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The Israeli Association of Japanese Studies Newsletter is a biannual publication that aims to provide information about the latest developments in the field of Japanese Studies in Israel.

We welcome submissions from IAJS members regarding institutional news, publications and new research in the field of Japanese Studies. Please send your proposals to the editor at: iajs.newsletter@gmail.com.

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The Israeli Association of Japanese Studies (IAJS) is a non-profit organization seeking to encourage Japan-related research and dialogue as well as to promote Japanese language education in Israel.

For more information visit the IAJS website at: www.japan-studies.org

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EDITOR’S NOTE

Dear Friends of IAJS,

I am pleased to present you with the fourth issue of the IAJS newsletter. Following the IAJS elections, which took place in May 2015, we start with a message from the incoming chairperson, Prof. Rotem Kowner, and the honorary chairperson, Prof. Emeritus Ehud Harari who represent the first change of leadership in our young and dynamic organization.

Following the biennial IAJS conference held at Tel Aviv University "Galapagosizing Japan? The Challenges of Participation and the Costs of Isolation," Dr. Michal Daliot-Bul conducted an interview with Ōtsuka Eiji, a well-known manga artist and anthropologist specializing in Japanese subcultures who gave the keynote paper "Escape to Saga Stories in Japan's Subcultures." His interview offers a fascinating view on Miyazaki Hayao's work and his decision to stop directing movies. Mr. Ōtsuka also gave a lecture at the IAJS Grads Workshop held at the Hebrew University prior to the conference titled "Japan as Montage" in which he argued that the layered aesthetics which characterize Japan's pop culture have their roots in Japan's fascist era and are not the expression of a universal Japanese aesthetic tendency.

Under the Japanese government's "Cool Japan" policy, Japanese cuisine has been widely promoted and has gained increasing popularity. Dr. Helena Grinshpun presents her thoughts having attended a workshop at Ghent University in Belgium exploring the connection between national food and national identity.

The year 2015 marked the 70th anniversary of the end of the Pacific War and the bombing of Hiroshima and Nagasaki. Dr. Ayalet Zohar was the curator of Beyond Hiroshima: The Return of the Repressed Wartime Memory, Performativity and the Documentary in Contemporary Japanese Photography and Video Art which took place at the Tel Aviv University Gallery. In her article she elaborates on the artists and artworks presented in the exhibition and on the series of lectures and screenings of Japanese films dealing with the memory of war that she organized.

Our column on doctoral students features Eitan Bolokan, a PhD candidate at Tel Aviv University. His dissertation explores the idea of non-duality in the writings of the Zen master Dōgen. Together with Dror Burstine, he recently translated and edited Empty-Handed I Returned Home: A Selection from the Zenrin-Kushū which was illustrated by the calligraphist Ishii Kazuo.

明けましておめでとうございます！

Julia Stolyar
IAJS Newsletter Editor
Japan or Yapan, Tsushima or Tsusimah? Toward Creating a Common Transcriptional from Japanese to Hebrew

**Venue:** December 30, 2015, University of Haifa, Rabin Building.

Following the suggestion of Dr. Ayelet Zohar and in association with the Academy of the Hebrew Language and IAJS, this workshop was designed to create a standardized transcription from Hebrew to Japanese for academic and popular writings.

In the past, a Latin transcription was used which often created a somewhat distorted transcription. With the growing Israeli interest in Japan and the increasing volume of translations from Japanese to Hebrew, there is a greater need for a common and accepted transcription for use in the academic world, the media, and literature.

The Third Biennial Conference of the Israeli Association for Japanese Studies

**Galapagosizing Japan?**

**The Challenges of Participation and the Costs of Isolation**

**Venue:** May 12-13, 2015, Tel Aviv University

Gilman-Humanities Building, Room 496

Language of the Conference: Japanese, English, Hebrew

The third biennial conference of IAJS focused on the "Galapagosizing" of Japan. It explored the isolation-participation axis through economic, political, and artistic perspectives with the participation of researchers from Israel, Canada, US, and Europe.

The keynote speaker, Ōtsuka Eiji, a well-known manga artist and researcher of Japanese subcultures, gave a paper entitled "Escape to Saga Stories in Japan's Subcultures" in which he spoke of the uses of saga narratives as an imaginary history replacing real history in Japanese subcultures. Mr. Ōtsuka also gave a talk at the IAJS Grads workshop held in Jerusalem prior to the conference on "Japan as Montage" which was followed by a Q&A session with researchers and graduate students.

The closing round-table of the conference titled "Seventy Years after the War: Opportunities and Challenges" generated a lively and productive discussion on present-day Japan from interdisciplinary perspectives.
Transnational Cultural Interactions between Korea and Japan: From the Pre-Modern to the Colonial Period


With the generous support of the Louis Frieberg Center for East Asian Studies and The Harry S. Truman Institute for Advancement of Peace, Dr. Jooyeon Rhee and Dr. Nissim Otmazgin organized this international conference which aimed to attract scholars whose research covers Korea-Japan relations from interdisciplinary and comparative perspectives. The issues raised included: the role of culture in shaping relations between Korea and Japan; unresolved historical issues; the actors and agents of transnational cultural interactions between Korea and Japan; methodological, theoretical, and empirical approaches that are beneficial for the study of Korea-Japan cultural relations; and the process by which perceptions of the "Japanese Other" and the "Korean Other" are formed.

Dr. Theodore Hughes from Columbia University opened the conference with his key-note address "Colonialism, Area Studies, Globalization," which focused on the importance of transnational perspectives for comprehending cultural interconnectedness in area studies. Twenty-two scholars from Korea, Japan, Israel, US, UK, and Germany presented papers which examined literature, artistic and archaeological artifacts, religious and social interactions, and articulated meanings and impacts of transnational cultural flow. In-depth discussions took place after each panel. The concluding panel, led by Dr. Theodore Hughes and Dr. Todd Henry (UC San Diego), illuminated the key points raised and presented further ideas and suggestions for the enrichment of scholarship on Korea-Japan interactions.
Message from Prof. Rotem Kowner, the Incoming IAJS Chairperson

"The castle is its people," claimed the daimyo Takeda Shingen, "they are its walls and they are its moat." While the Sengoku Period may have come and gone, this idea is as relevant to an academic society as it is to a fortress: an academic society is the sum of its people, and its success is measured in their actions, their accomplishments, and their conduct. In the past few months, the Israeli Association for Japanese Studies (IAJS) has completed its first ever changing of the guard. The process was calm and orderly and so allows us to look forward with hopeful anticipation.

