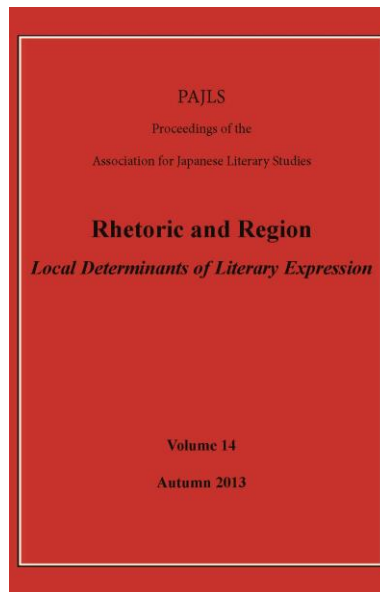


Front Matter for

*Proceedings of the Association for Japanese
Literary Studies* 14 (2013).

Including an Editor's Foreword by Richard Torrance 



PAJLS 14:
*Rhetoric and Region: Local Determinants of Literary
Expression.*
Ed. Richard Torrance

Rhetoric and Region
Local Determinants of Literary Expression

Edited by
Richard Torrance

Proceedings of the Association for Japanese Literary Studies

Volume 14
Autumn 2013

CONTENTS

Editor's Forward.....	v
<hr/>	
Keynote Address	
<hr/>	
Kyōdoshoku to ichininshō narateibu—jojō no 1900 nendai kara 1920 nendai	
Suzuki Sadami.....	3
<hr/>	
Specific Regions	
<hr/>	
Yamato as Cultural Memory: Maekawa Samio's Poetry on Nara	
Leith Morton.....	36
Images of Kanazawa in Izumi Kyōka's <i>Yuna no tamashii</i>	
Artem Vorobiev.....	49
Playing House: Suburbia and Self in Miyabe Miyuki's <i>R.P.G.</i>	
Raechel Dumas.....	63
Gion in Early Meiji: Narushima Ryūhoku's <i>A Glimpse of the Capital's Cats</i>	
Matthew Fraleigh.....	73
Miyabe Miyuki's Descriptions of <i>Shitamachi</i> Tokyo	
Noriko Chino.....	87
<hr/>	
Regional Literary Production and the Vicissitudes of Dialect	
<hr/>	
A Moveable Tea House: <i>Sharebon</i> in Early Nineteenth Century Nagoya	
Dylan McGee.....	102
The Dialect Complex of Dazai Osamu as Seen in <i>Regretful Parting</i>	
Guohe Zheng.....	111
<hr/>	
Foreignness in Japan	
<hr/>	
A Failure of De-colonization: Reading the Postcolonial Subject as Double Agent	
Robert Del Greco.....	138
Struggling Between Nostalgia and Reality: The Association of Chinese Literature Studies and Takeda Taijun's <i>Fūbaika</i>	
Yongfei Yi.....	154
Kiritsubo and Yang Kuei-fei: A Sino-Japanese Dimension	
Masako Nakagawa.....	166
Diaries of Conversion: God, Self, and the Dilemma of Fait in Modern Japanese Literature	
Massimiliano Tomasi.....	176
<hr/>	
Japan in Foreign Regions	
<hr/>	
Two Views from Paris: Mori Arimasa and Katō Shūichi on Japanese Culture in 1955	
Doug Slaymaker.....	188
Japanese Women and Rural Settlement in Manchukuo: Gendered Reflections of Labor and Productivity in <i>Manshū gurafu</i>	
Annika A. Culver.....	195

 The Region of the Working Class

Hirabayashi Taiko's Proletarian Fiction of the Worksite

Stephen Filler.....215

Against the Storm: The Postwar Japanese Culture through the Real Voices of Working Women, 1946-1950

Yumi Soeshima.....230

Labor and Literature of Contemporary Japan: The prescience of Hannah Arendt

 Yasuko Claremont.....245

 Contemporary Places

Mythical Landscapes and Imaginary Creatures: Pokémon and Japanese Regionalism

Kathryn Hemmann.....262

Japanese Earthquakes, Tsunamis, and Storms as Archetypal Symbols: an Explication of Kamo no Chōmei's *The Earthquake*, *The Tale of Heike*, Rai Sanyō's *Hearing of the Earthquake in Kyoto* and the Great East Japan Earthquake

Doyin Aguoru.....273

Editor's Forward

The theme of the 21st Annual Association of Japanese Literary Studies held at The Ohio State University, October 12-14, 2012, was “Rhetoric and Region: The Local Determinants of Literary Expression.” This theme was purposely intended to allow for as broad participation as possible. There were 14 panels with 59 participants and approximately 100 attendees. The papers presented were extraordinarily varied, from presentations on regional radio broadcasting to hypnotic literature, from Pokémon to the Precariats.

