experience adventure in the novel depicts the author's intention of releasing the boy as well as the novel's readers from the morals of “risshin-shusse” and by stating that the boy's episodes of love with different girls in the novel portray an irony to the morals of “risshin-shusse,” forbidding sexual desire and reading love stories.

What is the Significance of “Transvestitism” in *Torikaebaya-monogatari*?

by  
Jiechun Zhuang

The present paper adopts Judith Butler’s gender theory and attempts to depart from ideas that are deemed to be “masculine” or “feminine”, according the understanding that gender is a sort of performance that is constructed by society. By rereading the expressions of gender codes collected in the text in their historical context, this paper seeks to construct a discourse on gender in Heian-era literature from the perspective of literary history, with special reference to *Torikaebaya-monogatari*.

By analyzing the heroine’s physical movements and “talent” depicted at the beginning of the story, which have hitherto not been considered since they have been deemed to be expressions of male gender, this paper shows that the physical action of “running” that caused the heroine to become a transvestite was adopted from stories such as *Genji-monogatari* and *Mushimezuru-himegimi*. It can be considered that it was *Torikaebaya-monogatari* that established “running” as an expression of “male gender”. Also noteworthy is the fact that *Torikaebaya-monogatari*, together with contemporary works such as *Murasakishikibu-nikki* and *Okagami*, depicted and formed a heroine who uses her talents to the full, something which had not been attempted prior to that. Subsequent narratives followed suit, and we see this sort of heroine image in *Ariake-no-wakare* and *Wagami-ni-tadoru-himegimi*. Thus, by focusing on the novel theme of “transvestitism”, molding the image of a heroine born with “talent” dressed as a man and, furthermore, utilizing the theme as an important code in the narrative sequence, *Torikaebaya-monogatari* can be said to have attempted to establish a new “women’s tale”.



## Ushijima Haruko's Repatriate Literature

by  
Lixia Deng

There exist a huge amount of memoirs from the late 1940s written about the experience of repatriation, and they caused a great sensation. However, the literary aspects of repatriate literature did not receive much attention, and repatriation itself tended to be forgotten.

The present paper rereads the repatriate literary works of Ushijima Haruko, mainly "A Town in the Alkaline Region" and "A Journey", which are based on her actual experiences, with reference to the idea of gender. Since Ushijima Haruko was the "wife of a Manchurian official", and her husband had been summoned, she and her three children left for Japan near the end of the war and arrived there after it had ended. Although Ushijima Haruko thought herself as a "woman" of the "leading race", her witnessing of the collapse of "Manchuria" also caused her to be freed from the onus of being a "Manchurian" official's wife that had restrained her up to then. After the war, Ushijima did not emphasize the pains of escaping, and the main character she depicts was a "Buddhist monk" in male costume who experiences a feeling of freedom from a "journey of adventure". While successive repatriate literary works written by repatriates that described the ordeals of escape according to the discourse of stories of hardship from the victims' perspective were published after the war, Ushijima's repatriate literary works depicted a different side of repatriation. This paper reconsiders the features and contemporary significance of Ushijima's repatriate literature through analyzing her experience of repatriation from the following three perspectives: the collapse of the privileged class, depart from gender norms and recovery of identity.

## The Self-other Boundary Desires: Kobo Abe's "Hungry Skin" Essay

by  
Chie Iwamoto

Kobo Abe's "Hungry Skin" (*Bungakukai*, October 1951) is a story of skin color change. This work is a tale of mutation, and the present paper focuses on the fact that what is depicted is not mutation of the body, but skin color change. Skin color change, which entails a transformation of the perception of skin, is deeply linked with the transformation of identity perception through the medium of skin, a self-other boundary. This paper aims to clarify how the transformation of identity perception, which took the form of skin color change, took place, and what sort of actions were carried out in the story from the viewpoint of "skin peeling" and "illness", both representations related to skin, and the desire for "hunger".

It is shown that a mind-body dualistic perception of the body was formed by the two representations of "skin peeling" and "illness". However, it is also apparent that the intention behind the descriptions in the story was to rewrite those two representations so as to make skin function as something unstable. It is also shown that, in the story, "hunger" is linked to the desire to transform identity perception. Following the above discussion, the color change which takes place in the story's ending can be read as something that disturbs and destabilizes "my" identity. The color change of "my" skin is something that continues to question and update the self.