While it is only three years since IAJS was established — a very short period in the lifetimes of academic societies, some of which were established as early as the 17th century — we can nonetheless assert that these were very dynamic years, probably the most critical in the society’s trajectory. IAJS’s institutions and patterns of conduct were established in this pioneering period, and it sallied forth with constant effort, resolute initiative, and a clear vision. It would require a very long message to describe the variety of activities, conferences, workshops, and other academic initiatives carried out over these past three years; the overview of IAJS’s activities is really quite astonishing. Indeed, there are very few (if any) academic societies in the world whose activities are quite as intensive.

To this end, I must commend and express my heartfelt gratitude to the outgoing team under the indefatigable and visionary leadership of Dr. Nissim Otmazgin, chairperson of IAJS and the Governing Council, with Dr. Michal Daliot-Bul, chairperson of the Academic Committee as well as: Council members — Dr. Irit Averbuch, Dr. Sigal Ben-Rafael Galanti, Dr. Helena Grinshpun, Dr. Alon Levkowitz, and Dr. Raquel Shaoul; Academic Council members — Prof. Ehud Harari, Dr. Mika Levy-Yamamori, Prof. Jacob Raz, and Sigal Schneider; the team of Japanese language teachers who manage the Japanese language speech contests and the Japanese Language Proficiency Test (JLPT) — Noa Oppenheim, Hisae Sato, Rika Takaki-Einy, and Miho Kataoka, as well as the aforementioned Dr. Mika Levy-Yamamori and Sigal Schneider; and, of course, Prof. Ben-Ami Shillony, IAJS honorary president who contributed immensely even before IAJS’s establishment by virtue of his academic stature and his patronage.

Appreciation and praise is also due to dozens of other members who energetically and generously volunteer to assist in IAJS activities. I cannot mention them all here, but specially note should go to Irit Weinberg and Julia Stolyar who have successively edited the IAJS Newsletter; Smadar Katan and Dima Fahoum who have edited the IAJS monthly newsletter; Einat Cohen, Naama Eisenstein, Yiftach Govreen, and Einat Cohen who established IAJS Grads, the forum of research students whose myriad activities include the establishment of an international network of Japanese studies graduate students, methodological workshops, and the founding of the academic e-journal *Innovative Research in Japanese Studies* (IRJS); Jules Kushnir who later joined the Executive Committee of IAJS Grads; Rotem Ayalon who
who has assumed administrative management of IRJS in the past year; Nikki Littman who copyedits the IRJS journal, the IAJS newsletter, and all other IAJS English-language publications; Bat Ami Karo who provided technical support for all online endeavors; and Dafna Czerwacki-Katz, Shir David, and Shir Shapira who each assumed the role of IAJS secretary and masterfully orchestrated IAJS’s activities.

I must also express our gratitude to more than a few organizations and individuals who have generously helped IAJS, both directly and indirectly: the Japan Foundation who provide both financial and spiritual support for many of IAJS’s main events; the Japanese Embassy who offer many forms of assistance in the organization of IAJS activities; the Departments of Asian or East Asian studies at the University of Haifa, Tel Aviv University, and The Hebrew University of Jerusalem, as well as The Hebrew University of Jerusalem’s Frieberg Center for East Asian Studies and the Truman Institute who generously host IAJS activities and support its initiatives; the Department of East Asian studies at Tel Hai Academic College and the Asian Studies Program at Bar-Ilan University, as well as the Israel-Japan Friendship Association and the Israel-Japan Chamber of Commerce who offer their full cooperation; and several private donors who generously support IAJS.

Where do we go from here? Over the next three years, IAJS intends to focus efforts on its strengthening and institutionalization through two main courses of action. First and foremost, we are looking to preserve all the successful institutions and good ideas initiated by the outgoing team while attempting to intensify member engagement, involve more students in the Association’s institutions and activities, and diversify resources and interests. At the same time, we are hoping to encourage new initiatives, most importantly perhaps the promotion and reinforcement of Japanese studies in other Israeli institutions of secondary and higher education. Another central issue is academic excellence, and we are looking to cultivate this by, inter alia, awarding prizes for exceptional research and scholarships to outstanding students. The ability to reward our best students depends on our fundraising capacity, and this is another area on which we will focus as a means of strengthening IAJS.

We expect the coming few years to be a time of intensive activity aimed at realizing the motives for the establishment of IAJS and possibly finding new ones. However, without you – our members and our castle’s walls – the IAJS will lose its very lifeblood. To this end, we require your constant involvement, assistance, and support.

To conclude, I reiterate my utmost gratitude to the outgoing team and wish all IAJS members a happy and successful year to come.

Prof. Rotem Kowner
Message from Prof. Ehud Harari, the Incoming IAJS Honorary President

Dear Members of the Israeli Association of Japanese Studies,

The Israel Association of Japanese Studies has recently changed its leadership. The leadership elected on the occasion of IAJS’s founding has completed its term with distinction, and in accordance with the Association’s guidelines, has passed the torch to the newly elected leadership.

Endless thanks to the outgoing leadership: Dr. Nissim Otmazgin, IAJS chairperson, Dr. Michal Daliot-Bul, chairperson of the Academic Council, Professor Ben-Ami Shillony, honorary president, the Governing Council, committee members, the secretariat, the student volunteers, and all other supporters. Prof. Rotem Kowner and Dr. Nissim Otmazgin initiated the establishment of IAJS, wrote its manifesto and, with the support of Dr. Irit Averbuch, called the first founding meeting. Dr. Otmazgin, along with Dr. Daliot-Bul, continued the consolidation of the association with vision, vigor, enthusiasm, wisdom, efficiency, and grace. The members of the Governing Council and the Academic Council contributed ideas, advice, and support. Professor Shillony, in view of his stellar academic record and using his extensive contacts in Israel and overseas, helped considerably to elevate the reputation of the new Association. The secretariat functioned most diligently and efficiently. The student volunteers helped enthusiastically and efficiently to manage conferences and to edit and design the newsletters, journal, and posters.

