

1 Total War System and Youth Culture in East Asia Looking at
2 20th Century Culture from the Changes of Mobilization Mode

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6
7 **Abstract**

8 In recent years, the relations between the governments of Japan, China and South Korea have
9 been very tense. The Chinese government often sends military aircraft or warships to the
10 Senkaku Islands (the Diaoyu Islands), and the South Korean government stationed its troops
11 on Takeshima (Dokdo). Their domestic media also reported daily on Japan's right-leaning.
12 An atmosphere of opposition to Japan is slowly brewing in the societies of the two countries.
13 The media in Japan also daily report the "airspace and territorial water violations" of Chinese
14 military aircraft and warships, as well as anti-Japanese trends in China and South Korea. The
15 societies of the three countries are slowly permeating an atmosphere of mutual hatred. It
16 seems that the entire East Asia lies in a vortex of opposition. In a sense, the government's
17 declaration and media reports, as well as the dissemination of literature and art, are all modes
18 of mobilizing the public. But looking at the current situation in East Asia, the results of the
19 two mobilizations are completely opposite. Behind it are mobilization changes.

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33 mobilizations are completely opposite. Behind it are mobilization changes.

34 In the 1980s, after the so-called era of globalization began, the boundaries between mobilization and
35 mobilization in literature and art began to blur. The transnational common prevalence of subcultures is one
36 of this new mode of cultural mobilization. Looking at today's society from the above changes in the mode of
37 cultural mobilization, we can see two possibilities. One is negative and the other is positive. The negative
38 possibilities are as follows. Many teenagers are only interested in their hobbies and just play with their friends,
39 which greatly reduces their attention to society. The positive possibilities are as follows. Although it is only
40 a superficial thing on the surface, young people have achieved close cross-border cultural exchanges. Although
41 its content is not positive, they already have a common heart. Furthermore, it seems that they have formed a
42 common cultural circle, and there is no friction between them, but they enjoy and assist together. This means
43 that the above model of cultural mobilization has the potential to change the current tension.

1 KEYWORDS:

44 When we think about whether and how today's culture can promote reality, youth culture may provide us
45 with a new frame of reference.

1 Keywords:

46 subculture, mobilization, theatre-type mobilization, total war system, mobilizer and mobilized, huang jiguang,
47 three bomb soldiers, god of war.I.

49 What is the Problem? In recent years, the relations between the governments of Japan, China, and South Korea
50 have been very tense. Since the Japanese government decided to nationalize the Senkaku Islands (Senkaku)—the so-
51 called Diaoyu Islands (釣魚台) in China—in 2012, the relationship between the governments of China and Japan
52 has deteriorated and summit meetings have not been held until now. The Japanese and Korean governments
53 also deteriorated their relations due to Takeshima Island (釣魚台)—the so-called Dokdo Island (独岛) in Korea—, comfort
54 women and wartime recruitment issues, and until now there has been no summit meeting either. In addition, the
55 Chinese government often sends military aircraft or warships to the sea and airspace of Senkaku Islands (Diaoyu
56 Islands), and the South Korean government stationed its troops on Takeshima (Dokdo Island). Their domestic
57 media also daily report the right-leaning of Japanese society. An atmosphere of opposition to Japan is slowly
58 brewing in the societies of the two countries. The media in Japan also daily report the "infringement of airspace
59 and territorial waters" by Chinese military aircraft and warships, and anti-Japanese trends in China and South
60 Korea. Hate speeches against China and South Korea are gradually appearing in Japan, and Japanese society
61 is slowly pervading the atmosphere of hating China and South Korea. It is not only the relationship between
62 China and South Korea and Japan, but also serious conflicts between China and Southeast Asian countries in
63 the South China Sea. It seems that the entire East Asia is in a vortex of opposition. It has really developed to
64 the point where many people worry about it.

65 However, by looking at the youth culture, we can reach a completely different East Asia. When Haruki
66 Murakami (村上春树) contributed to the Asahi Shimbun (朝日新闻) and advocated that "the way of soul communication
67 cannot be hindered in one day," he said: "Music, literature, movies, and TV programs have basically been freely
68 exchanged for equal value to please the eyes and ears of most people" ("Asahi Shimbun, September 28, 2012).
69 In other words, it seems that a common cultural circle has formed in East Asia.

70 For example, in March 2002, the well-known Japanese advertising company "Hakuhodo (博報堂)" Asian life
71 research group conduct market research in Tokyo, Taipei, Hong Kong, Shanghai, Beijing, Seoul, Singapore,
72 Kuala Lumpur, Bangkok, Ho Chi Minh, and ten Asian cities, and published a book called "Starting Asian
73 Sales Strategies from Here (从这里开始亚洲销售策略)" (Hakuhodo Asia Life Research Project, PHP Research
74 Institute, 2002, Tokyo). This book contains photos of young people taken on the streets of the above cities. If
75 you don't pay attention to the letters on the back sign (Chinese characters or Japanese kana, Korean Hangeul or
76 Thai alphabet, etc.), you certainly can't tell which city they are boys or girls. Because including clothing, hair,
77 makeup, their entire appearance is almost indistinguishable. This phenomenon confirms that the consumer life
78 of young people in contemporary Asian cities is very similar no matter which city they are in.

79 Not only consumer life, but their cultural interests also have many things in common. In the existing cultural
80 fields such as television, movies, popular music, and entertainment literature, we can see many examples of two-
81 way prevalence instead of oneway propagation. The phenomenon of cross-border cultural commonality in the
82 subculture field is even more obvious.

83 Do readers know the following works? "Detective Conan (名侦探柯南)", "Evangelion (新世纪福音战士)", "Slam Dunk
84 (灌篮高手)", "Arrest Warrant (逮捕令)", "Samurai Spirits (侍魂)", "Heartbeat Memories (心跳回忆)". These
85 are all very popular works among young people in East Asian cities a few years ago. The first two started from
86 animation, and later expanded to comics, novels, games, collection of figures and other fields. The middle two
87 started from comics, the latter two started from video games, and later expanded to other areas as well. The
88 above works are all Japanese originals. From the 1980s to the 1990s, Japanese manga and cartoons swept Asian
89 cities. In fact, in the 21st century, young people in various cities have begun to enjoy works from all over Asia,
90 and twoway prevalence has become a common phenomenon. For example, the cartoon character "mashimaro",
91 which was originally popular on the Internet in Korea, became popular in mainland China and Southeast Asia.
92 Many video games popular in Japan are made in Shenzhen, China.

93 In the field of subculture, the above-mentioned common phenomenon has its own characteristics. Most young
94 people in East Asia, including Japan, like to watch common cartoons, light novels, or play common video games.
95 And they not only appreciate the work, but also participate in cosplay equivalent activities, create their own
96 original or second creation works, and publish fan magazines with their friends. Their activities have become
97 transnational exchanges, which are very active.