## Medoruma Shun's "Hope" Essay: The Sacrifice of Mobilized Girls

by

Yusuke Kuriyama

"Hope", an essay published by Medoruma Shun in 1999, is a work based on the rape of a girl by a U.S. soldier that occurred in 1995 and the demonstrations that arose after the incident. Hitherto, there has been much debate regarding the main character's, or perpetrator's, scorn towards the demonstrations as well as the abduction and murder of a white boy by the perpetrator which was intended as a revenge to Okinawa. The present paper questions the lack of consideration towards sexual violence that victimized the girl in both the perpetrator's actions, which substituted the demonstrations to the girl's suffering with opposition to the U.S. army and Japanese mainland, and the essay that lauded those actions.

As a preliminary point, it is noted that, since the actual above incident to the present day, there has been criticism of the fact that demonstrations towards several girls' suffering have been transferred to anti-base movements. It is also noted that, judging from Medoruma's remarks and essay after the incident, he had come across references to acts of terrorism as well as issues raised by women. With the above in mind, this paper takes a critical approach to the depiction of the perpetrator justifying his own actions and committing murder without imagining of or referring to the girl's suffering, with reference to criticisms towards in the depiction of women's suffering in Okinawan literary works. Furthermore, it is indicated that Medoruma's essay provides readers with a way through which they can atone for their involvement in the girl's infliction, which is linked to themselves, by lauding the perpetrator's deeds. Following the above discussion, this paper points out that "Hope", which depicts the "worst method" of the perpetrator, provides readers with a kind of catharsis while consuming the girl's suffering.

## The Beginning of Indigenous Literature: An Evaluation of *Koshamain-ki*

by  
Masahiko Nishi

When one looks at modern Japanese literature as a whole, one comes across some groups of works, although few in number, dedicated to themes relating to indigenous people living in Japan (including its “overseas territories”). Today, cases where descendants of indigenous people make their debut in the literary scene (even if they use the “national language” of their region) are more numerous in Taiwan than in Japan. The present paper considers Tsuruta Tomoya’s *Koshamain-ki* (1936), which is a characteristic case in the Japanese literary world of a work written by a non-indigenous person, or so-called “Honshu person”, “pretending” to be an “indigenous person”.

For example, in North and South America, there are a some cases where authors of indigenous descent use English or Spanish as their writing language, but there are some authors who strive to describe the dire condition of indigenous people living in a political, economical and cultural crisis and who do not hide the fact that they themselves descend from post-Columbus settlers. An evaluation of *Koshamain-ki* will naturally become apparent when looked at from the perspective of “world literature”.

Offstage Apocalypse: Abe Kōbō and *The Ark Sakura*

by  
Christopher Bolton

Abe Kōbō's 1984 novel *The Ark Sakura* reflects the nuclear tensions of its time. The novel's narrator Mole has constructed an elaborate bomb shelter in an abandoned quarry, an "ark" that will protect him and a few chosen companions in case of a nuclear war. He spends his days preparing the shelter, paradoxically living in a simulated state of war all the time. The novel met with mixed reviews. The first part recalled Abe's earlier masterpieces like *The Woman in the Dunes*, with tense, dramatic interactions between Mole and the first "passengers" he admits to the ark. But two thirds of the way into the novel Mole gets his foot stuck in the ark's toilet, and he spends most of the remainder trapped in the bathroom. Some critics were frustrated that nothing decisive happens in the last third of the novel (or that what does happen is "offstage," outside the narrator's and reader's view). But in fact, this reflects the long, tense wait of the cold war: a sense that forces were moving outside our view and beyond our control, while we were left to wait for a nuclear disaster that seemed inevitable and yet unimaginable, inescapable but progressively deferred. In the 1980s, Jean Baudrillard critiqued the discourse of nuclear deterrence as one in which this unimaginable, unrepresentable conflict had become an empty signifier that could be used to justify the repressive politics of the time. Thirty years later this remains a powerful lesson. Politics today is filled with threats that are real (even critical), but so layered in simulation that their meaning has become infinitely deferred. Abe's novel reveals the existence of these empty signifiers that can be manipulated to any end, by offstage forces moving in ways and places that we can barely perceive.

Masugi Shizue's *Kasho-monogatari* Trilogy and its Representation of Taiwan

by  
Peichen Wu

Masugi Shizue was born in 1900 in Fukui Prefecture. Later on she moved to Taiwan along with her father, Masugi Senri, and family, and they settled there. She was made to marry a man chosen by her parents at the age of 21, but, unable to endure her new life, she ran off to her grandparents in Osaka. After that she became a reporter for Osaka Asahi Shimbun, and her encounter with Mushanokoji Saneatsu led to her debut in the Japanese literary world. She is one of the few Japanese women writers to have experienced life in Taiwan.