In addition to all those mentioned, we are also most grateful for the generosity of the Embassy of Japan in Israel and the Japan Foundation and for the cooperation of the universities hosting the conferences, workshops and other events. We now have in Israel a dynamic "Japan-learning" community both in and out of academia. The inter-university cooperation; the array of conferences and workshops with researchers from Israel and abroad; the superb English-language journal publishing articles by both Israeli and international graduate students; the monthly Hebrew-language newsletter distributed to all IAJS members and interested members of the public and the English-language newsletter with wide international distribution; as well as the cultural events, partly in cooperation with the Israel-Japan Friendship Association and the Israel-Japan Chamber of Commerce – all these and others exemplify the dynamism of our "Japan-learning" community.

I offer my congratulations to the new leadership: to Prof. Kowner, IAJS chairperson, who already made an important contribution in the founding of the Association and has now accepted the call to lead it; to Dr. Shalmit Bejarano, chairperson of the Academic Council, and to all members of the Governing and Academic Council. Personally, in following on from Prof. Shillony, I have indeed big shoes to fill, but I am delighted to see that the transition from outgoing to new leadership, the transfer of the torch from hand to hand has taken place quickly and smoothly with great enthusiasm and energy. It is a most promising sign.
Looking ahead, my hope is that the new leadership will take the Association, established and cultivated so well over the last three years, to new heights. Among other things, I envision the following worthwhile objectives: (1) promoting in Israeli institutions of higher education an academic agenda which centers on increasing the number of tenure track positions in Japanese studies and thus reducing, as much as possible, the number of excellent researchers who are employed on a part-time or temporary basis; (2) encouraging institutions of higher education which lack a department of Japanese studies to introduce a "cluster" of Japan-related courses and seminars as a first step towards instituting a full-fledged department; (3) inviting independent researchers of Japan to participate more closely in IAJS’s activities; (4) further strengthening Israel’s position as an industrious and dynamic world center for the research and teaching of Japanese studies, by, for example, establishing significant working ties with counterpart associations overseas and becoming a model for other communities of Japan specialists where a similar association has yet to be founded; (5) promoting the incorporation of the Japanese language and Japan-related themes into the curriculum of Israeli junior-high schools and high schools; and (6) in cooperation with other like-minded organizations, impressing on the Israeli general public the spiritual, cultural, and practical importance of Japanese studies.

Gambarimashō,

Prof. Emeritus Ehud Harari

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Japan’s Cuisine and National Identity

Helena Grinshpun, The Hebrew University of Jerusalem

Food is not only a matter of nutrition but also an attribute of culture. Shared food customs form the basis for collective images and identities wherein most banal substances become markers of national culture. Similar to other world cuisines, what is referred to as "Washoku" (Japanese food) is in fact a system of meanings that determine what Washoku is, what it is not, how it should be, and why. Through deconstructing these, it is possible to trace not only Japan’s culinary trails but also major discourses and transformations undergone by Japanese society.

In July 2015, a workshop was held by the University of Ghent which aimed to deconstruct Washoku and link it to the concept of the nation. Washoku is generally defined as "traditional Japanese cuisine" and was recognized in 2012 by UNESCO as an Intangible Cultural Heritage. This recognition stirred new debates on the nature of Japanese culinary traditions that focused not only on food substances but also on visual appearance and modes of preparation and appreciation. According to a presentation by Eric Rath, Washoku is often likened to music, as it creates a somewhat holistic whole in which everything "plays" in tune with one another. This supposedly holistic complex nevertheless harbors various divides, such as the urban-rural divide, the class divide, and the gender divide. Cities (mainly the city of Edo) were places where Japanese culinary practices took shape due to the concentration of
the elite and the growing merchant class. Professional cookery and catering services involving elaborate cooking techniques developed to address the demands of the affluent urban population. *Kaiseki*, a refined meal consisting of multiple dishes which derived from the tea ceremony and became the archetype of Japan’s cuisine, was limited mainly to the city elite. The peasants in rural villages continued to sustain themselves on simple one-pot dishes prepared over a fire with no particular expertise, meanwhile providing the city with rice and other food stocks. In the modern period, it was the village with its communal traditions which provided the metaphor for national identity.

*Washoku* is, therefore, an invented tradition, often mobilized to enhance the sense of a nation. One particular example of such culinary tradition-making is *obento*, the packed lunch that has been recently popularized as a culinary mode incorporating various aesthetic as well as culinary elements. Rath described how not merely the *obento* but the very custom of lunch itself was adopted and institutionalized in modern Japan — until the Meiji period, there was no such thing in Japanese food culture as a midday meal. By the Taisho period, lunch taken outside of the home by working men and schoolchildren became central to the discourse on the good middle-class family in general and good housewifery in particular. Women played a central part in *obento*’s gradual shift from random breakfast leftovers to a carefully crafted meal arranged according to particular aesthetics. Food had a core value in the cult of modern domesticity, thus making women the main object of food-related policies, educational measures, and criticisms.

Since pre-modern times, there has been a strong link between food and education. In his lecture, Andreas Niehaus explained that Kaibara Ekken, one of the Edo period’s most renowned educators, provided his contemporaries with detailed advice on eating habits as determining both the physical and moral order. Food education continued well into the modern era with, for example, Meiji-period Japanese learning how to consume Western foods. Stephanie Assmann showed how, as recently as 2005, the Japanese government initiated a nationwide food education campaign aiming to increase food literacy and internalize a standardized national cuisine. The campaign also addressed the recent debate on the deterioration of Japanese food habits, as surveys increasingly testify to the loss of home cooking traditions in favor of ready-made Western dishes, more convenient for fast preparation.