I suppose the criticism must be acknowledged that the conference lacked theoretical or perhaps even thematic consistency. But to my mind at least, there was a certain underlying unity to the subjects presented. The conference attempted to understand Japanese cultural history from the outside perspectives of the “regional,” or the “periphery.”

Yet the notions of the “periphery” or “region” also have to be problematized, for, from the subjective perspective of the periphery, region, or the foreign, the center, which itself has changed over time, is, in cultural terms, just one region among many. How else does one account for the millions of people who have and are participating in regional cultural pursuits? As John Hoyt and Ted Mack have argued, the center of commercial literary publication in the modern period was without a doubt Tokyo, and there were certainly young writers such as Miyazawa Kenji who aspired to become professional writers in the central literary world. At the same time, however, from the start of the modern period until the present, regional literary activity and the literary representations of regions have been celebrated.

The positive evaluation of a literature taking up regional themes and characters first comes to the fore in literary circles during the Meiji period with Miyazaki Koshoshi's 1890 bestseller celebrating the rural hometown as spiritual compass of the beleaguered soul in the city and the widespread idealization among urban immigrants of rural birthplaces reflected in literature at the turn of the century led, as the keynote speaker Suzuki Sadami argues, to repeated calls for “local color” (*chihōshoku, rōkaru karā*) in artistic representations. This culminated in Ishikawa Takuboku's famous 1909 declaration—“We demand a poetics of contemporary Japan, composed in the Japanese language of the present, by Japanese who understand their own country”—in which “local color” in the sense of regionalism took on clear nationalistic connotations in opposition to a literature imitated from the West.¹

The advocacy of “local color” found enthusiastic supporters among the writers later associated with Japanese naturalism, most of who were originally from the provinces. The first substantial review of regional literature was carried out by Ogiso Kyokkō and published in 1910, subsequently revised and republished with additional material in 1939. In this work, Ogiso argues for the importance of regional literatures in the modern period:

¹ Matsumura Tomomi, “Chūō to chihō no hazama: Meiji bungaku o shiza toshite,” in *Nihon bungakushi o yomu: kindai, I*, vol. 5 (Tokyo: Yūseidō, 1992), pp. 13-15 and 25-26; Ishikawa Takuboku, “Yumi-chō yori,” in *Ishikawa Takuboku zenshū* (Tokyo: Chikuma Shobō, 1980), v. 4, p. 218; Mizukami Tsutomu, “Kanshū no kotoba: chihōshoku no mandara-e,” p. 1 of pamphlet accompanying all 55 volumes *Furusato bungakukan* (Tokyo: Gyōsei, 1993).

Many of the professional writers on the central literary scene were born and raised in the provinces and formed close friendships with local editors and publishers. Many of these famous writers contributed unstintingly to local publications . . . Regional literature came into existence around the middle of the 1890s and reached its height over the ensuing decade, followed by a period of excess. Clarifying the nature of regional literature reveals the essential structure of Meiji literature.²

In documenting the development of literature in the regions, Ogiso cites 183 regional literary magazines created during the Meiji period. This is probably only a portion of the total, since he concentrates on only the most prominent which ultimately produced major figures on the central literary scene. Even so, his study is a useful guide to the development and decline of many regional literary magazines. He notes that most journals began as contributory magazines, with recognition given to the best contribution for any given genre, e.g., *kanbun* (classical Chinese narrative written to be read in Japanese), *kanshi* (classical Chinese poetry written to be read in Japanese), *waka* (classical Japanese poetry), *haiku*, *futsūbun* (normative pseudo-classical Japanese narrative), or *bibun* (elegant expository pseudo-classical Japanese narrative).

As the popularity of literary contributions from young people faded after the Russo-Japanese War (1904-05), coterie magazines tended to take the place of contributory literary journals. These magazines were created by regional writers and publishers, often with the sponsorship of central literary figures, in order to indulge personal interests and tastes. As Ogiso argues, almost all of these were short lived.³ A transformation in the content of regional magazines occurred under the influence of naturalism toward the end of the Meiji period, when the depiction of “local color,” regional customs, manners, and styles of life, was given far greater emphasis.⁴

In the Taishō period, regional literary magazines went into decline. This was, in part, due to the financial difficulties of producing local journals and the growth of a national mass publishing industry that further pressured local publications. Yet another cause was the networks established by Tokyo journals and local journals. Often, supporters of regional publications also financially supported an affiliate publication in Tokyo, and if their literary works were of sufficient quality, they would be republished in the central publication. Over time, contributors began writing directly for the central publication, eliminating the need for support of the regional journal. Ogiso concludes:

Of the regional literary magazines I have seen produced during the Taishō period, there are none with the passion and power of old. Most are just pale imitations of Tokyo magazines, or they are coterie magazines comprised of little more than practice pieces by

² Ogiso Kyokkō, *Chihō bungei shi* (Gifu-shi: Taishū Shobō, 1939), p. 3.

³ Ogiso, p. 116.