98 Here we can see the actual face of the abovementioned common phenomenon. ?? Now through this paper, I
99 would like to explore the issue of contemporary culture from another point of view. That is to say, the mode
100 of mass mobilization. From a certain point of view, the above-mentioned government and media reports are
101 very similar to the dissemination of literature and art. In other words, they are all modes of mass mobilization.
102 Government declarations and media reports are of course mobilization of the public. Literature and art can
103 excite the large number of readers, audiences, and listeners. It is nothing more than a mode of mass cultural
104 mobilization. But looking at the current situation in East Asia, the results of the mobilization are completely
105 opposite, and behind it there are changes in the quality of mobilization. I would like to analyze the characteristics

106 of contemporary culture from this point of view, and to consider the meaning of changes in mass mobilization and
107 the relationship between the current cultural transition and mass mobilization. We first consider the To say the
108 least, there is no opposition or friction here, but there is sharing and assistance. ?? Fans of subcultures are not
109 only involved in creation and fan activities, their methods of reading texts and requirements for works are also
110 different from before. If it can be said that the previous readers focused on the storyline, the writer's thoughts,
111 the style of the work, etc., the current subculture lovers focused on the character of the work. What supports
112 this kind of reading is modularization. They do not regard the work as an organic whole, but as a combination of
113 several elements (=modules), freely divide the work into modules for appreciation (such as watching characters,
114 etc.), and store it in their minds' database, and freely recombine the modules (such as combining their favorite
115 characters) and appreciate them. Regarding the "requirements for works", the following changes have also been
116 made. If it can be said that previous readers focused on contacting human, social, and historical truths through
117 works, current subculture lovers focus on communicating with fellow fans. Here is the reason why they like to
118 participate in the secondary creation and share with their friends and participate in fan activities. This can be
119 said the most fundamental cultural transition since the formation of modern culture in the 19th century. It's
120 detailed situation and analysis were written in "Where are we going now? Subculture in East Asian cities and
121 the heart of youth" (CULTURAL STUDIES 2020, VOL. 34, NO. changes in the mode of cultural mobilization
122 since the 19th century, and then discuss the characteristics of the current mobilization.

123 2 II.

124 The Birth of "Theatre-Type Mobilization"

125 It is generally said that cultural mass mobilization began after the emergence of modern culture in the 19th
126 century. Before modern times, literature and art were basically things that only a few elites could enjoy. Art
127 and music are all such things. Artists basically painted and made sculptures for princes, nobles, churches, and
128 other patrons. Their works were placed in palaces, noble houses or churches, and the people inside appreciated
129 them. The musicians also compose music for their patrons, the work is played in-house, and the people inside
130 appreciate it. The same goes for drama. As we all know, the emperor of the Qing Dynasty gathered theater
131 troupes from various places in the capital and asked them to perform frequently in the palace. Through the
132 exchanges of various theater troupes, a comprehensive artistic Peking opera has been formed. Folk drama was
133 basically developed as a drama dedicated to the gods, and ordinary people could only see drama during festivals
134 and so on. Of course, literature is no exception. Only those who could get the manuscripts and engraved editions
135 could appreciate it.

136 But after the rise of the bourgeoisie in the 19th century (correctly speaking, in the first half of the 19th century
137 in Europe, at the end of the 19th century in Japan, and at the beginning of the 20th century in China), the
138 situation changed dramatically. Many citizens began to appreciate all kinds of literature and art. For example,
139 many citizens began to go to art galleries to see art exhibitions and to recitals to listen to music. The common
140 people's habit of going to theaters to see plays has become common in modern times. The same goes for literature.
141 With the development of printing technology, large number of books, magazines, and newspapers have begun to
142 be published, and literary works have become things that citizens can touch in their daily lives. In other words,
143 the cultural model of mobilizing the masses began. We temporarily call it the "theatre-type mobilization" model.

144 In the 20th century, the era of copying technology came, as Benjamin said, and new media such as movies and
145 radio appeared, and later television, and gradually formed a culture that could mobilize larger number of people.
146 The real mass culture, in other words, the more developed "theatre-type mobilization" culture began. The culture
147 of this era has realized a circulation system of "production-consumption-reproduction". In this system, creators
148 (writers, artists) express their own images or thoughts in their works, delivered them through mass media to an
149 unspecified number of recipients (readers, listeners, audiences), and reproduce the work by their reaction. The
150 above cultural circulation system has a characteristic. The thought and image that the creators express in their
151 works is not the most important issue. The problem is how to effectively convey their images and ideas to the
152 public through the media, in other words "efficiency". For example, Marxist authors may express Marxist ideas
153 in their works, fascists may express their images, and art supremacists who want to avoid political interference
154 may express various trends of modernism. From the perspective of ideology, they are all very antithetical things.
155 However, the abovementioned circulation systems do not ask about their ideological differences, as well as the
156 quality or depth of their thinking. The important thing is whether it can be welcomed by many readers, listeners,
157 and audiences, in other words, whether it can mobilize the public. Therefore, although the Nazi literature and
158 art or propaganda paintings and the works under the former Soviet Stalin system are ideologically polarized and
159 completely opposed, the images are very similar and sometimes have a strong modernist atmosphere. And both
160 are enjoyed by the public. For example, Leni Riefenstahl's "Olympia" and Eisenstein's "Battleship Potemkin"
161 are completely ideologically opposed, but both have a strong modernist flavor and are both popular with the
162 public.

163 The 20th-century culture with the above characteristics developed into a culture focused on unitary value in
164 the 1930s, which can also be said the extreme mode of "theatre-type mobilization". We call it "the culture under
165 the total war system." It is part of modern culture on a global scale. This kind of culture can be seen worldwide,
166 obviously with the characteristics of the culture of the 20th century. Modern Chinese culture is no exception.

167 What is the culture under the total war system? What are the characteristics of Chinese culture under the
168 total war system? If we want to analyze these issues, we must first understand the total war system.

169 3 III.

170 What is the Culture under the Total War System?

171 Total war is a discourse aimed at the characteristics of modern warfare in the 20th century. The general
172 meaning is as follows: ancient wars were basically battles between professional soldiers (socalled combatants). In
173 case of mobilizing noncombatants, at least need to consider their rewards, which means that they are temporarily
174 treated as combatants. The targets of the attack are basically limited to military buildings, equipment, and
175 personnel. (Although snatching occurs frequently, this is an act that occurred after the battle, not the war
176 itself.) But in modern times, the face of war has fundamentally changed. There has been a state where all the
177 resources of the country are unconditionally invested in the war, and all the citizens are involved in the war. This
178 kind of war is generally called a total war.

179 The original sign was the First World War. With the development of science and technology, new weapons
180 such as tanks, planes, and machine guns appeared at that time, and a large amount of destruction and looting
181 were achieved by them. Simultaneously, rapid and mass transportation vehicles such as railways and automobiles
182 have also appeared, promoting the development of logistics and realizing a large amount of supply. In addition,
183 the defense equipment such as bunkers has also improved. As a result, the war began to show a protracted war
184 situation. Under the above circumstances, all citizens have been mobilized. Sometimes they were sent to the
185 battlefield as soldiers, and sometimes they were used as supply personnel to support the war. The targets of
186 attacks have also expanded to ordinary citizens and entire cities including ordinary residences. In short, war has
187 become a major event in which all the resources of the country are invested. It is related to the survival and
188 death of all citizens.

189 The resources invested here are not only military, political, economic, technological fields, but also cultural,
190 ideological, and other resources. In other words, through propaganda, education and other methods, the
191 legitimacy of the war is emphasized. All citizens, resources and talents of the country are required to contribute
192 to the war. After the world economic panic in 1929, until the Second World War, the above situation developed
193 to the point where almost all production, consumption and people's lives were mobilized by the state.