Masugi had already been writing literary works based on Taiwan before her debut, "Southern Sea Memories" and "Grave in the South", included in her first collection *Kozakana-no-kokoro*, being some examples. In the period when Taiwan was brought to the fore as a base for advancing southward, following the break out of the Second Sino-Japanese War in 1937, one observes a change in how Masugi Shizue depicted Taiwan. Although most literary works in this era were "national policy novels" which encouraged the Japanization of Taiwan, the theme of "women in colonial Taiwan" still remained central in Masugi's early works.

Japan was defeated in August 1945, and Taiwan ceased to be a Japanese colony. Thereafter, Masugi Shizue depicted "Taiwan" from the viewpoint of her own family history and by overlaying it with Taiwanese history since colonization by Japan. *Kasho* (1946), *Samonji-to-Chiyo* (1947) and *Roukyaku-no-fu* (1948) are a series of stories about Samonji and his wife Chiyo, who moved to Taiwan in the late Meiji era and, after Japan's defeat, became repatriates, and they are depicted as the relationship between "imperial Japan" and "colonial Taiwan" from a historical perspective. The aim of this paper is to investigate the "history of colonial Taiwan" from the viewpoint of Masugi Shizue's family history as well as the changes in her depiction of Taiwan through analyzing *Kasho*, *Samonji-to-Chiyo* and *Roukyaku-no-fu*.

“Guerrilla” as a Structure of Feeling: Masculinity, Terrorism, and Japaneseness in the 1990s

by  
Brian Bergstrom

This paper, written in 2005, examines self-consciously nationalistic representations of Japanese identity via the figure of the embattled “guerilla” fighting on behalf of a “lost” Japan as they emerged in the 1990s and were reconfigured following the terrorist attacks of September 11, 2001. This paper shows how this figuration of Japaneseness uses a misogynistic poetics of masculinity to resolve the contradictions within far-right rhetoric longing for a return of the “fullness” of national identity said to have existed during wartime. Using Raymond Williams’s term “structure of feeling,” this paper traces the figure of the guerilla acting as a conduit for nationalism to emerge as a specific structure of feeling in Murakami Ryū’s 1997 novel *The World of Five Minutes Later* [*Gofungo no sekai*], which is then reworked in the face of real-world terrorism after 9/11 in the film *Battle Royale II: Requiem* [*Batoru royaru tsū: rekuiemu*] (2003) and right-wing ideologue Kobayashi Yoshinori’s book-length *manga* essay *On War II* [*Sensōron II*] (November 2001).

Edogawa Ranpo’s *The Demon of The Lonely Isle*:  
The Oscillations of the Discourses about Homosexuality

by  
Gérald Peloux

Among Edogawa Ranpo’s tremendous amount of works, the only one incorporating homosexuality as one of its main theme is *Kotō no oni* (*The Demon of the Lonely Isle*, 1929-1930, published in the monthly magazine *Asahi*). Ranpo wrote later that homosexuality which had become a major interest for him since Taishō era’s last years proved to be difficult to handle in this text, making *The Demon of the Lonely Isle* a failed work. But is it so simple?

*The Demon of the Lonely Isle* is considered nowadays as one of Ranpo’s masterpieces. But it is a fact that the discourses of the characters and the narrator concerning homosexuality are diverse, sometimes discriminating and sometimes showing understanding, oscillating from one affirmation to another one. In this paper, I will try to elucidate the origin of this oscillating phenomenon.

After presenting some important works (fiction and essay) dealing with homosexuality, I analyze Ranpo’s attitude, in some case, ambiguous attitude, regarding this theme, and then clarify *The Demon of the Lonely Isle*’s discourse structure concerning homosexuality.

## Kirino Natsuo's *Grotesque*: Letters, Memoirs and Diaries as Textual Devices

by

Reiko Abe Auestad

After commenting on the Kirino Natsuo panel, Nakagawa sensei gave me a bunko version of *Grotesque* at the EAJS conference in Lecce. Reading the book inspired me to write an essay which was later published in French and the present paper is a Japanese version of that essay. The paper is an attempt to analyze its narrative structure in light of “epistolarity” which Janet Altman has established as a key-concept for the epistolary novel. The novel *Grotesque* looks into how dialogic “epistolarity” forms and molds the main character’s narration in a present progressive form. Her initial need to let the world know how much she had been discriminated and suffered because of her beautiful sister Yuriko and to vindicate herself undergoes subtle changes over time, as she reads “letters” from her friends and foes. These letters, a memoir and a diary present their life from widely different perspectives, complicating the main character’s standpoint. Despite the old-fashioned ring of the term, “epistolarity” resonates well in the 21<sup>st</sup> century saturated with what Higashi Hiroki has called the “metafictional imagination” in which multiple story tellers are competing to dismantle earlier narratives to create new ones.