Since Meiji, one of *Washoku*’s defining principles has been its relationship to *Yōshoku* (Western cuisine). The complex interplay between *Yōshoku* and *Washoku* involves the manner in which foreign foods have been incorporated into Japanese cuisine as well as the changing narratives on the respective advantages and disadvantages. While the contemporary discourse focuses on the superior health qualities of Japanese food, in the course of the 20th century *Yōshoku* was often seen as more nutritious, hygienic, and logical. In his paper, Tatsuya Mitsuda described that the pre-war discourse on health and hygiene admonished Japanese sweets (*wagashi*) as unhealthy, useless, and ornamental, while *yōgashi* (Western sweets) were hailed as healthy and nutritious. This distinction pertains despite the growing complexity behind the binary opposition of Wa and Yō in the age of globalizing food culture.
Coffee represents a striking case of this complexity. In the opening to his book *The Essence of Japanese Cuisine* (2000), Michael Ashkenazi recreated a refined Japanese meal consisting of a long list of traditional dishes and concluding with a cup of coffee, which, he noted, "by now has become one of the national drinks of Japan." As I explained in my paper, it is not only coffee’s ubiquity but also its peculiar historical record which proves that it has indeed become the Japanese national beverage of choice.

Coffee entered Japan as an attribute of Western civilization and, therefore, a symbol of modernization. During the Meiji era, coffee shops served as entry points for foreign products and shaped new local fashions and trends that resonated with the wider world. They offered customers coffee along with Western architecture and décor, Western seating, and Western food, served by waitresses dressed in Western clothing. To some Japanese commentators of the time, in their promotion of the air of internationalism, the cafés ranked in significance with the establishment of the National Diet. The banal act of drinking coffee became a matter of national choice with implications for the building of national identity.

Over the course of the last 150 years, Japan has developed its own interpretation of coffee. Today, the local coffee shop (*kissaten* or *kissa*) is a distinctive genre that has come to include a fixed set of features, such as an emphasis on manually brewed coffee, a small pool of regulars, and the presence of a "coffee master" (barista) who is in charge of the scrupulous coffee performance. The *kissa* style is becoming increasingly popular outside Japan, with Japanese coffee shops opening in North America and Europe. Interestingly, the word *kissaten*, which today exclusively denotes a coffee shop, translates from Japanese as a "tea house." Coined in pre-modern Japan, the term was used to refer to tea-drinking facilities; in the late 19th century, its meaning was stretched to include other beverages. Tea has been perceived both within Japan and overseas as a marker of Japanese cultural identity and has become an icon of culinary nation-making. Recently, Japan’s coffee culture has frequently been linked to its tea tradition; the media praised the power of tradition in Japan’s cultivation of a refined coffee experience. The references to tea — the acquired taste, the ceremonial aspects, and its long-standing cultural heritage — define coffee as a novelty anchored in an old tradition and fit into the nostalgic narrative of returning to the roots of the nation.

Today, the notion of Japanese food culture is often contested both within and without Japan: an example of the former being the post-Fukushima food safety crisis which provoked intense controversies regarding suitable (and safe) sources of nutrition and the government’s role in assuring them and, of the latter, foreign interpretations of Japanese culinary traditions which were followed by Japan’s efforts to regulate them. Controversies notwithstanding, Japanese cuisine continues to draw both academic and popular interest and enthusiasm as one of the most inspiring attributes of Japan’s culture.
Ōtsuka Eiji presents himself, first and foremost, as a writer of manga scenarios and as an editor of manga, but he is also a cultural critic, a folklorist, and a novelist. He is affiliated with the International Research Center for Japanese Studies, Kyoto (Nichibunken), and with Tokyo University Graduate School of Interdisciplinary Information Studies. In May 2015, Ōtsuka Eiji was the keynote speaker at the IAJS biennial conference where he delivered a talk entitled "Escape to Saga Stories in Japan’s Subcultures."

In the following selected excerpts from a much longer interview, Ōtsuka speaks about Miyazaki Hayao’s last animated feature The Wind Rises (2013). The movie tells the story of Horikoshi Jiro, the engineer credited with the development of the Zero fighter aircraft, Japan’s outstanding dogfight aircraft in the Pacific War. The screenplay is composed of two trajectories: the making of Horikoshi, the engineer, culminating in the launch of his life’s achievement — the Mitsubishi A6M Zero aircraft — and his love for a young woman who suffers from tuberculosis. While the first is highly fictionalized, the second is completely fictional and is based on Hori Tatsuo’s 1937 autobiographical novel entitled Kaze Tachinu (The Wind Rises). Miyazaki claims to have merged and mixed the two stories in order to portray the life of young people in 1930s Japan.

Daliot-Bul: I thought that we could talk today about Miyazaki Hayao, the most famous and popular anime director in Israel. You have your own theory on why Miyazaki announced his retirement recently...

Ōtsuka: Before he retired, Miyazaki said that this was not the right time to make fantasy in Japan. He had made fantasy for the longest time; he was trying to make his fantasy tales mean something. But his messages didn’t get across. I think that he was honestly aiming to divert Japanese society toward a better direction. His animations became explosive hits: one out of ten Japanese people went to the theaters to watch them. Still, today, when they are broadcast on television they have a 20% rating with
200,000-300,000 viewers. Most Japanese people have seen his movies, however, Japanese society is heading in the totally opposite direction from the direction he was indicating. So I feel that he may even think that the strategy of drawing dreams [possible aspirations] through fantasies in animation was a mistake. Eventually, he made the level-headed decision that present social conditions in Japan are not right for making animation.

Daliot-Bul: Miyazaki’s critical comment that this is not the time to create fantasy in Japan reminds me of your own critique of otaku culture that you expressed in your keynote lecture the other day. Has the relation between animated fantasy and the escape from reality among and beyond otaku become a concern for everyone in the field?

Ōtsuka: No. Very few people are aware of the bad influence of fantasy and popular culture we have created [in our media-centered otaku culture]. People are very influenced by media trends and do not always think for themselves.

For 15 years, I followed the trial of a young man called Miyazaki Tsutomo who murdered four little girls in 1989 and eventually got the death penalty. He was an otaku, a consumer of the pop culture we made. He killed little girls, and everyone in Japan was saying that he killed them because of popular culture. I completely disagree. If you look carefully at the several thousand videos that he owned, only a handful were animation and Lolita porn. Among the six or seven thousand videos that the police checked, most were pornography of mature women for mature audiences, American horror movies, etc. Only about 60 videos were animated porn. But all adult males own these and watch them in secret. I own more animated porn video than he did. During the trial it became clear that the guy was not an otaku, but the mass media did not report that. At first, everyone was saying that what we had created a criminal...but eventually those discourses subsided.