194 Such a society probably began in the 1930s and continued to the Second World War. At that time, Nazi
195 Germany, Mussolini's Italy, militaristic Japan, and even the United States under the New Deal Policy belonged
196 to this category of countries. Not only that, after the end of World War II, under the hostile situation of the
197 United States and the former Soviet Union, the above system basically did not disappear. It changed its form
198 and continued until the end of the Cold War. Culturally, the total war system can be interpreted as mobilizing
199 all cultural resources for a single goal or value. All countries (including China, Japan, the United States, and the
200 former Soviet Union) in the previous period (from the 1930s to the end of the Cold War) have this tendency in
201 culture to some extent, and the tendency is often very strong. ?? 3 For the definition of the total war system and
202 its period, please refer to the following paper. Yasushi Yamanouchi" Introduction to Methodology: Total War and
203 System Integration "(Yasushi Yamanouchi, Victor Koschmann, Ryuichi Narita," Total War and Modernization
204 "Kashiwa Shobo, 1995.

205 4 ??????????—????????????(???????)

206 Then, how does the culture emerge under China's total war system?

207 Chen Sihe(???)carefully analyzed the relationship between Chinese culture and war since the 1930s in "The
208 Cultural Psychology of War in ContemporaryLiterature?â½?""???"â½?"?????????" (Shanghai Literature??????,
209 No. 6, 1988). What the paper discusses is the cultural issue under the total war system. Here I refer to his
210 statement to summarize the cultural situation at that time.

211 Chen Sihe divided the 20th century Chinese culture into two stages: the first stage was the culture of the
212 Enlightenment period beginning with the East-West collision and the political transformation of the Revolution of
213 1911; the second stage started with the War of Resistance Against Japan and was marked by the establishment of
214 the People's Republic. The culture of this second stage is equivalent to the culture under the total war system in
215 China. He said, "The cultural norms of this period have been developed to the period of the 'Cultural Revolution',
216 reaching their peaks" (ibid.). Among them, he was most concerned about the second stage of Mao Zedong(???)'s
217 thoughts. Chen Sihe emphasized that at that time Mao Zedong pointed out two ways for intellectuals: "first,
218 unconditionally learn from the masses (mainly farmers), and take the ideological requirements and aesthetic
219 preferences as his work goals; second, unconditionally enter the war, and serve everything for the victory of the
220 war. That is, everything serves the political struggles and policy lines of a specific historical period. From here,
221 we can see that these two requirements are clearly branded with the special marks of wartime culture." (ibid.).

222 The Chinese literature and art during the Anti-Japanese War obviously had the above characteristics, and
223 almost everything was thrown into the war unconditionally. As its symbol, Chen Sihe cite three examples.
224 The first example is All-China's Writers Association for Anti-Japanese War (?????????). He emphasized that
225 "this is the first national literary and artistic organization established after the May Fourth Movement It has
226 won unanimous support from all classes and factions. The literary collaboration tried to end the rambling

227 situation of writers individual contributions to the war. It proposed: 'We must have a well-planned strategy
228 to equip the various departments of literature and art to win. Time must not be wasted, and the pace
229 must be ??????????ç?°????????????????19 95???)????????ä½?°????????????????).Y asushi Yamanouchi" From
230 Total War System to Globalization ", (Yasushi Yamanouchi, Naoki Sakai, "From Total War to modernization",
231 Heibonsha,

232 **5 (????????ä½?"????????????????????????????????????ä½?"????????????????????????????????????
233 2003???)**.

234 Volume XXI Issue V Version I unified. We divide the work on the united front, and we cooperate under the
235 group' " (ibid.). In other words, All-China's Writers Association is nothing more than an organization that
236 unites writers from all over the country to contribute to the war. It possesses the "prototype of a unified national
237 literary policy" after liberation (ibid.).

238 The second example is "the Debate on the Issue of National Form(?????)". At that time, fierce disputes
239 were launched in the so-called liberated areas and the Kuomintang-controlled areas (?????). Among them, Hu
240 Feng(?)is a writer who represents one of these positions. Chen Sihe said: "Hu Feng is always discussing how
241 literature and art serve the Anti-Japanese War and how literary and art workers can make their own unique
242 contributions in this war. The main difference between Hu Feng and his controversial opponents lies in the
243 disagreement on the evaluation of the May Fourth New Literature" (ibid.). This means that Hu Feng emphasized
244 the contribution of the May Fourth New Literature, which was influenced by European and American literature,
245 to modern Chinese literature. The opponents emphasized that China should have unique Chinese literature and
246 art that Chinese people love. Although there are many differences in views between them, they all discussed how
247 to serve the Anti-Japanese War and find the positions of literary and art workers in the war. The writers and
248 artists who participated in the debate at that time were all unanimous on this point. It can also be said that it
249 belongs to the controversy within the ideological framework of mobilizing all writers and artists into war.

250 Among the debates on national forms, Mao Zedong represented a different view from Hu Feng. His main
251 thoughts can be seen in the speeches at the Yan'an Rectification Movement(?????)and Literary Forum.
252 Especially the "Speech at the Literary and Art Forum in Yan'an???????????????? (the so-called Literary
253 Speech?????)". This is the third example. Mao Zedong said in the Literary Speech: "To defeat the enemy,
254 we must first rely on an army with a gun in hand, but only this kind of army is not enough, we also need
255 a cultured army. This is an army that is indispensable for uniting us and defeating the enemy." Chen Sihe
256 summarized his ideas as follows: "The core of "the speech" is to bring literature and art into the track of military
257 struggle (later turned into political struggle) and make it an integral part of the entire revolutionary device"
258 (ibid.). In short, the Chinese literature during the Anti-Japanese War obviously had the nature of mobilizing all
259 resources for one goal(=war).

260 Regarding the above three examples, I basically agree with Chen Sihe's views. In the Literary Speech, Mao
261 Zedong said that literature and art are part of the whole revolutionary cause, and emphasized that literature
262 and art are things for the workers, peasants and soldiers, and asked writers to learn from them.

263 During the Debate on the Issue of National Form, Hu Feng developed his own theory, saying that what is
264 important to the writer is the burning of the "subjective fighting spirit (= the spirit of struggling with reality)
265 ", the practice of "imaginative thinking (= thinking directly grasping reality without theory) ", and the view
266 that " life exists everywhere (= you can live a struggling life wherever you are)". Regarding the relationship
267 between literature and art and revolution, Mao Zedong and Hu Feng have no contradictions. If there is a
268 difference, it is that Mao Zedong talks from the objective effect of literature and art in society, and Hu Feng
269 talks from the subjective view of the writer. Other differences come from their environment. Mao Zedong
270 was in Yan'an, speaking for the workers, peasants and soldiers gathered in the liberated areas. Hu Feng is in
271 Chongqing(?), writing articles for readers in Chongqing. There are almost no workers, peasants and soldiers
272 serving the revolution in his surroundings, and he can only find creative motivation in daily life. They all
273 believed that they were the successors of serious Marxism. Mao Zedong developed his theory based on the reality
274 of Yan'an and Hu Feng based on the reality of the Kuomintang-controlled area. But Mao Zedong's thought
275 gradually became the standard theory across China, and Hu Feng was gradually regarded as an opponent of this
276 theory. Anyway, at that time, the idea of letting literature and art contribute to the war covers the whole of
277 China.

