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

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In a sense, the government's declaration and media reports, as well as the dissemination of literature and art, are all modes of mobilizing the public. But looking at the current situation in East Asia, the results of the two mobilizations are completely opposite. Behind it are mobilization changes.

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

Takumasa Senno

Abstract- In recent years, the relations between the governments of Japan, China and South Korea have been very tense. The Chinese government often sends military aircraft or warships to the *Senkaku Islands (the Diaoyu Islands)*, and the South Korean government stationed its troops on *Takeshima (Dokdo)*. Their domestic media also reported daily on Japan's right-leaning. An atmosphere of opposition to Japan is slowly brewing in the societies of the two countries. The media in Japan also daily report the "airspace and territorial water violations" of Chinese military aircraft and warships, as well as anti-Japanese trends in China and South Korea. The societies of the three countries are slowly permeating an atmosphere of mutual hatred. It seems that the entire East Asia lies in a vortex of opposition.

In a sense, *the* government's declaration and media reports, as well as the dissemination of literature and art, are all modes of mobilizing the public. But looking at the current situation in East Asia, the results of the two mobilizations are completely opposite. Behind it are mobilization changes.

The culture of mobilizing the masses began after the emergence of modern culture in the 19th century. We temporarily call it the "theatre-type mobilization" model. A characteristic of this *culture model* is that the mobilizer (creator, country, etc.) is clearly separated from the mobilized (receiver, the public, etc.). The limit of this model is the cultural mobilization under the total war system, that is, all the people and all the cultural resources in the country are invested for one purpose. Such a culture has existed throughout the world from the 1930s to the end of the Cold War. We can see typical examples in the propaganda pictures of the Nazis, the former Soviet Union and China, and the elementary school texts in China and Japan.

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

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

Keywords: *subculture, mobilization, theatre-type mobilization, total war system, mobilizer and mobilized, huang jiguang, three bomb soldiers, god of war.*

I. WHAT IS THE PROBLEM?

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

However, by looking at the youth culture, we can reach a completely different East Asia. When Haruki Murakami (村上春樹) contributed to the Asahi Shimbun (朝日新聞) and advocated that "the way of

soul communication cannot be hindered in one day," he said: "Music, literature, movies, and TV programs have basically been freely exchanged for equal value to please the eyes and ears of most people" ("Asahi Shimbun, September 28, 2012). In other words, it seems that a common cultural circle has formed in East Asia.

For example, in March 2002, the well-known Japanese advertising company "Hakuhodo (博報堂)" Asian life research group conduct market research in Tokyo, Taipei, Hong Kong, Shanghai, Beijing, Seoul, Singapore, Kuala Lumpur, Bangkok, Ho Chi Minh, and ten Asian cities, and published a book called "Starting Asian Sales Strategies from Here (アジアマーケティングをここからはじめよう)" (Hakuhodo Asia Life Research Project, PHP Research Institute, 2002, Tokyo). This book contains photos of young people taken on the streets of the above cities. If you don't pay attention to the letters on the back sign (Chinese characters or Japanese kana, Korean Hangeul or Thai alphabet, etc.), you certainly can't tell which city they are boys or girls. Because including clothing, hair, makeup, their entire appearance is almost indistinguishable. This phenomenon confirms that the consumer life of young people in contemporary Asian cities is very similar no matter which city they are in.

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

Do readers know the following works? "Detective Conan (名探偵コナン)", "Evangelion (新世紀エヴァンゲリオン)", "Slam Dunk (スラムダンク)", "Arrest Warrant (逮捕しちゃうぞ)", "Samurai Spirits (侍スピリッツ)", "Heartbeat Memories (ときめきメモリアル)". These are all very popular works among young people in East Asian cities a few years ago. The first two started from animation, and later expanded to comics, novels, games, collection of figures and other fields. The middle two started from comics, the latter two started from video games, and later expanded to other areas as well. The above works are all Japanese originals. From the 1980s to the 1990s, Japanese manga and cartoons swept Asian cities. In fact, in the 21st century, young people in various cities have begun to enjoy works from all over Asia, and two-way prevalence has become a common phenomenon.¹

¹ To give an example, China's domestic publications basically use simplified characters, but subculture fan magazines almost use traditional characters. Because it has become common for them to communicate with Chinese friends in Taiwan, Hong Kong and overseas.

