

EAST ASIAN MODERNITY REVISITED:

THE 150TH ANNIVERSARY OF THE MEIJI RESTORATION

The Distinctive Nature of Economic Development in Meiji Japan:

Multi-layeredness and Modernity | TANIMOTO Masayuki

This paper aims to show the hybrid nature of the economy of Meiji period comprising the process of “economic modernization” and the “indigenous economic development.” That the cotton textile industry was run by two different types of production —mechanized cotton spinning mills and handloom based indigenous weaving districts—exemplifies this, but behind the development of weaving industry was the labor allocation strategy of peasant households, which specified the labour supply behaviour to the modern industrial sectors. In addition, the paper highlights the role of “regional society” in motivating the wealthy notables to devote their wealth into industrial sectors as well as public infrastructure such as civil engineering and education. This multi-layered economic development based on the nature of “peasant society” lasted to influence Japan’s economic development up to the late twentieth century.

• **Keywords:** modern economic growth, indigenous economic development, multi-layeredness, indigenous weaving industry, putting-out system, peasant household, female labour, village, regional society, a man of property, local notables, local public finance

The Era of Post-Soraism and Intellectual History of Late Tokugawa Japan:

Foundations of Meiji Confucian Intellectuals | LEE Saebom

Confucian intellectuals in early Meiji Japan spent their younger days in late Tokugawa period. Naturally, their thoughts were established within the context of Tokugawa intellectual history. Therefore, to understand the thoughts of Meiji Confucian intellectuals, one should not overlook the significance of their connection with the discourse of previous period.

It is widely known that the popularity of the Soraism had reached its peak and declined in the middle of eighteenth century. Although the Sorai School lost its popularity, its teachings left great influence on Japanese intellectual history. In this paper, I would like to examine the process of history followed by the decline of Soraism and call it the context of ‘Post-Soraism’.

I argue that there are three major points in the context of Post-Soraism. Firstly, the methodology of Soraism called the Ancient Rhetoric (*kobunji*), led to the unfolding of competitive market for letters in the late Tokugawa Japan. Second, Sorai’s emphasis on the actual political system led to the theory as Mito school’s ideas of *kokutai*. Third, the Kansei Edict can be construed as a result of anti-Soraism

movement.

• **Keywords:** Soraism, Meiji, Confucianism, Post-Soraism

***Kokugaku* in the Meiji Restoration: Creating “Shintō” from the Confusion of “Restoration” | BAE Kwan Mun**

In the transformative era spanning both the late Edo period and the beginning of the Meiji period, the *Kokugaku* school led by Hirata Atsutane envisioned a revival of Shintō and the imperial rule. Nonetheless, this group of scholars lost dominance in the political stage due to the revolutionary outbreak of new government system right after they declared a “restoration.” Instead, scholars from Tsuwano area took the leading role in the modern administration for Shintō and court rituals. This fact demonstrates the frustration that the Hirata group went through. The narrative from *Yoakemae* [Before the Dawn] written by Shimazaki Tōson illustrates the same story. It seems clear that the restoration envisioned by *Kokugaku* scholars was a complicated entanglement of opposing ideas including the Declaration of Great Teaching and the controversy over rituals. Although it may be true that the influence of Hirata group was limited and short-lived, the fact that they established the foundation of national Shintō cannot be denied as their various ideas amalgamated into the modern *Kokugaku* studies.

• **Keywords:** Hirata Atsutane, Yano Harumichi, Ōkuni Takamasa, Restoration Shintō, State Shintō

How Tradition and Modernity Meet in the Body Politic?: Kaieda Nobuyoshi and Lorenz von Stein’s Organicism | KIM Taejin

Kaieda Nobuyoshi left a bizarre illustration of human body compared to the state while he attended the lecture by Lorenz von Stein. However, it was somewhat different from the organicism explained by Stein. In the previous study, Kaieda’s illustration are estimated to have been influenced by the Western medieval organicism, leading to a theoretical gap between Kaieda and Stein. But was this really the case? A closer look suggests that there is considerable theoretical affinity between Kaieda’s logic and traditional body politic metaphor in East Asia. However, this is not to say that Kaieda did not quite get Stein’s logic, but rather he had appropriated Stein’s ideas with his understanding of the traditional body politic. Not surprisingly, traditional world view inevitably influences the understanding of new concept. It is why such a strange picture appeared. In that sense, the modernity in East Asia is like a black box where the tradition and modernity mix.