278 It should also be noted that not only during the Anti-Japanese War, but also after liberation, the above
279 tendency has always existed. Although the method changed from military struggle to class struggle and political
280 struggle after liberation, wartime culture continued to exert a considerable influence on contemporary literature
281 and art. Chen Sihe gives a few more examples. He said that in the post-liberation literary criticism, "a
282 large number of unprecedented military vocabulary appeared: battle(?), struggle(?), signal victory(????),
283 sharp-pointing(é"????), pull down the white flag(æ"????), raise the red flag(???), major themes(????)..." (ibid.).
284 In addition, "it is difficult to get rid of the traces of wartime in literary works describing peaceful life. For example,
285 in works reflecting socialist construction in contemporary literature, the heroic behavior of the protagonist is often
286 encouraged from the memory of war. ?With the expansion of class struggle in the 1960s, even the theme of

287 peace construction is full of gunpowder and battlefield atmosphere. The most typical one is the popular novel
288 Sunny Day(???)” (ibid.).

289 Not only in literary works, but we can also see a strong atmosphere of war in the lives of the Chinese people after
290 liberation. There is a ”production brigade (???)” in the People’s Commune (???)”, a ”traffic squads(???)”
291 in the police, and a ”reporting to the superior(???)” in the ”unit(??)”. Before the Cultural Revolution (???)”,
292 there were ”air-raid shelters (???)” everywhere, and young people were always allowed to participate in ”military
293 training(??)”. It affects the imagination of the people. Of course, it also has an impact on literature and art.
294 That is to say, the people in China have always been culturally mobilized by the mobilize (=state). This kind of
295 war atmosphere and relics, as well as cultural mobilization, have always existed in many countries and regions
296 (including South Korea, Taiwan) in East Asia. And it has not disappeared until now.

297 Contemporary Chinese literature from the latter half of the 1930s to the Cultural Revolution did have the
298 nature of contributing to a unified ideology, in other words, the characteristics of culture under the total war
299 system. However, the nature of contemporary literature as above is not just a problem of Chinese culture, but a
300 problem common to the whole world in an era. This perspective gives us another aspect of contemporary Chinese
301 culture, and the conclusions that its thinking leads to are terrible.

302 6 IV.

303 What does the Image of the Poster Tell Us?

304 Please look at the two pictures first. One is a propaganda poster of the former Soviet Union called ”Long
305 Live the USSR Fatherland of the Workers of the Whole World” (1931) (Figure ??-1). It depicts the unity of
306 working people worldwide and advocates that the hometown of revolution is former Soviet Union. The other is
307 a Nazi propaganda poster, ”Constraining Victory for the Front and the Rear” (1943, Gustav Klutssis) (Figure
308 ??-2), which describes the unity of the working people of Germany and advocates all citizens to contribute to
309 the war. The first picture called for a socialist world revolution, and the second one called for the contribution of
310 the fascist war of aggression, which is completely ideologically opposed and polarized. But what they claim (that
311 is, ”To achieve their goals, all citizens are required to make contributions.”) and the image of the picture is so
312 similar. This is not limited to the artistic performance of the above-mentioned two authoritarian countries. At
313 that time, the propaganda posters in Europe and the United States were similar. Regardless of the big differences
314 in ideology, their ideological frameworks (that is, contributing to unitary goal or value) are very similar. As a
315 result, their artistic performance is also very similar. This is a characteristic of the cultural performance of the
316 total war period. The above example tells us that propaganda posters from the 1930s to the end of the Cold War,
317 regardless of ideology, belong to the framework of contributing to a unitary goal or value. There is no difference
318 between them on this point. However, looking at the above picture, some people may suspect that the former
319 Soviet Union and post-liberation China are both socialist countries. Of course, the images of the propaganda
320 posters are similar, and they are both parts of the socialist culture. But ideology doesn’t matter at all. For
321 example, it can be seen from the above examples that the propaganda posters of the former Soviet Union and the
322 Nazis are very similar. As a result, the images of China after liberation are very similar to fascists. The Chinese
323 war hero Huang Jiguang (???)during the Korean War and the Japanese Three Bomb Warriors(?????)during the
324 Japan-China War are typical examples. The former was a soldier who died for the revolutionary war, and the
325 latter were fascist heroes who died for the war of aggression against China. The Ideology is completely opposite,
326 but the images are very similar. Not only posters, but other media have the same phenomenon. The most obvious
327 example is the text of words. Their stories are included in elementary school language textbooks in China and
328 Japan. The story of sacrificing one’s own life to open the way for their army to attack and their heroic images
329 in it are exactly same. Below, we analyze the similarities between descriptions and ideas through the textual
330 analysis of elementary school textbooks, as well as the characteristics of cultural mobilization in this period.

331 V.

332 7 Heroes in Language TextBooks in China and Japan

333 As we all know, the lesson ”Huang Jiguang” is published in in the Chinese textbook of elementary school, and
334 the text is as follows:

335 8 Huang Jiguang

336 In October 1952, the most fierce battle of Shangganling(??)began on the Korean battlefield. Huang Jiguang’s
337 battalion has continued to fight for four days and four nights. On the fifth night, the superiors ordered to seize
338 the enemy-occupied 597?9 Highland before dawn.

339 The offense began. In the roar of the cannon, the soldiers rushed toward the enemy’s position like tigers,
340 occupying one hill after another, and they were about to reach the main peak of the 597?9 Highland. Suddenly,
341 the enemy fired fiercely from a fire point. Dozens of machine guns ejected countless tongues of fire, intertwined
342 into a tight fire net, blocking the soldiers from advancing. The soldiers made repeated assaults and were all
343 pressed back. More and more comrades were injured. Venus rises in the east, and the instructor looks at his
344 watch. It is already past four o’clock. If they don’t win this fire point quickly, they cannot capture the 597?9
345 Highland before dawn, and all the hills they have taken in one night’s fighting will be lost.

346 Huang Jiguang stared at the enemy with piercing eyes, as if he was about to spray hatred at the enemy. He
347 suddenly turned around and said firmly to the instructor: "Instructor, please give me the task!" The instructor
348 clasped Huang Jiguang's hand and said, "Okay, I believe you can accomplish this glorious and difficult task."
349 Full of confidence and strength, Huang Jiguang shouted: "Let the people of the motherland listen to the news of
350 our victory!" He took two soldiers, took the grenade, and crawled towards the enemy's fire point.

351 The enemy found them. Countless flares rose into the sky, and night turned into day. Cannonballs exploded
352 around them. They braved smoke and fire, crawling forward. Suddenly a soldier collapsed. Then another soldier
353 was also injured. Only Huang Jiguang was left alone. Huang Jiguang crawled forward more tenaciously. The
354 enemy's three or four machine guns all aimed at Huang Jiguang, and the bullets shot over like hail. Huang
355 Jiguang was injured on both shoulders and legs. He tried his best to move his body with difficulty. Go forward,
356 go forward! Twenty meters, ten meters... getting closer and closer.

357 Oh! Huang Jiguang stood up! Stood up in a stormlike bullet! He raised his right arm, the grenade gleaming
358 in the light of the searchlight.

