



Title	英文抄録
Author(s)	
Citation	文化/批評. 2014, 6, p. 133-139
Version Type	VoR
URL	https://hdl.handle.net/11094/75723
rights	
Note	

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The Narratives of “Japan and Christianity”

From Fiction to the Other Within

Yumi MURAYAMA

Theology of Japan by Ohki Hideo and Furuya Yasuo, published in 1991, is still considered to be an influential work on the methodology of theology in Japan. The history of Christianity in Japan is a story of a thorny relationship between the Church and the State, which is exemplified by the tension during the time of Japanese Imperialism. Most of the Christian churches in Japan were supportive of the government policies in 1930s and until the end of the Asia-Pacific War, and there were few cases of resistance against authority. Ohki and Furuya took this period of Japanese Church history seriously, and proposed the interpretation of Christian history in Japan (Furuya) and the methodology of the theology of Japan (Ohki) to contribute to a future theological discourse in Japan that would incline toward neither nationalism nor to the thoughtless acceptance of Euro-American centrism.

However, Ohki and Furuya's position continues to hold to the dichotomy of Japan and the West, which is the basis for the structure of nationalism and westernization, the very concepts Ohki and Furuya were trying to avoid. Moreover, in the attempt to overcome this binary opposition, they employed concepts such as Niebuhr's Radical Monotheism or Ecclesiastical Self, which are theological fictions rather than positive realities. These approaches are often admitted to the historiographies of Christianity in Japan even in today's theological discourses. This paper suggests that a possible ethical principle for the writing of Japanese Christian history lies not in fictional ideas such as Radical Monotheism or Ecclesiastical Self, but in the Other within the theological discourse, who were marginalized in the process of theologizing. Looking into the other as who they are opens the possibility of self-examination for Christian theology in Japan in a realistic and concrete methodology that the theological fictions could not provide.

Migration and funerals

Family narrative and the experience of returnees in YAMADA Yoji's *Family*
and *A Distant Cry from Spring*

Kenichi BANSHO

YAMADA Yoji is the well-known movie director of *Otoko Wa Tsurai Yo*, a long-running series of Japanese comedy movies, featuring the beloved character, Tora-san. This paper reconsiders the perception of Yamada's movies as being nostalgic visions of "good old Japan" by focusing on the locations and movements in two movies of his Tamiko trilogy, *Kazoku*(Family) and *Harukanaru Yama No Yobigoe* (A Distant Cry from Spring). *Kazoku* (Family) is a road movie that takes place in 1970. In this movie, a Christian family migrates from Nagasaki, at the western end of Japan, to Hokkaido, at the northern end. The father's coal mining company has gone bankrupt in Japan's energy shift to oil, so the family aims to restart their life as dairy farmers. They stake the family's destiny on this single chance, and move north by train. On the way to Hokkaido, the grandfather and a daughter die; the family is reduced to a smaller nuclear family. Finally, they get to the Nakashibetsu village settlement in Hokkaido, and they get a new cow and a new child at the ending. However, this utopian ending is subverted by the realistic beginning of the next movie, *Harukanaru Yama No Yobigoe*, which takes place in 1980. The patriarch of the family has died, and his wife continues to work the farm alone, but, finally, she gives up and sells the family farm. These two movies convey not nostalgia but the instability of life. Although he did not talk about his own experience as a hikiagesha (a returnee from the colonies of the Japanese empire to the main islands after WWII), Yamada had the childhood experience of moving often between colonial cities. In his depiction of the family's migration to Hokkaido in these two movies, he expresses the vulnerability of the idea of "home", a theme which resonates in his other films, as well.

Reconsidering Borders from the Pineapple Boom

Rethinking Postwar History from Ishigaki Island of Okinawa
under the US Occupation

Yoko ASATO

This paper explores how borders have crucial impact on producing the “pineapple boom” and recalling memories during the US occupation period in Okinawa which were not the master narratives of history, within the proliferation of national border, economic border, political border and so on.

Pineapple industry was brought to Ishigaki Island, Okinawa from Taiwan in 1930s when Taiwan was a colony of Imperial Japan. During the US occupation up to the reversion of Okinawa to Japan in 1972, the pineapple industry became one of the key industries. The boom has been through the several aspects of the proliferation of borders. First is the US dollar economic bloc under the US occupation that attracted various kinds of capitals. Second, the boom attracted various migrant laborers from the US, Japan, Taiwan, China, the Philippines, Korea, and so on. More precisely, mainland Chinese from Taiwan to Singapore came to Okinawa, in the height of the Cold War. Third, Okinawan underemployed returnees from Hawaii, Saipan, Singapore and so forth came to Ishigaki Island as laborers. The fourth is the sovereignty change put the industry decline after 1972.

On the contrary, when tourism industry has developed, pineapples and water buffaloes started to represent the images of tropical islands. However, in 2012, a monument was built in memory of Taiwanese contribution to the pineapple industry on the Island; and it seems the fifth case.

As mentioned above, proliferation of borders seem to produce the “pineapple boom” and to recall Okinawan postwar history.