• **Keywords:** Kaieda Nobuyoshi, Lorenz von Stein, body politic, modernity, organicism

About Meiji Art Association: Meiji Art and Japan’s ‘Modernity’ | OH Youn Jung

The Meiji Art Association was founded by Western-style artists in 1889. Its major members studied at the Kōbu Bijutsu Gakkō established by the Meiji government in 1876 for the education of Western art. Here, the artists of the Meiji Art Association learned Western art which was superior in realistic representation as a ‘technique’ required for the modernization of Japan. However, as the artistic norm based on the modern Western categorization which distinguished art from technique became universalised throughout art institutions including the Tokyo Art School and the Ministry of

Education Art Exhibition, the idea of art as a technique has been considered as a Japanesque error, occurring when the concept of 'fine art' was transplanted from the West. As 'fine art' became the norm and standard, art history has also been narrated with its focus on aesthetic 'fine art' according to modern western concept and system of art. On the other hand, art as a practical 'technique' has been marginalized or eliminated in the narrative of Japanese modern art history. For Meiji Japan, eager for the progress of scientific technology based on the physical rationality like the West, realism was considered as the most urgently and acutely necessary quality among the properties of Western art. Japanese Western-style artists appropriated the property of realism for their own needs. Yet modernity in art was realized through distinguishing and excluding the idea of art as a "practical technique and governing tool" from that as a Japan-specific or nonmodern concept continuing from the late Edo to the early Meiji period.

• **Keywords:** Meiji Art Association, Kōbu Bijutsu Gakkō, realism, Western-style paintings of the Edo period, "hibernation of Western-style paintings"

Between Obsession and Hysteria: Meiji Restoration and the Modernity in East Asia | SEO Young Chae

This paper is written on the theme of the 150th anniversary of the Meiji Restoration in order to examine the mindscapes of East Asia that faced modernity as 'the Other'. To this end, I compare and describe the mental disorders that appear in the works of Shimazaki Tōson, Lu Xun, and Yum Sang Sup, East Asian literary works from about a hundred years ago. I write about how the two persecution-paranoias and a megalomania are different from each other, and how they reflect the hearts of the three nations. The term '150th anniversary of the Meiji Restoration' is not much different from that of '150th anniversary of modernity in East Asia.' Modernity as a foreigner comes with fear of 'the Other' to those who encounter it. The ambivalence between the pure value of the internality summoned by the modernity in ideal and the rough, even ugly reality that is created from the ideal pushes the hearts of the people of that era into a space of abnormal psychology. Moreover, on the basis of this, the ethical distortion of modernity itself, that is, the strange reality principle of utilitarianism, forms the basis in the form of unethical ethics. On top of these layers, when looking into the entire East Asian transition period, the minds of those who encountered a huge historical Other are torn between obsession and hysteria. The modernization process of the Meiji, which has the form of 'university discourse', and the Pacific War as its result are the most obvious expression of it.

• **Keywords:** Meiji Restoration, modernity in East Asia, Shimazaki Tōson, Lu Xun, Yum Sangsup, obsession and hysteria, 'discourse of university'

PERSPECTIVES

The State, Society, and Agent in Late Chosŏn Korea: Thinking through a Korean Literature Controversy | KIM Youngmin

Recently there has been considerable debates as to how to make sense of the political implications of

Eon Jin Yi's poems and the extent to which Korean vernacular literature had been circulated in late Chosŏn Korea. The controversy reigns as to whether Yi was radical enough and whether there was nationwide circulation of Korean novels. In this article, I do not seek to adjudicate these debates. Rather, I explore the ways in which one can reconsider state-society relation and various agents negotiated their ways through appropriation of existing social norms and values.

• **Keywords:** Eon Jin Yi, Korean literature, Chosŏn, the State, Society

ARTICLES

Inclusive-Transcendental Subject in World History: Koyama Iwao's Philosophy of History and His Criticism of Modernity | JANG In-Sung

By focusing on the philosophy of history and the idea of subjectivity of Koyama Iwao(1905~1993), the article explains the contents and traits of the Kyoto School's philosophy conducted in the context of empire and war during the 1930s and the 1940s. Kyoto School intellectuals' idea of historical philosophy basically was to structurally construct the world-historical world on the basis of the historical unfolding of Japanese modern philosophy. The momentum was Japanese imperialist war that had combined the natural/temporal development with the artificial/spatial transformation in the Kyoto thinkers' philosophy of history.

While relativizing the European world as a modern world, Koyama endeavored to revise the Europe-centered international order and newly construct a Japan-led, world-historical world that contains Japanese historical world as a key component. He also imagined the conflation of Western culture and Eastern culture in which the historical world and the world-historical world had been based on. Koyama thought European modernity and modern nation-state were no longer valid even though he did not completely deny modernity itself. While respecting individual responsibility and self-reliance, he pursued the transcendental overcoming of both the East and the West by emphasizing the Oriental spirit based on Japanese values. Koyama aimed for the establishment of "human philosophy inclusively transcending human reason."

• **Keywords:** Koyama Iwao, the Kyoto School, Subject/Subjectivity, Criticism of European modernity, 'World historical world'/'Historical world', 'Inclusive-transcendence', Empire and war.