359 "Boom" the enemy's fire point collapsed, and Huang Jiguang also fainted. The comrades rushed up like flying.
360 Unexpectedly, the enemy's machine gun screamed again. The soldiers who rushed halfway were stuck on the
361 hillside. Huang Jiguang opened his eyes. He was seriously wounded in seven places and no longer has a weapon.
362 It's almost dawn, and the allotted time is coming soon. He felt that the instructor was looking at him, his
363 comrades were looking at him, the people of the motherland were looking at him, and the Korean people were
364 looking at him! Huang Jiguang stood up again! He opened his arms, pounced on the fire point that sprayed the
365 tongues of fire, and blocked the enemy's muzzle with his chest.

366 "Charge! Revenge for Huang Jiguang!" The earthshaking shouts boiled over, and the soldiers rushed towards
367 the enemy like the dashing of billows and occupied the position.

368 "Elementary School Chinese" sixth-grade fifth book (?????????ä???) ?? 4 In textbooks after 1979, this
369 lesson is included in the eighth volume. There is also a version included in the fourth grade textbook. Now the
370 general Chinese textbook has deleted a section of Huang Jiguang.

371 The following is a Japanese language textbook from 1942, "Elementary Japanese Textbook 2", which contains
372 a lesson about Three Bomb Warriors (????). The text is as follows: "Darn, Dahn."

373 With the sound of a tremendous cannon, the soil around it rises high. Machine gun bullets fly like rain hail.

374 "At 5 am on February 22, 1942, it is only 50 meters in front of the enemy of the Miaoxiang town(???). Now,
375 our military engineers are divided into groups of three people, holding a long Bangalore torpedo and staring at
376 the enemy's position.

377 Apparently, the enemy's position is tightly lined with barbed wire. Throw a Bangalore torpedo into this wire
378 fence to create an assault path for our infantry. Moreover, it was a case where the time was only 30 minutes
379 before the assault.

380 The engineers are waiting for an order every moment. But due to the fierce enemy shooting, we can hardly
381 look up. Then our infantry also fired a machine gun, put a smoke screen in front of the enemy. "Go ahead"

382 The order came down. The long-awaited first team of engineers bravely rushed into the wire fence. 10 meters,
383 20 meters. When they were about 14 to 15 meters away from the wire fence, the smoke screen we were relying
384 on was getting thinner and thinner.

385 The first one fell, the second fell, and the third, fourth, and fifth all fell one after another. The first group
386 finally failed. The order was given to the second group.

387 The enemy's shooting became more and more fierce, and the time of the assault is getting closer and closer.
388 Now, it is too late to ignite a Bangalore torpedo, when insert it into a wire fence. Therefore, the team leader
389 ordered the fire rope of the Bangalore torpedo to be ignited first.

390 Inosuke Sakue(????), Takeji Eshita (????), and Susumu Kitagawa(???),these three engineers rushed toward
391 the wire fence, holding the ignited Bangalore torpedo.

392 Kitagawa is at the forefront, followed by Eshita and Sakue.

393 Then, for some reason, Kitagawa fell. The next two also staggered along with it, but they responded steadily.
394 Of course, none of the three had the Bangalore torpedo removed. However, in the meantime, the innocent fire
395 burns down quickly along the fire rope.

396 Kitagawa wielded all his courage and stood up quickly. Eshita and Sakue bald Kitagawa, put all their strength
397 into the Bangalore torpedo, and pushed from behind to move forward.

398 The hearts of the three were united through a single Bangalore torpedo they had. Moreover, after a few
399 seconds, the Bangalore torpedo explodes with a terrifying force.

400 There was no death or life anymore. The three became one bomb and rushed straight.

401 They threw a Bangalore torpedo into the target barbed wire. Shaking the sky and the ground, and the
402 sensational explosion sounded far away.

403 Immediately, a group of their infantry moved into an assault.

404 The team leader also directed his subordinates and proceeded. Sakue fell there. "Sakue, well done. Is there
405 anything left to say?" Sakue replied. "Nothing. Did you succeed?" The team leader turned Sakue toward the
406 defeated wire fence and shouted. "Look, the battalion is assaulting from where you broke." From the above two
407 texts, we can see the same description—encountering fierce resistance from the enemy, the bullets of the machine
408 gun shot over like hail, facing a difficult situation to break through, and the last moment of their army's attack is

409 approaching. When in such a tense situation, the soldiers braved the enemy's shooting to advance, finally "stand
410 up" desperately and sacrifice their own life to open the way for their army to attack. And they didn't care about
411 themselves at all, thinking about the success of their army's attack and the victory of the motherland.

412 One was a revolutionary hero in the 1950s after World War II, and the other was a hero of militarist aggression
413 in the 1930s before World War II. Although the times and ideologies are different, a careful comparison shows that
414 the images of Huang Jiguang and the Three Bomb Warriors are almost exactly same in the two texts. We can see
415 the propaganda, education, and mobilization functions in the text of that time. Their image can be seen not only
416 in textbooks, but also in other media. In China, the image of Huang Jiguang has been introduced in many media.
417 In Japan, the "Asahi Shimbun(????)" and "Mainichi Shimbun (????)" at the time offered to compose songs for
418 them and offered rewards for their lyrics. ?? 5 In 1932, the "Asahi Shimbun" and "Mainichi Shimbun" offered a
419 rewarding contest. The song of "The Asahi Shimbun" was nominated as "Three Meat BombWarriors (????)",
420 and the lyrics of journalist Riki Nakano(???) won the prize. The song of "Mainichi Shimbun" was nominated as
421 "Three Bomb Warriors", and the lyrics of the poet and Tekkan Yosano(????) won the prize. These activities are
422 welcomed by the common people. We can understand the impact of cultural mobilization.

423 Here is another example. It is the text of the lesson "God of War " in the current elementary school Chinese
424 textbook. The text is as follows.

425 9 "God of War "

426 Outside Linjiangmen, Chongqing(??????), there is a clinic opened by a German. Walker, the doctor in the
427 clinic, sat at the table with an aloof expression. Without looking up, he asked coldly: "What's your name?" Liu
428 Dachuan.(???) "Age?" "Twenty four." "What disease?" "The bandit hurt my eyes."

429 Walker put down the pen and got up to check the injury. A nurse walked into the consulting room and
430 whispered: "Doctor Walker, the gentleman in bed 5 is afraid of surgery and asks..."

431 Walker roughly interrupted the nurse's words and said contemptuously: "Tell him to get out! Don't see this
432 coward in my clinic again!" The nurse retreated with muttering to herself.

433 Dr. Walker remained angry, but skillfully untied the bandage on the patient's right eye. He was startled, a
434 look of surprise flashed in his blue eyes. He re-examined the person in front of him, and asked coldly: "What do
435 you do?" "Post Office Clerk."

436 "You are a soldier!" Dr. Walker said sharply, "I was a German military doctor. Only a soldier can calm down
437 on such a serious injury!"

438 The patient smiled and answered keenly, "Doctor Walker, soldiers rely on their own judgment in handling
439 matters, not the chattering like an old woman!"

440 Walker was startled again. He stretched out his hand to stop the nurse who rushed to hear the sound, staring
441 at each other fiercely.