Miyazaki Tsutomo’s case notwithstanding, there is always the risk that popular culture will have a bad influence on society. We should be aware of that, but I think that only a few people really are. For this reason I am very critical of Murakami Haruki’s work, but I respect him for having looked carefully at his own work and its possible influence on society after the Aum Shinriko incident. I feel the same about Miyazaki Hayao and Studio Ghibli. There is no doubt that Ghibli’s imagination became part of Aum’s imagination. In other words, some of the imaginative ideas that Ghibli produced gave birth to Aum Shinriko. Suzuki Toshio and other people from Ghibli have admitted this in informal meetings.

In that sense, when Miyazaki says that this is not the time to produce animation he means that our fantasy works were not able to prevent the emergence of historical revisionism in Japan; on the contrary, they have contributed to it. The way Miyazaki sees it, it is time to commit to political activism. Miyazaki actually participated recently in demonstrations against the Futenma base in Okinawa. I cannot say that joining political activities is the only available mode of action, but I understand Miyazaki’s feelings.

The question is what will happen when Miyazaki gets politically disappointed again, because nothing can be
done to change the course of events regarding Futenma base. Of course, it is important to oppose it, but after he is disappointed and returns to animation, it will be interesting to see what kind of works he creates. These experiences are absolutely necessary. Miyazaki must return to reality and face it proactively and thereby tell his audience that they cannot simply sit and watch fantasy, that they cannot do nothing but dream. This is why he must, at least, once be driven to despair by reality. His producer, Suzuki Toshio, also understands this.

Daliot-Bul: What did you think about the thematic choice of *The Wind Rises*, allegedly the last feature movie he directed?

Ōtsuka: There are many misses in this movie. But they are very interesting misses. One of triggers for this production was Suzuki Toshio’s idea that it would be interesting to have Miyazaki do something war-related. Suzuki Toshio has a very important position; he not only calculates the profit for the business but is also part of the creative decisions about what to do next.

Miyazaki is expressing very liberal ideas while blaming otaku: "you are not political and not social. You are Lolita-complex people. Idiots." As for Miyazaki himself, however, on the one hand, he has an army mania — he loves plastic models of airplanes — but, on the other hand, he is a pacifist. Everybody is aware of this inconsistency. But his closely-affiliated producer, Suzuki Toshio, told him to go ahead and express this inconsistency; this inconsistency became the material for *The Wind Rises*. Miyazaki must have struggled very hard making this film. First, he didn’t want to draw fighting scenes. If Miyazaki drew aerial fighting scenes with Zero fighter aircrafts, they would probably be very beautiful, powerful scenes. But ethically, he couldn’t draw scenes in which fighter aircrafts kill people or scenes which depict attacks on China. This would expose his love for fighter aircrafts. You can say that fighter aircrafts are beautiful or that aerial fighting scenes are cool, but eventually they kill people and this would also have to be drawn.

In Miyazaki’s *Porco Rosso* there were scenes of planes playing tag, but Gina, the "mother figure in the story" was saying there: "The children were playing war under the watchful gaze of their mother." So, even if the protagonists were flying planes, they were not about to kill anyone. But if he had drawn Zero fighter aircrafts engaged in aerial battles during WWII, he would have had to draw scenes in which people were killed. This could not work for Miyazaki. That’s why he decided not to draw aerial battle scenes.

So *The Wind Rises* it not a story about how Jiro is actually soul-searching while realizing that building the Zero aircrafts was a mistake. While it is possible to imagine that he would think that, the truth is that the people at that time were not soul-searching. Maybe the people who made the Zero aircraft were not aware of the inevitable consequences of what they were doing … maybe they did
not realize that it would be a man-killing machine. Or maybe they were aware of it but did not fully realize what it meant. In that case, even if Miyazaki had tried to portray Jiro assuming his historical responsibility, it would have been a lie.

Miyazaki is fully aware that he both loves and hates planes. It is therefore possible that Jiro, as a representative of young people of his time, thought that planes were beautiful. This was all Jiro was actually thinking, but he eventually ended up building planes that killed people. Miyazaki had to portray this reality, but if he had begun the movie with Jiro saying "I should not have built the Zero planes," it would have amounted to historical revisionism. In fact, it would be like cutting Jiro a break. Miyazaki did not do that. Instead, Miyazaki portrays Jiro as a dreamer, not seeing reality. Jiro wears these large glasses, and he can only see that which is in front of his glasses. When he takes them off, everything becomes blurred. He doesn't see the whole of reality. In the middle of the story, he meets Castorp, a German spy. The spy predicts that war will break out soon and that Japan will be defeated. But when Jiro talks to Castorp, he looks at him through his glasses. Furthermore, Castorp is smoking, and with the smoke and the glasses, Jiro cannot really see him.

There is the scene in which Jiro is flying his paper plane, Castorp catches it, and it crumples unintentionally in his hands. When watching Ghibli animation, be it Miyazaki Hayao movies or Takahata Isao movies, scenes in which somebody catches something are of utmost important and it is important to pay attention to who catches what in their hands. For example, in My Neighbor Totoro, when Mei catches a makkuro kurosuke or susuwatari [tennis ball-sized, pitch-black and fuzzy-haired soot-like beings with two large eyes and long, thin legs], her hands become all black. It is mysterious. The theme of this story is how the little girl Mei [an archetypical image of childhood] takes control over the fantasy inside her head, how she takes control over confronting Totoro. In Grave of the Fireflies, which hit theaters at about the same time as My Neighbor Totoro, the little girl Setsuko [perhaps representing naivety] catches fireflies in her hands and only their carcasses are left in her hands. This means that many will die in the movie. In Takahata Isao’s The Tale of Princess Kaguya, the old man holds the little girl Princess Kaguya in his hands, and she then jumps out of his hands and miraculously grows up. Whatever is in the hands of a character in the movie is therefore a symbolic yet clear hint at the theme of the story. In “The Wind Rises”, the German spy Castorp symbolizes history, and it is in his hands that Jiro’s dream is miserably crushed. In other words, while Miyazaki’s portrayal of Jiro is critical, this doesn’t come at the cost of simplifying Jiro’s humanity and personality by making him assume a simplified responsibility towards history. [Translator’s note: According to Otsuka, Miyazaki is suggesting that Jiro was knowingly part of the Japanese war machine and that in that sense he is responsible for the events that followed. And yet, Miyazaki also stresses that Jiro, as an individual, did the best he could to simply survive through those turbulent times which swept almost everyone in Japan to the foretold tragic denouement. This does not belittle his responsibility but makes it more complex.]

