Panel 1: Spatial Practices in the Center and Regions: Genre, Technology, and Chronotope in Twentieth-Century Culture (October 12: 6:15 p.m. - 8:00 p.m.)

**Tomoko Seto, University of Chicago**  
“Obligation, Compassion, and Revolution: Imaginations of Tokyo’s Shitamachi Area in a Socialist Kodan Fiction”  
(Abstract) This paper examines short fiction by Hara Kagai (1880 - 1926) written in the format of kodan storytelling in a socialist organ at the end of the Russo-Japanese War (1904 - 05). The piece was to be performed primarily for audiences at local yose halls in Tokyo’s non-elite district called shitamachi, the area that the socialists and other contemporary ideologies imagined to have been occupied by working class residents. As their publications and speech meetings increasingly were persecuted during the war, for the socialists, the format of kodan was one of the few alternatives to promote their ideas while evading the persecution. More significantly, Hara also believed that the storytelling was a promising means to disseminate the socialist cause to broad audiences. While historians often assume socialist activities of the time as mainly for their educated sympathizers in and out of Japan, Hara’s kodan piece and subsequent performance activities shed light on the creativity of activist strategies that also targeted local shitamachi worker audiences. After elaborating on the ways in which Hara situated the story of revolutionary enlightenment through stereotypical shitamachi characters, concrete geographic depictions of the district, and the distinctive Edo dialects used in late Meiji yose performances, this paper will go on to explore Hara’s own narrative on his debut performance at a local yose hall immediately after the war. As a whole, the paper underscores the shitamachi area as a site of contestations and negotiations between creative expressions of anti-capitalism and direct encounter with local audiences.

**Ann Sherif, Oberlin College**  
“Deterritorialization and Hiroshima Literature”  
(Abstract) Is there a regional literature of Hiroshima? When Oe Kenzaburo visited Hiroshima as a young writer to gather material for Hiroshima Notes, this was not a question that occurred to him. The writings of Yamashiro Tomoe, Hara Tamiki and other Hiroshima writers were already deterritorialized, because of the universal meanings assigned to the atomic bombings in that place. Rather than regional writers, they were resituated as producers of a minor literature, characterized by “deterritorialization of the language, the connection of the individual and the political, the collective arrangement of utterance” and producing “an active solidarity” (Deleuze & Guattari). As writers of a minor literature, their ties to Hiroshima and the Chugoku region were regarded as coincidental. Oe helped to define the chronotope of Hiroshima literature emanates from 6 August 1945 and the ruined and recovered spaces, which is so dominant that no other literary genres or voices can be created in that place. This paper examines the mechanisms by which Hiroshima literature became a minor literature, and considers the possibilities of a regional literature in Hiroshima and Nagasaki as expressed in regional journals and local publishers.

**Seiji M. Lippit, UCLA**  
“An Ashen Moon’ and the Spatial Practice of Postwar Tokyo”  
(Abstract) Shiga Naoya’s “Haiiro no tsuki” (An Ashen Moon, 1946) provides a snapshot of life in immediate postwar Tokyo. Set entirely between the Tokyo and Shibuya stations on the Yamanote line, the work describes a momentary encounter between the narrator and a factory worker on the verge of starvation. Within this brief moment in time and space, which centers on the complex affect of sympathy and revulsion that the narrator feels for the destitute youth, the text condenses an extensive network of economic, social, and political relations comprising occupied Tokyo. This paper focuses on the text’s use of the particular urban topography of the Yamanote line to map out the interrelationship of the various scales of the postwar city, including the local, national, and global.

**Kerim Yasar, University of Notre Dame**  
“Nested Topographies: The Culture and Politics of Mini-FM”  
(Abstract) Exploiting a loophole in the Radio Law that allowed unlicensed, low-power transmissions on certain FM frequencies, media theorist and activist Kogawa Tetsuo introduced micro radio (known in Japan as “mini-FM”) to Tokyo in the early 1980s. Taking his cue from Félix Guattari’s chapter on the Italian Autonomia movement’s Radio Alice in La Révolution moléculaire (the two men were friends and correspondents), Kogawa sparked a “mini”-revolution: Mini-FM stations proliferated in Tokyo and quickly spread outside the capital to create zones of autonomous cultural production and traffic operating within the interstices of Japan’s tightly-regulated media ecology. In this paper I discuss the roles that mini-FM played in both sub- and mainstream cultures in the 1980s and 90s, its afterlife both on the Internet and in filmic representations such as Nami no kazu dake dakishimete and FM89.3MHz, and its contemporary uses (for example, 21 mini-FM stations were set up in the aftermath of the Tohoku disaster to assist local survivors). On a more theoretical level, I engage Kogawa’s ideas of “polymorphous space” to explore the socio-spatial dynamics and paradoxes of micro broadcasting, the ways in which it forms independent yet nested and networked localities.