442 For a long time, Dr. Walker's eyes softened, and he suddenly told the nurse: "Prepare for surgery."

443 Walker changed into the surgical gown, washed his hands, and put on sterile gloves. At this time the nurse ran
444 over and told him in a low voice that the patient refused to use the anesthetic. Dr. Walker raised his eyebrows,
445 said nothing, walked into the operating room, and said fiercely, "Young man, follow the doctor's orders here!"

446 The patient calmly replied: "Doctor Walker, the eyes are too close to the brain. I am worried that the
447 application of anesthesia will affect the cranial nerves. And I need a very clear brain in the future!" Dr. Walker
448 was stunned again, and he stuttered: "Can you bear it? Your right eye needs to be removed from the necrotic
449 eyeball and cut off the rotten and new polyps!" "Try it."

450 On the operating table, Dr. Walker, who has always been calm and calm, his hands trembled this time. Sweat
451 rolled on his forehead, and the nurse wiped him again and again. Finally, he said to the patient: "If you can't
452 help the pain, you can hum."

453 The patient said nothing. His hands tightly grasped the white pad under him, his arms were sweating like
454 rain, and his veins got up violently. He worked harder and harder, and the brand-new white pad was caught.

455 Dr. Walker, who took off his surgical gown, walked over, wiping his sweat, and said sincerely, "Young man,
456 I'm really worried that you will faint."

457 The patient's face was pale. He smiled reluctantly and said: "I have been counting your knife count." Doctor
458 Walker was taken aback, and asked in disbelief, "How many times did I cut?" "72."

459 Walker was stunned and cried out: "You are a real man, a talking steel plate! From the German point of view,
460 you are a god of war!" "You flatter me."

461 The arrogant and violent Doctor Walker showed kindness for the first time. He held back what he wanted to
462 say, waved his hand to let the nurse go out, then closed the door of the operating room, looked at the patient
463 and said, "Tell me, what is your real name?" "Liu Bocheng.(???) Dr. Walker was in awe: "Ah, the general
464 of the East Sichuan Detachment(??æ?~?), admiring you for a long time, it's an honor to know you. Yuan
465 Shikai(???) is offering a reward of 100,000 for your head!" Liu Bocheng said jokingly: "If you tell the Beiyang
466 warlord government (????æ?~?) that I am here, you will be able to make a fortune."

467 Doctor Walker seemed to be insulted, and said angrily: "I will not hesitate to fight someone who insults my
468 personality!" Liu Bocheng smiled and said, "When my eyes are good, I will accompany you!" As he said, he
469 stretched out his hand in a friendly manner.

10 "Elementary School Chinese Textbook(?????)” 6

470

471 This is nothing more than the story of a soldier who was badly injured in the war. The text refers to it as the
472 "God of War ". In fact, before World War II, Japan also referred to the Three Bomb Warriors as the "God of
473 War." ?? The cultural psychology represented by this title is not a thing of the past, but has been alive to the
474 present. Nowadays, when Japanese criticize China, they often mention China's patriotic education. But this
475 kind of statement is a little bit ignorant of China. Because China is a revolutionary country, most people take
476 it for granted that they love the revolutionary motherland. For them, the Anti-Japanese War was a just war,
477 and "patriotism" means positive. On the contrary, the Chinese may not understand the feelings of the Japanese.
478 Saying "patriotism" in Japan is easy to think of education in the age of militarism. And the democratic education
479 after the war has always denied the patriotic education at that time. Through patriotism, ordinary people can
480 easily remember the history of the country requiring citizens to sacrifice. Therefore, "patriotism" for the Japanese
481 is a very complicated concept, and most people generally do not want to simply talk about "patriotism". When
482 the Basic Law of Education was updated a few years ago, there were also debates about adding the concept of
483 "patriotism". This means that there are many people who oppose it. In this way, the One is called a soldier
484 who sacrificed his life and wounded for the revolution, and the other is called soldiers who sacrificed their life for
485 fascist aggression, which is completely ideologically opposite. But the title of "God of War", its image and the
486 way of praise are very similar. Both "God of War" represent and promote the patriotic mood.

487 Japanese are also uncomfortable with China's patriotic education.

488 More importantly, the above praise of war heroes is not just the characteristics of so-called totalitarian
489 countries—similar to the Soviet Union in the Stalin era, or socialist countries such as China after liberation,
490 and fascist countries such as Japan in the military era. The so-called liberal countries at the time, such as the
491 United States, could also see the same phenomenon. For example, the movie "Flags of Our Fathers" (2006)
492 carefully described how ordinary people were heroized in the United States during World War II and how they
493 were used to promote war and mobilize citizens. From the 1930s on the eve of the war until the end of the Cold
494 War, the culture under the total war system was so transnational, transcending ideologies, and existed worldwide.
495 However, during the Cold War period after World War II, the performance of the West, including Japan, was
496 vague and complicated. It was not as obvious as the totalitarian society of the former Soviet Union and China.
497 Its manifestation should be studied carefully. But at least it can be said that the cultural psychology of war in
498 contemporary Chinese literature and art has the characteristics of culture under the total war system. And the
499 mood of the people who are so mobilized culturally has also been greatly affected. To this point, the culture
500 under the so-called total war system from the 1930s to the end of the Cold War (in China is the culture from the
501 Anti-Japanese War to the Cultural Revolution) is nothing more than a certain limit of the mobilization model
502 of modern culture—in other words "theatre type" mobilization model.

503 The culture of this model has a characteristic. The mobilizer (creator, country, etc.) and the mobilized
504 (receiver, the public, etc.) are clearly separated. Of course, the culture of New China is also part of it.

505 VI. Looking at Today's Problems from the Changes in the Cultural System—What does the Current Youth
506 Culture Tell Us?

507 However, in the 1980s, after the beginning of the reform and open policy, the situation of Chinese culture has
508 undergone tremendous changes. This is part of a major turning point in the world's literature and art after the
509 end of the Cold War and the beginning of the so-called era of globalization. To put it simply, the boundaries
510 between mobilizers and mobilized in literature and art are beginning to blur. For example, fine arts began to
511 leave art galleries, installation art displayed on the street, performance art involving audiences. Music has also
512 changed from the art of professional musicians composing and playing, and the audience appreciated it, to the
513 art of enthusiasts organizing their own music teams to participate in composing and playing. The same goes for
514 drama. Many performances have begun to leave the theater, and the works with audience participation have
515 also appeared. Literature is of course no exception. Fan activities in which readers participate in creation or
516 performance are popular with young people. Since the 1980s, Chinese society has introduced various cultural
517 thoughts from overseas for decades of the 20th century. At that time, the world culture that the Chinese accepted
518 was all "modern", but it should be noted that the world's modern culture absorbed was not just a "theatre-type
519 mobilization" model in which creators (mobilizers) and receivers (mobilized) were separated. There is also a new
520 model of literature and art where the recipient becomes a creator at the same time. And this kind of literature
521 and art has a great influence on young people. Especially when discussing the culture of the new generation such
522 as the "post-80s" in China, we cannot ignore its influence.

523 The youth culture common to East Asia that I introduced emerged from this background. In particular, the
524 youth subculture has achieved the above-mentioned changes in the relationship between receiving works and
525 creating works, in other words, it realizes the change of cultural mobilization mode. The reason why I said that
526 "subculture activities are of crucial significance" lies in this.