In the penultimate scene, Jiro’s test flight of the Zero aircraft succeeds, and the military all seem happy. Jiro is the only one who is looking away, noticing that a wind is...
blowing; for Miyazaki Hayao, this wind is the symbol of both history and the present. Jiro seems to feel it, but he does not manage to truly understand it. This is, in fact, as far as Jiro can go. This is his limit. Jiro's limits are perfectly portrayed in the movie. In the final scene, Naoko, Jiro's already long deceased wife, appears and tells Jiro: "Live. Go on and live" [ikite]. In Miyazaki's original screenplay, however, she was saying: "Come to me" [kite]. Allegedly, Anno Hideaki [anime director who voice acted Jiro], without previous preparations, changed it on set from a dialogue which was supposed to mean something like "you have been disappointed by the world in which you live, come to my world and live!" The movie has its problems, but it is very realistic in that way.

Daliot-Bul: Let's talk about Naoko. How does the story of Naoko complement the major plot line?

Ōtsuka: In my opinion, it doesn't complement it but rather complicates it. The enigmatic German man is called Castorp, after the protagonist of Thomas Mann's *Magic Mountain*. Miyazaki was therefore aiming to create a male Bildungsroman [a novel dealing with a person's formative years or spiritual education]: a youth becoming an adult, taking upon himself social responsibility. Miyazaki meant to create a Bildungsroman, but, on the other hand, in the novel by Hori Tatsuo, *The Wind Rises*, young men and women are hospitalized in a sanatorium because they are ill with tuberculosis and therefore end up dying beautiful without ever growing up. In other words, while creating a movie about growing up, Miyazaki used the recognizable title of the book by Hori Tatsuo about young people being denied the possibility of growing up. This is another contradiction created by Miyazaki in this movie: the title accurately reflects Miyazaki's contradiction of writing a story that is about both wanting to grow up and wanting to run away from growing up. Living up to such a contradiction may lead to an ending in which Naoko, recognizing Jiro's despair, invites him to join her. But the story is actually about going on living through this contradiction. A movie about people who fail so perfectly is interesting. It is magnificent.
Beyond Hiroshima: The Return of the Repressed Wartime Memory, Performativity, and the Documentary in Contemporary Japanese Photography and Video Art

Dr. Ayelet Zohar

The exhibition Beyond Hiroshima: The Return of the Repressed Wartime Memory, Performativity, and the Documentary in Contemporary Japanese Photography and Video Art was on display at the Genia Schreiber Art Gallery, Tel Aviv University, April-August 2015, commemorating the 70th anniversary of the end of the Asia-Pacific War. The exhibition showcased twelve Japanese artists whose work reconsiders the traces of war memory in contemporary Japan. Of the artists, Hamaya Hiroshi lived through the war, Ishiuchi Miyako, Suzuki Norio, Shimada Yoshiko, and Morimura Yasumasa were born in the first postwar decade, and the rest—BuBu de la Madeleine, Koizumi Meirō, Shitamichi Motoyuki, Tsukada Mamoru, and Yamashiro Chikako — are part of the Third Generation, namely, postwar artists born in the 1960s and 1970s. Works in the exhibition touched upon difficult issues relating to war memory, such as Japanese colonialism in the Pacific region, the kamikaze attacks, "comfort women," the Battle of Okinawa, the emergence of Japanese soldiers from the Pacific jungle three decades after the war ended, as well as traces of victimhood in Hiroshima.

The exhibition opened with the Hamaya Hiroshi’s famous image of The Sun, taken during the Shōwa Emperor’s surrender speech on midday, 15 August 1945, and ended with his photographic series Days of Rage & Grief which documented the 1960 anti-ANPO demonstrations. This series reverberated all the more in light of current events which saw the streets surrounding the Diet building in Tokyo filling up with demonstrators opposing Prime Minister Abe Shinzō’s attempts to amend certain articles of Japan’s Peace Constitution, especially Article 9 which limits the use of Japanese military power in armed conflicts overseas. Shitamichi Motoyuki’s Torii series (2006-12) follows the still existing traces of Japan’s military occupation and cultural colonization from Karafuto (Southern Sakhalin) to Manchuria, Korea, Taiwan, Saipan, and Tinian. A special collection of Japanese postcards created during the time of colonial occupation was displayed alongside Shitamichi’s contemporary photographs, sharply manifesting the tension between colonial times, and the derelict, dilapidated ruins of the...
torii. BuBu de la Madeleine and Shimada Yoshiko who tackles the contentious issues of prostitution and "comfort women," had works in still photography as well as video projection. Yamashiro Chikako exhibited two projects: Your Voice Came Out Through my Throat (2009), which uses footage of interviews with elderly people who give testimonies recounting their wartime memories from Okinawa and Saipan, and her spectacular video installation A Woman of the Butcher Shop (2013), which allegorizes war, occupation, group suicide, and other memories concerning the Battle of Okinawa. Suzuki Norio’s photographs of Onoda Hiro’o (1974) provide some of the most powerful evidence of wartime spirit and its reflection in postwar Japan, while in Tsukada Mamoru’s 2003 series Identical Twins brothers are staged dressed in clothes from different eras – one contemporary, jeans and T shirt and the other in imperial military uniform. Morimura Yasumasa restaged the quintessential image of the first meeting between the Shōwa Emperor and General MacArthur and turned Joe Rosenthal’s famous frame of Raising the Flag in Iwo Jima into a pacifist video in which a white flag is hoisted over a mound of rubbish. Koizumi Meirō examined the memory of the kamikaze practice and its echoes in contemporary Japan. Finally, Ishiuchi Miyako presented the translucent dresses of the A-bomb victims, kept in the archives of the Hiroshima Peace Memorial Museum.

