

**The Japan-in-Asia Cultural Research Center
International Symposium 2018.1.20-21
Summary**

New Generation Panel: Body=Gender in Asian Culture

◎WU Jingfan (Ochanomizu University)

What will the Fujoshis talk about their hobbies? : Concerning gender.

For this research, I interviewed 15 Japanese fujoshi (a female who's hobby is enjoying YOI or BL). I will show a relationship between the statements about their hobbies made by fujoshi, such as "I like..." "It doesn't suit my taste," and gender. This paper will analyze what kind of meaning these statements include; whether these statements relate to gender; and if so, how they relate to gender. I use their statements to find the answers to these inquiries.

◎NAKAYAMA Kako (Nakoya University)

Aging Bodies as the "Normal Abnormalities": The Relationship between Aging Bodies and "Normal" Bodies

This presentation concerns the possibilities and limitations of the representation of aging bodies in media, focusing on the Japanese TV mini-series *Yasuragi no sato* (2017) and its attempt to depict various ways of aging. I will consider whether the aging body has a potential to subvert our understanding of "the normal body." Using textual analysis and feminist readings of old age, I will discuss how "the normal abnormalities" brought about by aging contend with the myth of the normal bodies in the modern society, as well as the limitations of representing aging bodies in relation to existing gender norms.

◎YU Shu-yu (Nagoya University)

Reading "Men's Club" of the late 1960s: Who are the 'Men'?

MEN'S CLUB was the first male fashion magazine in Japan after World War 2. At the time of its launch (1954) it was named *Otoko no fukushoku dokuhon* [*Men's Apparel Introduction*]. It was renamed to *Men's Club* in 1963 and relaunched with a new composition. Both *Men's Apparel Introduction* and *Men's Club* were named with the assumption of male readers in mind. It goes without saying that in order to acquire many male readers, the editor has to make *Men's Club* into a magazine that men can read comfortably. In this paper, I argue that in order for men to feel comfortable reading the magazine, publishers employed the strategy of introducing discourse of Masculinity or Gender Norms into the magazine's articles. To illustrate this I will look at articles and short stories in *Men's Club* in the latter half of the 1960s, trying to consider how "masculinity" was built in this magazine at that time.

◎WANG Wenyi (Nagoya University)

"Democracy" and "Women's Liberation" through *Ai no korida*: Pornographic Films and Politics in the 1970s

After the 1990s, research about Japanese pornographic films from the 1960s and 1970s had become increasingly prevalent in the study of film history. One reason for this is that these films could be used as texts to test out the dynamics of "politics" in "the season of politics." That research viewed *Ai no korida*, which is notable for its hardcore sexual representations, as a special example among the numerous Japanese pornographic films in the post-war period. In his presentation, I argue that the *Ai no korida* obscenity trial facilitated discourse and theorization about "democracy." Moreover, drawing from a review of the court testimony by feminist Ozawa Ryoko, I contest that during the trial, the negotiation between the appeal of "women's liberation" and male-centered "democracy" had been fulfilled. As a result, the female reception of *Ai no korida* was promoted as well.

Gender and the Cultural Production in the Years Around 1930

The wartime years around 1930 was a chaotic time with the emergence and intersection of diverse cultures. In contrast to the Showa modernism of “Ero-Guro-Nonsense” (“Erotic-Grotesque-Nonsense”), a strong wind of leftist thought blew strongly; Taisho-era liberal thought came to be deconstructed and reformed in this maelstrom.

Existing research concerning the culture of this period primarily focus on male intellectuals and artists. Even when scholarly attention is given to women, they are largely limited to critiques of the representations of women, such as the ‘Modern Girl’. This symposium aims to shed light on something that remains unclear – the activity of women involved in cultural production. What ideas did female intellectuals and artists in the years around 1930 express, and how did they live their lives? As a starting point for this discussion, we will examine the magazine “*Nyonin Geijutsu*” (“女人芸術”). “*Nyonin Geijutsu*” (1928-1932) is a magazine that was put together by the female intellectuals and artists of the time.