527 For example, the above-mentioned young people's hobbies for subcultures such as animation and light novels
528 are closely related to fan activities. The origin is the fan culture that has been very popular in Japan since
529 the 1990s. Their activities include publishing fan magazines, participating in or organizing cosplay conventions,
530 making video games, collecting figures together, etc., which are diverse and active. Most of the works published
531 in their magazine are secondary creations, —they are not original works, but are recreated works by borrowing
532 the characters of certain works. In addition to comics, there are novels, reviews, and videos. Their works have

533 almost nothing to do with the original. Although most of them are works like boy's love (similar to slash) or
534 beautiful girl's pornography, there are also good works among them. Some Japanese writers who have won the
535 Akutagawa Literature Award and the Naoki Literature Award, as well as some popular famous manga artists, are
536 from fan writing backgrounds. Fan magazines and books that publish this kind of work are exchanged and sold
537 on the fan's book market (called the comic market) or on the Internet. For example, in Japan, the nationwide
538 comic market is held twice in the largest exhibition hall in Tokyo each summer and winter. This book fair is
539 one of Japan's largest events. Fans from all over the world come to participate. Some magazines can sell tens of
540 thousands of copies a day. This means that there are many people participating in these activities. There are
541 more people who do not participate in fan activities, but who are interested in the above activities or support
542 it. The social impact is so great. Needless to say, a similar situation can be seen in mainland China, Taiwan,
543 Hong Kong and other East Asian cities. Cosplay and collection figures are very popular, fan clubs, fan magazines
544 and anime manga festivals are constantly increasing. Each Asian city holds a comic market several times a year.
545 There are many young people participating in these activities, and they are increasing.

546 Looking at the above description, some readers may think of "Convergence Culture" by Henry Jenkins. 8
547 However, the youth culture in East Asia is very similar but different from it. Jenkins does analyze fan culture in
548 subcultures, and he said it is a participatory and grassroots culture. But the object of his analysis is the activities
549 of fans on the works provided by creators or companies. They want to better appreciate the original work and
550 make activities. Jenkins's concern lies in the relationship between this activity and the enterprise, government,
551 how to overcome the various problems that occur from it (such as copyright issues, etc.), and how to use its
552 trustworthiness. 9 It can be said that the difference between the mobilizer and the mobilized still exists, which
553 is part of the "theatre-type culture" in other words. Jenkins also admits that convergence culture is something
554 between in the existing cultural system and in the new cultural movement. He said: "Welcome to convergence
555 culture, where old and new media collide, where grassroots and cooperate media intersect, where the power of
556 the media producer and the media consumer interact in unpredictable ways". 10 But the activities described
557 above are different. Their secondary creation only uses a very small part of the original work (the names and
558 characters of the characters in work, etc.). The storyline has almost nothing to do with the original. They are
559 not to better appreciate the original work, but to communicate and use the original work with their colleagues
560 and expand their own world. When you publish your secondary creation, if you do it well, you will receive a
561 huge response immediately and find your place. Their reason for borrowing elements from the original work is
562 simply to facilitate communication with fellow fans. (If it is original, fellow fans don't know it, so you may not
563 be able to share the world and characters of the work with them, etc.). Until now, there have been no copyright
564 issues between fans, creators, and companies. This is not only because the copyright laws in Japan and East
565 Asia are not as strict as those in Europe and the United States, but also because their activities are basically
566 independent and have almost no impact on creators and companies. Instead, they help promote their works. The
567 characteristic of their activities is that readers not only appreciate the works, but also participate in the creation
568 and communicate with each other. This kind of interaction has become a great charm to them. On this point,
569 it can be said that the activities of the above subculture lovers do not belong to "theatre-type culture", and
570 show a new cultural model. This means that the pattern of cultural mobilization since the 1980s has gradually
571 begun to change. The boundary between the mobilizer (creator, etc.) and the mobilized (reader and audience)
572 is getting blurred, and the mobilized may become the mobilizer at the same time. We have seen such changes in
573 mobilization patterns during the color revolution in the Middle East and so on. This may mean a fundamental
574 turning point in modern culture since the 19th century.

575 11 VII.

576 Where are We Going?

577 So, looking at today's problems from the changes in the above-mentioned cultural mobilization model and the
578 current situation of youth culture, how can we think about it? I think there are two possibilities. One is negative
579 and the other is positive.

580 The negative possibilities are as follows. Many young people are only interested in their hobbies, and only
581 play with their friends. They do not take advantage of the characteristics of mutual mobilization, which greatly
582 reduces their attention to society. At the beginning of this essay, I said that the governments of Japan, China and
583 South Korea advocate their own positions every day by sending military planes, warships, or stationing troops.
584 The media also reported each other's extreme movements every day, which encouraged mutual hate feelings. In
585 other words, they mobilize citizens of their own country every day. This means that "theatre-type mobilization"
586 (or total war-type mobilization) is still going on. Not only to continue, but it is possible to mobilize large number
587 of people in a different form. That is, sending fake news through SNS, the Internet and other new media etc.
588 The propaganda of the former President Trump and the division of American nationals it brought about is a
589 terrible example.

590 I also said that previous literary readers paid attention to the storyline, the writer's thoughts, and the style
591 of the work, and sought to get in touch with the truth of human, society, and history through works. As a
592 result, they are sometimes inspired by such literary reading and begin to think about various important issues
593 of human, society, and history. 11 To put it simply, such literary reading is formed through the following
594 changes. In modern times, reading behavior has changed. The However, young people who love subculture now

595 read works differently. When they read the works, they focus on admiring the elements of the pieces of works
596 such as characters, and focus on communicating with their colleagues. If such a change in the way of reading does
597 not create a new understanding or perspective on human, society, and history, it is just a decline in attention
598 to real world. In fact, most of the works produced in their activities are boy's love or pretty girl pornography.
599 It is hard to say that new value has been added to the culture. As a result, they may become more and more
600 introverted, and their voices towards society become less and less.

601 In addition, the trends of Chinese students in the United States also show the same tendency. Many Chinese
602 students go to study in the United States every year. They enjoy a free student life there and participate in
603 various cultural activities such as fan activities. In the past, most of them wanted to stay in the United States
604 after graduation. But now most of the students want to go back to China. ??2 Japanese writer Sei Ito(???)once
605 explained this change as follows:

606 Of course, the reasons are complicated. The United States has not been too successful in controlling the
607 epidemic. Instead, China has basically controlled it. China's rapid development

608 The author writes the work in the secret room, and the reader appreciates it in the secret room. ...Under these
609 conditions, readers begin to listen to the secret words of others, and peek into the secret behaviors and thinking
610 of others. Sometimes it is the distressing voice of guilty humans telling God, sometimes it is an inner monologue
611 that satisfies lust or curiosity.

612 ("The Method of Novel (?????)" Revised Edition, Shinchosha, 1959) In other words, modern readers want
613 to peek into the heart of the characters in work, and hope to connect with their own hearts. However, if the
614 characters in work are completely irrelevant to the reader, the work is still just a hypothetical story about
615 others, unable to relate to one's inner world. Therefore, literary works gradually formed the following narrative
616 characteristics. Individuals who exist in realworld are very accidental and cannot afford to be human. So creating
617 a "fictional person" let him assume humanity. It's just that one person cannot represent all people, so several
618 protagonists are arranged, and their *Pueraria lobata* and their cooperation represent human beings.