Beyond Hiroshima offers an unusual view of contemporary art and a spirit of critical consciousness of the memory of wartime events on the 70th anniversary of the end of the Asia-Pacific War. After long decades of active attempts to push war memories into oblivion, with any reconsideration of Japan’s aggressive years being rendered "masochistic," artists of the postwar Second and Third Generations have proved that Japan’s younger generation is willing to take part, take action, and become politically involved when heavyweight questions are at stake. Projects in the exhibition questioned Japan’s past in a poignant and direct manner, and Japan’s contemporary artists manifested once again the role of a true artist within a society that hesitates to confront painful matters. Artists have become the leading force, taking an avant-garde position and moving forward towards an honest and open discussion of Japan’s place and role in East and South-East Asia throughout the dreadful years of the Asia-Pacific War. Those familiar with contemporary art practices will be aware that the involvement of art and politics — "the politics of aesthetics" as coined by Jacques Rancière in his similarly named book (The Politics of Aesthetics: The Distribution of the Sensible [New York: Continuum, 2007]) — is an important phenomenon among art practitioners around the world: US artists have explored the images of the wars in Vietnam, Iraq, and Afghanistan; UK artists have re-evaluated the heavy hand of British colonialism; Israeli artists regularly present, discuss, and display art projects which examine the Israeli-Palestinian conflict. It is
only to be expected that Japanese artists, those who are fully aware of trends and practices in the international art scene, will be reconsidering political issues in Japan, as these subjects are being discussed in the West. Modest entries were, in fact, already emerging toward the end of the 1990s with Japan’s developing economic crisis which brought back old dilemmas and memories of Japan’s defeat and occupation by the Allied Forces. The first decade of the 21st century saw a surge in political art projects in Japan, with the Fukushima crisis of 2011 bringing a large, new stream of criticism of governmental practices, direct accusations of misconduct, and problems concerning silence, concealment of information, and misleading declarations covering up actual facts and complications. The public showed limited tolerance for these governmental actions, and artists in different parts of the country tackled a range of critical issues which evoked painful memories of the war years and asked questions still unanswered by those in charge.

Throughout the period of the exhibition several ideas were seen to have the most contemporary relevance: first and foremost, Hamaya’s Days of Grief & Rage project (1960) which could be seen to be reflected in the current demonstrations in front of the Diet building, and Yamashiro’s projects in Okinawa which coincided with current disputes over the proposed US military base on Henoko Beach. What has become clearer is that Japan’s 70-year silence over questions of aggression and responsibility in the Asia-Pacific War is not, unlike in Germany, a point of weakness but rather something that is built into local customs; it is difficult to imagine Japanese citizens interrogating and blaming today’s elderly people for what happened during the war years. But the years have gone by and, as Prime Minister Abe said in his 15 August war anniversary speech, 85% of Japan’s population were born after the war and those responsible for acts of aggression during the war are no longer with us, therefore, acts of criticism and a re-evaluation of the past have become more possible. Now is the moment when many are willing to face Japan’s history of aggression and guilt, to mourn their past, and to directly confront the “trauma of the perpetrator” (to quote Tsuitsui Kiyoteru), Japan’s wartime memory, and prospects for future overseas military action.

Israeli public reaction to the exhibition was tremendous. There were many gallery talks with Israeli audiences who were looking to understand and experience war memory in Japan as a reflection of current events and of the recent history of war and conflict in Israel. The exhibition comprised many points and questions that intersected the experience of the two nations: the overlapping image of the soldier and the civilian; questions of heroism — who is the hero and what is the motivation for acts of heroism?; colonization and settlement in occupied lands; traces and
memories of human suffering in Hiroshima, paralleling the anguish of the Holocaust; and aggression toward civil populations and rebellion against occupation, among others. The complexity of the works on display and their double meaning for a society that has experienced aggression as well as victimisation echoed the Israeli experience and struck a chord in the hearts of many viewers of the Tel Aviv exhibition.

The exhibition has an extensive trilingual catalogue with six scholarly articles in English, Japanese, and Hebrew by historian Narita Ryūichi, cultural historians Justin Jesty and Akiko Takenaka, art historian Lena Fritsch, photography historian Julia Adeney Thomas, and the curator, Ayelet Zohar. Each article analyses the memory of war in contemporary Japan from a different angle, highlighting a variety of different aspects. The catalogue has 288 full color pages and is available at the gallery store and from online bookstores.

At the time of the exhibition, there were three film screening series at Tel Aviv University’s Faculty of the Arts, Tel Aviv Cinematheque, and Jerusalem Cinematheque. The series at Tel Aviv University featured more experimental, alternative, and non-Japanese films which consider the role of Japan in the war and the role of war (memory) in Japan. Among the films on display were Hara Kazuo’s 1987 documentary The Emperor’s Naked Army Marches On, Masumura Yasuzō’s Red Angel (1966), Takahata Isao’s animation classic Grave of the Fireflies (1988), the Korean film My Way (dir. Kang Je-gyu, 2011), and David Lean’s classic Bridge Over the River Kwai (1957). The Tel Aviv Cinematheque screened a series of films translated into Hebrew including Miyazaki Hayao’s last feature animation film The Wind Rises (2013), Kumai Kei’s Sandakan 8 (1974), and Alain Resnais’ classic Hiroshima Mon Amour (1959). The Jerusalem Cinematheque added to the list Risa Morimoto’s documentary film Wings of Defeat (2007) and Ōshima Nagisa’s Merry Christmas Mr. Lawrence (1983).

The exhibition with its accompanying film series and lectures will be travelling to the US where is due to be shown at several university galleries.
What interested you in Japan?

I believe that, like many, my interest in Japan began in early childhood. I practiced martial arts, and this steadily ignited an interest in Japanese culture as a whole. After I finished my military service, I visited Japan several times for the sake of both training and learning the language. Eventually, I became very interested in Japanese ancient traditions, especially Zen.

Can you tell us about your academic studies?