This community of women was diverse in standpoints, including Taisho-era liberal feminists, leftist female intellectuals and modernist writers. In particular, with the rise of leftist thought illuminating the class differences amongst women, the Taisho-era category of ‘women’ became problematic due to the internal divisions within. With ‘*Nyonin Geijutsu*’ as a starting point, we will delve into the debates found within the cultural phenomenon of this era and examine the competitiveness and multiplicity of the category of ‘women’.

Session1

Gender Representation in Marxism

◎Wu Pei-chen (National Chengchi University)

Between Women's Liberation and The Doctrine of 'Love is Best': The Reception of Kollontai's Discourses in the Taisho and Showa Periods

Since the early 1920s, the works of female Russian social activist Alexandra Mikhaylovna Kollontai (1872-1952) were translated and introduced to Japan in large quantities. These works can be largely divided into two groups – those concerned with theories of women's liberation, and romance novels. However, the reception of Kollontai's works at the time was marked by contradictions and divisions. This was arguably due to the trend of leftist thought, as well as the polarized reception of Kollontai's works – her theories on gender in particular - by the masses then. This polarization reflected the reception of Kollontai's discourses of women's liberation and free love, and was deeply entwined with the localization process of such discourses in Japan thereafter.

This paper aims to examine the impact and changes brought by discourses on women's liberation and the doctrine of ‘love is Best,’ with the translation and introduction of Kollontai's works into Japan, from the 1920s to the 1930s. The other purpose of this paper is to shed light on how the Kollontai's theories on women's liberation and romance novels influenced the literary trends of the Taisho and Showa periods.

◎NAKAYA Izumi (Nara University of Education)

Class Struggle and the Dream of Women's Liberation

Following from the possibility that the socialist movements occurring around 1930 gave rise to opportunities for women's liberation, this presentation seeks to consider the gender arrangements and representations of women within the actual movements themselves.

With developments such as the active participation of female factory workers in labor disputes, socialist movements at the time, in pursuing the liberation of the proletariat, can be said to have loosely contributed to women's liberation as well. However, the women's organizations formed during this era were inconsistent under the influence of the divided proletarian parties. Furthermore, women who joined the activities of the then-outlawed Japanese Communist Party often took on the role of ‘housewives’ or ‘housekeepers’ for the male executive members. Upon arrest, these women were portrayed by the media as either objects or subjects of temptation, and their scandalized images were consumed by the public.

I would like to explore the dream of liberation the women of the time saw in the socialist movements, as well as the way women were consumed as sexual objects in these movements and the media discourses then.

◎LEE Hey-ryoung (Sungkyunkwan University)

Socialist Movements and Modern Girls: The Secret in the Form of Modern Korean Novels

This presentation seeks to argue that modern literary novels written in the 1930s revolve around socialists and the socialist movement, and were made to reenact the formation and dissolution of social relations.

During this period in particular, the Communist movement in Korea, which was dominated by male intellectuals, was destroyed due to Japanese crackdown. At the same time, the urban consumer culture centered in Seoul was consumed through media such as newspapers and magazines. This period was also when Alexandra Kollontai's 'Red Love' first appeared.

In connection with such political and socio-cultural contexts, the images of the lovers of socialist men – 'new women' also known as 'modern girls' – took on the position as the real subjects of the social movements within the narratives. As these women were depicted as entities that moved between the upper and lower social classes, they functioned as elements that recreated the overall picture of the society necessary in the form of modern literary novels. Moreover, given that none of the modern girls portrayed in these texts became socialists, they also served to criticize newly-converted male socialists.