619 (Sugiyama Yasuhiko, "The Art of Language (ã ?????èi?)" , Taishukan Shoten, 1976) This "fictional person"
620 is the "typical". Because he/she is a "typical", the characters in literary works can represent part of the reader's
621 heart, and the reader can invest in the world and characters in work. After such a change in narrative, readers
622 began to expect to get in touch with a certain kind of feeling on human, social, and historical "truth" through
623 literary works. In other words, in modern times, literature has become something that allows readers to feel a
624 certain "realism" through this narrative mode. It can also be said that since then, literature has a certain sacred
625 mission, which is to inspire readers to think about important issues of human, society, and history. 12 According
626 to the "NHK Close up Gendai(????????)" broadcast on July But there are also positive possibilities different
627 from the above. I have a question about the above situation. Although the government and the media mobilize
628 the citizens every day, and fake news also breaks the citizens every day, do citizens of every country really welcome
629 this situation? When I was in class at universities in Japan and China, I asked students what they thought of the
630 dispute. At the beginning of the question, "Which country does the Senkaku Islands (Diaoyu Islands) belong to?
631 Do you support the government's statement?" Almost all students answered that these islands belonged to their
632 own country, supporting the government's statement. But continue to ask, "Do you think all the citizens of the
633 other country support their government's statement?" "Does it cost a lot of money to send a military plane or
634 warship? Do you think it is necessary?" Their answers were obviously different, saying, "I don't trust the citizens
635 of the other country all support their government's statement." "There is no need to spend so much money on
636 this issue." Finally, I asked "How do we treat this It should be noted that some of them participate in social
637 activities such as poverty relief campaigns in China. Although they have not completely lost their attention
638 to society, it must be said that many young people avoid looking directly at the problems of China's domestic
639 society, but instead feel that the Chinese government is doing well. Most of them are children of middle-class
640 and above families. They can find a good job when they return to China. Looking at their own future, they feel
641 that it is better to return to China. In other words, the cultural mobilization of young people with each other
642 leads to a result close to nationalism. question?" Most students answered "Don't be nervous each other, talk to
643 each other. We should also do something for this." Of course, there are various opinions on the position of the
644 government and the media. Looking at the answers above, to say the least, regardless of their political stance,
645 most people are unwilling to be nervous. In this regard, the wishes of many people may be the same. If this is the
646 case, we do not need to follow the government and the media, we can instead unite across the border. Anyway,
647 the time we live now is not an era in which citizens are always mobilized. While we are being mobilized, we can
648 become mobilizers. With the development of technologies such as the Internet and social networks, citizens have
649 acquired tools that can mobilize the public. The transnational joint activities in the youth culture described
650 above prove that we can mobilize each other. Moreover, through the movement of Japanese SEALDs 14 , the
651 anti-Japanese demonstrations in China, the American occupation of Wall Street, and the color revolutions in
652 the Middle East, we have already known that the changes in the relationship of "mobilize-be mobilized" indicate
653 specific possibilities.

654 Looking at the current situation, it seems that the governments of each country cannot withdraw their own
655 ideas and cannot regress each other. But if citizens unite with each other to form a transnational "not nervous"
656 public opinion, it may open a way for the government and the media to regress and talk to each other. This
657 may seem like a dream. However, we already know that although it is only superficial things, young people

658 have achieved close cultural exchanges across borders. Although its content is not positive, they already have a
 659 common mood. Furthermore, it seems that they have formed a common cultural circle, and there is no friction
 660 between them. When we think about whether and how today's culture can promote reality, youth culture may
 661 provide us with a new frame of reference. Can this say a piece of hope? ^{1 2 3 4 5 6 7}

¹()

²The third-grade of Jiangsu Education. The fourth-grade of Hebei Edition and Henan Edition. The sixth-grade of People's Education Press.

³To be precise, Japan in the era of militarism established shrines for those who formulately recognized as God of War. (Because they are gods.) For this, the three warriors without shrines are not true God of War. However, there were widespread discourses in society that regard them as God of War at that time. For example, Eishin Ueno (????)said in the book "Long Live His Majesty: Preface to the Three Bomb Warriors" Yosensha Modern Classics Shinsho, 2007 (????????????????????MC??2007?): "I believe that the Three Warriors are the highest masterpieces of the image of a God of War produced by Japanese militarism."

⁴Henry Jenkins "Convergence Culutre "New York University Press 2006 9 Japan and East Asia also have the same activities, such as Mobile Suit Gundam and Evangelion's fan activities. They hold several social activities such as model exhibitions and sales events each year. The copyright is restricted by the company, and fans cooperate with them. 10 ibid. pp 259-260

⁵A Chinese student responded to an interview and said, "Because of his interest in American animation and comics, he went to study in the United States. He envied the freedom of speech and democracy there. But now he is disappointed in the United States." When he was asked about the domestic speech oppression in China, he answered, "Is it necessary to answer this question. But I don't think it has a big impact on ordinary people. The Americans criticized China for not having democracy and freedom of speech, but this is not the case. Everyone lives an ordinary life."("NHK Close up Gendai(????????)" broadcast on July 1, 2021)

⁶SEALDs (Students Emergency Action for Liberal Democracy-s). A student-centered political group established against the "Specified Secret Protection Law" and the "Japan-US New Security Regulation". Activities started in May 2015. For a while, more than 15,000 young, old, men and women were mobilized to march around the National Diet Building, publish videos, and make political declarations and other activities. It disbanded in August 2016.

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Figure 1:





2

Figure 3: Figure 2



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Figure 4: Figure 2 . 3 Figure 3 Figure 3 . 2



Figure 5:



Figure 6:



Figure 7:

Takumasa Senno

Figure 8:

For example, the human rights issues of Xinjiang Uyghurs, Hong Kong's national security maintenance law, and China's ubiquitous surveillance system, all kinds of speech oppression and other issues. But they don't think this is a big problem, so they want to go back to China. 13

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Figure 9:

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[TV Program 1. NHK: Close up Gendai(???????)” broadcast on (2021)] , *TV Program 1. NHK: Close up Gendai(???????)” broadcast on July 1, 2021.*

[1: This is a government-to-government affair, we ordinary people have nothing to do. 2: To learn more about the thoughts of people about the thoughts of people in other countries/regions, and to develop cross-border exchanges of ideas and joint actions. 3: This is not just a matter of the country, but also a matter of the people. We must use various methods (public gatherings, the Internet, neighborhood chat, etc.) to express our views. 4: Learn more from authoritative channels such as television, radio, newspapers, etc., to understand the truth. 5: It is a matter of national territory. We must stand firmly on the side of the government. 6: Territorial disputes are very boring, I am not interested. 7: If there is a war in the territory, I am willing to join the army to defend national interests’. *Q6 Facing the current tensions among Northeast Asian countries*, 8. (what do you plan to do as a member of the ordinary people (multiple choices available. please simply write the actions you are willing to take. Never thought about what I should do. (Answer 2, 3 is the most)

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China’s power expansion backed by the economic ”rise”? 5: The United States ”returns to Asia” in order to maintain its world dominance? 6: Other reasons (please simply write down the reason you confirmed)? (Chinese students answered E the most, 4. (and Japanese students answered C the most)

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