⁴ Ogiso, pp. 152 and 174.

beginning writers. Such publications no longer have the valor or the authority to challenge Tokyo magazines. There are no regional general interest magazines worth reading today. The only regional journals that are still valuable are those specializing in such genres as haiku and waka.⁵

Ogiso's assessment of the importance of regional literary journals illustrates a crucial aspect of the literary renaissance of the prewar period. However, the methodology of Ogiso's study, which treats regional literature as a nationwide phenomenon, seems inherently flawed, at least from the perspective of the present. First, it concentrates only on literary magazines, this despite the fact that most people in the regions under discussion read literature in other media, especially in local newspapers. Second, he deals primarily with poetry, and while this was probably the staple of many regional literary journals, the genres specific to a region, prose literature in the case of Osaka, for example, are not taken up. Third, the methodology of examining regional literature on a nationwide basis is inherently contradictory. Assimilating a profusion of regions and distinctive regional literatures to an undifferentiated periphery or one "regional literature," "provincial literature," or "poetry of the hometown" reinforces the dominance of the center and central literary world (*chūō bundan*) in Tokyo.

The study of regional cultures and specifically literature has branched off in various directions, displacing the simple opposition center versus periphery. Beginning in the 1960's, there was a revival in interest in the regional literatures that resulted in the publication of numerous histories, bibliographies, and reprints. There are thousands of regional "little magazines" and journals devoted to local literatures and criticism; national publishers have expended huge sums and massive amounts of editorial labor to produce anthologies of regional literatures; local publishers continue to turn out anthologies and series covering the histories of regional literatures; and scholars are creating a host of studies on regional literature and writers for a local audience. Something almost unthinkable in the pre-1980 highly centralized educational system; textbooks devoted to regional literatures, some even written in local dialects, have been adopted and used in national literature courses in local middle and high schools. Several scholars have attributed this new interest in regional subjects to "nostalgia" during a time when regional differences are disappearing. More plausible to me is the reemergence and redefinition of the concept of "region" in the light of greater respect for diversity in Japanese society.

The papers presented at the conference take part in this redefinition of regionalism in favor of approaches that are more specific and flexible. We were privileged to have Sadami Suzuki as our keynote speaker, and he provided a new theoretical framework by reinterpreting modern Japanese literary history from the perspective of the regions. The papers by Leith Morton, Artem Vorobiev, Rachel Dumas, Matthew Fraleigh, and Noriko Chino take up specific regions by individual writers. Regional literary production and the vicissitudes of dialect are the subjects by Dylan McGee and Guohe Zheng. China, Korea, and a "foreign" religion are superimposed on

⁵ Ogiso, 201.

Japan in papers by Robert Del Greco, Yongfei Yi, Masako Nakagawa, and Massimiliano Tomasi. On the other hand, Japan is superimposed on foreign lands in papers by Douglas Slaymaker and Annika A. Culver. The “region” of the working class, posed on the edge of desperation, seems to be most unchanging over time and is examined by Stephen Filler, Yumi Soeshima, and Yasuko Claremont. Kathryn Hemmann and Doyin Aguru deal with a distant past relocated in the present, a video game and the 2011 Tōhoku Earthquake and Tsunami, respectively.

In this and numerous other forums, “Japan” appears, in Minakami Tsutomu’s words, as “a splendid Mandala formed from regional colors created by Japanese writers.”⁶

Generous funding for the conference was provided by the Association for Asian Studies: Northeast Asia Council (NEAC), the Japan Foundation, the U.S. Department of Education Title VI Grant, and the Office of International Affairs at The Ohio State University. Support was also provided by the College of Arts & Humanities, East Asian Languages and Literatures Department, East Asian Studies Center, History Department, and Institute for Chinese Studies at The Ohio State University.

Undergraduate and graduate student volunteers deserve special thanks for efforts above and beyond. These include, Laura Maurer, Robert Del Greco, Ben Trevor, Yongfei Yi, Karen Curtin, Saori Mozaki, Artem Vorobiev, Quan Lu, Jian Guo, Yui Iimori, Marrissa Tufts, Tiffany Ho, and Naoki Fuse. The ikebana that decorated the conference was donated by Ms. Keiko Hidaka. We are grateful to Dr. Noriko Chino, Patricia Sieber, Director, East Asian Studies Center, and Professor Eiji Sekine who funded or arranged for the funding of this volume.

Our thanks to Professors Ann Sheriff and Eiji Sekine for their consistently helpful advice and encouragement in our preparations for the conference. Professors Charles Quinn, Shelley Fenno-Quinn, and Naomi Fukumori served on the Program Committee in reviewing the papers submitted for the conference.

Special thanks are owed to Janet Stucky, Assistant Director of the Institute for Japanese Studies. Without her experience and hard work, far above and beyond her job description, neither the conference nor this volume would have been possible.

Richard Torrance
November 17, 2013

⁶ Mizukami, p.1.