Session2:

Negotiation of the Expressive Subject and Gender

◎SASAO Kayo

Nyonin Geijutsu Magazine: Lessons in Literature

According to Hasegawa Shigure's editorial policy, *Nyonin Geijutsu* was to be a place open to "all women," and indeed many new female writers made their debut in its pages. At the same time, the best direction for *Nyonin Geijutsu* to take had been actively discussed in the magazine since its very foundation, and the development of that argument had been followed with utmost interest by many of its contemporaries. One can find traces of this state of affairs in the literary works of new writers publishing in *Nyonin Geijutsu*. In this paper, I intend to reveal the ways the dynamics at work in the magazine influenced the characteristics of the literature published therein.

◎HOSHINO Yukiyo

"A Lady Writer" Ling Shuhua in 1930s China

This paper aims to examine how Ling Shuhua (1890–1991) struggled to change of her image when the anti-Japanese movement gained momentum in Wuhan under the Chinese Nationalist Party. Ling Shuhua was highly praised in 1920s China as a writer who excelled at the lyrical description of the subtleties of feelings in daily life. Most of the heroines of her novels were ladies or wellborn schoolgirls. But in the 1930s, when left-wing writers became the mainstream, Ling's reputation suffered as she began to be seen as a lowly bourgeois writer. Her name did not appear in the history of Chinese literature for several decades after the establishment of the Peoples Republic of China. Actually, she had a deep relationship with Japan. For instance, she went to school in Kobe for two years at the Elementary School for Overseas Chinese. Years later, she traveled to Japan again during her honeymoon and met Junichiro Tanizaki and other intellectuals with her husband. Ling is also well known for being the object of Julian Bell's interest in the oriental women. Bell was the nephew of Virginia Woolf, and Ling took advantage of this love affair by contacting Woolf to receive her counseling on writing her autobiography during the Sino-Japanese war.

◎KINOSHITA Chika

In Search of Women Pioneers in the Japanese Film Industry of the 1930s: Reconsidering Irie Takako's Star Productions

This presentation sheds light on the career of Irie Tanako (1911-1995) within the context of the gendered configuration of power, work, and discourse in the 1930s Japanese film culture. Irie is well known as the most popular actress of prewar Japanese cinema, but her career as the first woman producer has not attracted scholarly attention it deserves. To some extent, her own post-WWII self-deprecating comments may have obscured its film historical significance; yet, as critics and historians wittingly or unwittingly but consistently ignored or devalued women who did or sought to take creative control behind the camera, her case perfectly fits this pattern. Leaving the Nikkatsu studio in 1932, she immediately established her

own production company, Irie Productions, together with her brothers. Irie Productions hired first-rate directors, such as Mizoguchi Kenji, Tasaka Tomotaka, and Naruse Mikio, for her vehicles. They were immensely popular with women. This presentation presents and examines the possibility of and difficulty in recasting the image of Irie Takako as a woman film pioneer.

Session3:

Women Intellectuals in the Years Around 1930

◎IIDA Yuko

Struggle between the Disunion and Union of “Women”

Liberal feminism in the Taisho period enabled women to consolidate their concerns as women’s issues. However, around 1930, the category of “Women” was disunited through the perspective of the “class.” Although the Ana-Boru (anarchism vs. bolshevism) conflict is usually considered an argument over political ideals, in this presentation, I will examine it as a struggle between the disunion and union of “Women.” I will focus on the debate between Marxist Kikue Yamakawa and anarchist Itsue Takamure as well as the Ana-Boru argument in *Nyonin Geijutsu*. I will thereby also consider the relationship between gender and the logic of social activism.

◎Sarah FREDERICK (Boston University)

Intersectionality and *Nyonin Geijutsu*: Consciousness of Class, Ethnicity, and Sexuality in the Feminism of *Women’s Arts*

The paper considers the magazine *Nyonin geijutsu* through the concept of “intersectionality,” which focuses attention on the simultaneous interactions among different systems of oppression such as race, class, sexual identity, and gender. While largely emerging from analysis of American politics, we see the producers of *Nyonin geijutsu* grappling with similar issues in their magazine from 1928-1932, in ways that pushed the boundaries of the various theories of Marxism, anarchism, and feminism by which they were inspired.