From "War Victim" to "Hibakusha": Shaping the Conceptual Boundary of Hibakusha and Its Meaning | OH Eunjeong

The purpose of this article is to identify the historical relations and interplays of science, politics, and bureaucracy that are key factors in forming a legal boundary of *Hibakusha* in Japan. Based on various scientific and medical researches, the boundary was bureaucratically determined by political justification for unbalanced post-war compensation and strong administrative rules. The historical process that constitutes the conceptual boundary of *Hibakusha* shapes structures of the legal and bureaucratic boundaries of *Hibakusha* specifically, which involves a territorial boundary and connotes symbolic and

political meaning, erasing the past Japan Empire's war responsibility.

• **Keywords:** *Hibakusha*, War victim, Japan Empire's war responsibility

The Birth of *Godzilla*, the Hydrogen Bomb Monster, and SFX Technology: The Intermittent Melody of Empire and Post-Empire | LEE Kyunghee

This paper sheds new light on the prologue to the birth of SFX film, *Godzilla*(1954), revealing the (dis)continuity along which the technology supporting the cultural power of imperial Japan was transferred to the post-empire era by combining it with the “hydrogen bomb monster” in the post-war Japan.

SFX technology made a significant contribution to imperial Japan by supporting war/propaganda films, and the Asia-Pacific war played a key role in enhancing SFX technology to an advanced level. The major challenge of the post-war SF industry was to embody the disconnection from the pre-imperial past by embedding new post-war ideologies in key scenes of films (bombing, defeat, sinking, destruction, etc.). Underlying the combination of SF technology and the “hydrogen bomb monster” were many intertwined historic events, incidents, and coincidences of the post-war world. They generated contradicting or ambiguous factors, enabling *Godzilla* to obtain indeterminate symbolism beyond the binary opposition of dualism as follows:

First, *Godzilla* expressed complex ambivalence by being both a hydrogen bomb test victim and a violent destroyer, a legitimate accuser and a cruel assailant. Second, SFX technology, combined with the “hydrogen bomb monster,” crossed criticism of civilization with entertainment and reformed the culture of post-war Japan from the cultural establishment of imperial Japan. Third, by being the first Japanese film that conquered Broadway and the global market — although it was a “imitation” of an American film — *Godzilla* unraveled the structure of competition based on superiority between the original (the victor nation) and the imitation (the defeated nation). This was another consequence of the producer's intent to place SFX technology on the center stage of film, which had been located in a subsidiary position under the cozy relationship with the empire's cultural power.

• **Keywords:** *Godzilla*(1954), SFX technology, hydrogen bomb monster, ambiguous factors, empire and post-empire

The Japanese Public Opinion and the Foreign and Security Policies under the Abe Administration | KYUNG Jeihee

The study analyzed the relationship between the Japanese public opinion and the foreign and security policies under the Abe administration. The analysis focused on the Japanese citizen's consciousness about the Japanese foreign and security policies, first, by separating them from the Japanese politicians and, second, by separating historical and territorial issues from foreign and security issues. Since various public opinion polls show different conclusions, the analysis distinguishes polls conducted by national and private institutions. Specifically, public opinions on three issues — 1) foreign relations centered on the United States, China and Korea, 2) security and peace, 3) constitutional revision, the Self-Defense Forces and the right of collective self-defense — carried out during the second Abe Cabinet which was launched from the late 2012 to 2017 were analyzed. As a result, it turns out that concerns were

high regarding military conflict over foreign relations including China and Korea; however, use of military forces was not favored as a means of the solution. Moreover, the Abe administration's foreign and security policies seem to move in a different direction from the Japanese citizen's public opinion.

• **Keywords:** Japanese citizen, public opinion, foreign and security policies, constitutional revision, Self-Defense Forces, rights of collective self-defense, Abe administration

『일본비평』 20호 특집에 관하여

『일본비평』 편집위원회에서는 2019년 2월 15일 발간 예정인 제20호에서 “‘일본미술 붐’으로 보는 일본 사회’(가제/책임편집: 목수현)라는 주제로 특집을 기획 중입니다.

최근 일본미술의 블록버스터 전시는 하나의 문화현상으로 자리 잡았을 뿐 아니라, 그 인기가 미술 이외의 분야로도 번져나가는 듯합니다. ‘일본미술 붐’이라는 용어도 낯설지 않게 되었습니다. 이제 관심은 일본의 전통미술뿐 아니라 전통미술을 전용한 현대미술로도 확산되는 모양새입니다.

근대 이후 일본의 서구문화에 대한 지향이 서양미술에 대한 관심으로 드러났다면, 최근 벌어진 일본미술 전시에 보인 대중의 폭발적 호응은 자국의 미술과 문화에 대한 일본인들의 인식을 새롭게 파악할 수 있는 지점이 될 것입니다. 과거에는 비주류였던 미술가가 현대에 이르러 새롭게 부각되는 등, 최근의 일본 미술 소비는 전통미술로의 단순한 회귀가 아니며, 나아가 일본의 보수화와 연동된 국수주의적 현상으로만 보기도 어려운 복합적 면모를 지니고 있습니다. 이것이 ‘일본미술 붐’의 다양한 현상을 통해 그 기저에 있는 일본인들의 의식 혹은 사회 변화의 양상을 살펴보려는 이유이기도 합니다.

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