My undergraduate studies were in the departments of East Asian Studies and French Studies at Tel Aviv University. In 2007 I began my graduate research in the Religious Studies Program, focusing on the philosophy of religions. My MA thesis, under the supervision of Prof. Jacob Raz, examined the aesthetical qualities of classical Zen literature. Narrowing the analysis to the Japanese Sōtō tradition and basing my methodology on the linguistics of J. L. Austin, I discussed the aesthetical affinity between Sōtō philosophical scriptures and its poetry — an affinity I termed "performative aesthetics."

The thesis presented a comparative aesthetical comparison between the short version of the Heart Sūtra and the tanka poetry of monks Eihei Dōgen (1200-1253) and Taigu Ryōkan (1758–1831). This enabled me to show that in the Sōtō tradition both scriptures of knowledge and scriptures of poetics share a common aesthetical quality that goes beyond the informative to the performative. As the thesis was written in Hebrew, this required much demanding translation work. While the Heart Sūtra had been previously translated into Hebrew, the tanka poems of Dōgen and Ryōkan had not. For the translation of Dōgen’s tanka, I used the Sanshō Dōei collection (also known as the Dōgen Waka-shū), and for Ryōkan’s poems I used the Ryōkan Zenshū and the Ryōkan Kashū collections. A major consequence of this thesis was the publication of a collection of Hebrew translations in the summer of 2011 called Within Thin Snow: The Zen Poetry of Dōgen and Ryōkan.

Upon completing my MA thesis, I was granted a Japanese government scholarship for a two-year research affiliation to the Buddhist Studies Doctoral Program at Komazawa University where, under the guidance of Prof. Tsunoda Tairyū, I studied traditional Sōtō theology. The research I conducted there, regarding the philosophy and textual legacy of Dōgen, has become the core of the doctoral thesis I am currently completing under the supervision of Prof. Jacob Raz.

Although my main field of research is Zen philology and philosophy, in recent years I have found myself increasingly drawn to a comparative consideration of
Jewish philosophy and Buddhist thought. I am particularly interested in the philosophical affinities between the Chan and Zen traditions and the thought of Maimonides (1135-1204) and one of his major contemporary commentators Yeshayahu Leibowitz (1903-1994).

**Can you explain more about your research?**

My doctoral research deals with Dōgen’s philosophy. Specifically, I ask two intertwined questions that target the theme of nonduality in his thought. The first targets Dōgen’s terminological spectrum of nonduality — how he articulated and exemplified it. I look into the diverse, at times conflicting, terminologies found in Dōgen’s essays and sermons to shed light upon the complex meaning of nonduality in his thought. The second question is based on the above philological inspection. I ask how we can better clarify the subtle differences, if they do indeed exist, between the category of nonduality and the category of unity in Dōgen’s discourse and what are the ontological consequences of such a distinction.

Of course, the question of nonduality did not originate in Dōgen’s philosophical creations. It goes back through the long history of the Mahāyāna and touches not only Japanese Zen but also Tibetan Vajrayāna, for example. In this regard, one of the roles of the dissertation is to clarify Dōgen’s position in the dynamic and ongoing evolution of the tradition. The preliminary chapters deal with these contextual issues and, particularly, with the nondual paradigms found in the Chinese Caódòng and Tiāntái Schools which greatly influenced Dōgen’s thought.

The core of the dissertation is dedicated to inspection of nonduality as reflected in Dōgen’s own essays in the *Shōbōgenzō* collection and his official sermons as recorded in the *Eihei-Kōroku* collection. I claim that there is indeed a difference in meaning between the category of nonduality and that of unity as reflected in Dōgen’s discourse. This categorical difference can further clarify the meaning of the actual practice he founded, *zazen*, the practice of sitting in meditation.

**What kind of difficulties have you encountered during your research?**

There are many challenges to any study that deals with philology and hermeneutics. For me, the main difficulty was forming a coherent basis of knowledge that would enable me to efficiently highlight those themes in Dōgen’s thought that I wanted to examine: to actually know what I do not yet know and what I needed to know. So these primary scholastic orientations — the vast preliminary research — was a major crossroad that I had to face in order to actually get the study on its way.

Another difficulty is linguistics. Dōgen wrote in both ancient Japanese (*kobun*) and Chinese, so the linguistic challenge is always tremendous. One has to be not only familiar with these two languages but also proficient in Japanese annotations of classical Chinese (*kambun*) in order to inspect the many commentaries written about Dōgen in later times. In addition, there are many modern Japanese renditions of Dōgen’s creations, edited by leading scholars from within Japanese academia, not to mention a vast body of research on the subject. Just being able to survey and study this immense treasury of hermeneutics was, and still is, a constant challenge. My research, translations, and ongoing efforts owe a huge debt of gratitude to the advice and guidance of my many teachers.

A sequel to the volume, *Race and Racism in Modern East Asia: Western and Eastern Constructions*, this volume examines in depth interactions between Western racial constructions of East Asians and local constructions of race and their outcomes in modern times. Focusing on Japan, China, and the two Koreas, it also analyzes the close ties between race, racism and nationalism, as well as the links race has had with gender and lineage in the region. Written by some of the field’s leading authorities, this 23-chapter volume offers an extensive overview and analysis of racial constructions and racism in modern and contemporary East Asia.


The Zenrin-Kushū (the Collection of Verses from the Zen Grove) is a text of the Japanese Zen tradition. The work was first assembled by the Rinzai monk Tōyō Eichi (1428-1504) but did not see publication until the late 1600s. It consists of a collection of quotations from Buddhist scriptures, Confucian sayings, Daoist verses, and many phrases from the treasury of the Chan and Zen traditions.

The Hebrew translation is based on the Zenrin-Kushū compilation edited by Adachi Daishin which contains verses from the older Kuzushi and Shinsan zengo-shū collections. The translation work was based on an inspection of the Chinese originals of every verse, but the final version relied on the Japanese renditions (Kakikudashi-bun) found in Adachi’s collection.

In addition to the translations, the book includes an introduction that discusses the historical significance of the various Zenrin-kushū collections and their affinity to the Kōan practice, an essay about the significance of bringing the verses into modern-day Hebrew, and a note about the translation process. In the final section of the book, there is a list of the original Chinese and Japanese, including their sources (when available). Throughout the book are art works by the calligraphist Ishii Kazuo.