The roles and positions of the long-lived in Modern Okinawa

Memorial ceremonies for the elderly and the movement for improving the living conditions in the late Meiji period

Kanae INOOKA

Okinawa was annexed to Japan in 1879, in the so called 'Ryukyu Shobun', the Disposition of Ryukyu. Before the 'Ryukyu Shobun', Okinawa was an independent Kingdom, though it was indirectly controlled by the Qing Dynasty, China, and the Satsuma clan, Japan.

The research about modern Okinawa's assimilation to Japan mainly focused on the process of constructing cultural policies towards Okinawans' younger generation. For instance, researchers have shown how the standard Japanese language and modern school systems were accepted Okinawa at that time.

However, Meiji governments' assimilation policies in modern Okinawa focused not only on the younger generation, but also on the elderly.

This paper mainly deals with the influence of the cultural policies of the government towards the long-lived in the late Meiji period. I compare the honoring award system for the centenarian during the Ryukyu Kingdom with the Yourou-shiki or Yourou-kai, an honoring system for the elderly, which awarded people upper 80 years old, in the Meiji period. Both honoring systems praised the honor of the long-lived, but the honoring system in the Meiji period also had the important meaning of showing off the nation's power.

In addition, this paper deals with the regulation for the celebration of Seinen-iwai, a birth year celebration carried once in a cycle of twelve years in the old Japanese counting way, under the movement for improving the living conditions. Housewife prays to the To-to-me, family mortuary tablets, and to the Hinu-kan, fire gods, for long-living

and good health. This is because the year of the Seinen-iwai is considered an unlucky one in Okinawa. I point out the differences of the policies towards Seinen-iwai and other local customs, such as Hajiti, the women's custom of tattooing their hands, and Mo-asibi, ritual music and dances between men and women in the fields.

This paper focuses mainly on the cultural policies towards the elderly in the late Meiji period; but I hope this paper gives a different point of view toward the study of assimilation to Japan in modern Okinawa.

Shaping the Image of Godzilla

Rise and Failure of Kaiju Fandom in the 1970s and the 1980s

Hiroshi TORII

Japanese monster movie "Godzilla" is now quite famous for its symbolism of postwar Japan and nuclear. However, at the beginning of "Godzilla", how could people predict such situation? "Godzilla" has obvious potential to allow us to various interpretation, but when "Godzilla" was released at first, audience recognized this movie simply enjoyable. Critics also showed severe behavior, and even producers did not necessarily have the great will for antinuclear movement.

Discourses which symbolize "Godzilla" appeared in Kaiju fandoms which rose in 1970s to 1980s. Through "Kaiju boom" in 1960s, Godzilla has gotten more and more popular, but the plot of Godzilla movies become just simple and childish. Driven by this contradiction, fans started to rediscover the origin of "Godzilla", and organize their own place for discussion. In such field, there were not only old fans who always look back on their golden age, but also progressive writers who actively pioneer new Kaiju series which tend to be disliked by old fans. In this way, Kaiju fandom began to grow up, and the magazine "Utyusen(Spaceship)" was going to lead the fandom to its peak.

In 1984, new Godzilla movie was released, which was the big event for Kaiju fans. The new "Godzilla(1984)" promised them its return to the origin, and emphasized the fear of nuclear and its aspect of destroyer. This movie attained huge commercial success, but fans seemed not to perfectly satisfied. It was because they thought the new "Godzilla(1984)" bring nothing new to the situation continuing from "Kaiju boom". It means that such idea could shock the image of the origin of the first "Godzilla". This incident resulted in the separation of Kaiju fandom. One is to follow the new Godzilla series and approach for the publishing world, and the other is to radically go back to the origin and highly theorize the first "Godzilla". Such history of arguments of "Godzilla" will help us to think about how we tell about "Godzilla" and Japanese subculture.

Rethinking of Racism and its Critiques in Contemporary Japan

Makiko SHOUJI

This paper attempts to reexamine racism and its critique by closely looking at the ordinary citizens who commit a right wing social movement in a group called "*Zaitokukai*" ("Citizens Against Special Privileges for Zainichi Koreans") which exemplifies phenomenon of drift towards the right in contemporary Japan.

Zaitokukai, which originally came out of a virtual board community and later started holding study meetings, has now grown to found their local branches all over Japan. As they are distinctive from conventional nationalists in its organizational form, they have gained much attention by domestic and foreign media, especially for hate-speech act on streets targeting zainichi Koreans and South Korea, and their attacking on a Korean ethnic school.

The appearance of the group is indeed violent; they that hurt and silence the victims, so criticisms given by the academia continue to confirm the fact of discrimination deriving from colonialism while preliminarily giving little intellectual and political speculation to the subject matter. However, the empathy I confess to have felt for one of the participants which triggered my research suggests that there is a possibility to begin a search for another road to conviviality. Thus, this paper intends to discuss the introductory part of multiple contentions involved in the rise of right intertwining within the subcultural sphere. In this attempt, the approach primarily relies on the life history narrative of individuals will show what needs to be problematized—a knowledge form that desires the individual and collective subject unified with an identity represented as homogeneous—through addressing the critical issue of Japan's post-war.