For example, the cartoon character "mashimaro", which was originally popular on the Internet in Korea, became popular in mainland China and Southeast Asia. Many video games popular in Japan are made in Shenzhen, China.

In the field of subculture, the above-mentioned common phenomenon has its own characteristics. Most young people in East Asia, including Japan, like to watch common cartoons, light novels, or play common video games. And they not only appreciate the work, but also participate in cosplay equivalent activities, create their own original or second creation works, and publish fan magazines with their friends. Their activities have become transnational exchanges, which are very active. Here we can see the actual face of the above-mentioned common phenomenon.² To say the least, there is no opposition or friction here, but there is sharing and assistance.

Now through this paper, I would like to explore the issue of contemporary culture from another point of view. That is to say, the mode of mass mobilization. From a certain point of view, the above-mentioned government and media reports are very similar to the dissemination of literature and art. In other words, they are all modes of mass mobilization. Government declarations and media reports are of course mobilization of the public. Literature and art can excite the large number of readers, audiences, and listeners. It is nothing more than a mode of mass cultural mobilization. But looking at the current situation in East Asia, the results of the mobilization are completely opposite, and behind it there are changes in the quality of mobilization. I would like to analyze the characteristics of contemporary culture from this point of view, and to consider the meaning of changes in mass mobilization and the relationship between the current cultural transition and mass mobilization. We first consider the

² Fans of subcultures are not only involved in creation and fan activities, their methods of reading texts and requirements for works are also different from before. If it can be said that the previous readers focused on the storyline, the writer's thoughts, the style of the work, etc., the current subculture lovers focused on the character of the work. What supports this kind of reading is modularization. They do not regard the work as an organic whole, but as a combination of several elements (=modules), freely divide the work into modules for appreciation (such as watching characters, etc.), and store it in their minds' database, and freely recombine the modules (such as combining their favorite characters) and appreciate them. Regarding the "requirements for works", the following changes have also been made. If it can be said that previous readers focused on contacting human, social, and historical truths through works, current subculture lovers focus on communicating with fellow fans. Here is the reason why they like to participate in the secondary creation and share with their friends and participate in fan activities. This can be said the most fundamental cultural transition since the formation of modern culture in the 19th century. Its detailed situation and analysis were written in "Where are we going now? Subculture in East Asian cities and the heart of youth" (CULTURAL STUDIES 2020, VOL. 34, NO. 2, 208-234. Please refer to it.

changes in the mode of cultural mobilization since the 19th century, and then discuss the characteristics of the current mobilization.

II. THE BIRTH OF "THEATRE-TYPE MOBILIZATION"

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

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

In the 20th century, the era of copying technology came, as Benjamin said, and new media such as movies and radio appeared, and later television, and gradually formed a culture that could mobilize larger number of people. The real mass culture, in other words, the more developed "theatre-type mobilization" culture began. The culture of this era has realized a circulation system of "production-consumption-reproduction". In this system, creators (writers, artists) express their own images or thoughts in their works, delivered them through mass media to an

unspecified number of recipients (readers, listeners, audiences), and reproduce the work by their reaction. The above cultural circulation system has a characteristic. The thought and image that the creators express in their works is not the most important issue. The problem is how to effectively convey their images and ideas to the public through the media, in other words "efficiency". For example, Marxist authors may express Marxist ideas in their works, fascists may express their images, and art supremacists who want to avoid political interference may express various trends of modernism. From the perspective of ideology, they are all very antithetical things. However, the above-mentioned circulation systems do not ask about their ideological differences, as well as the quality or depth of their thinking. The important thing is whether it can be welcomed by many readers, listeners, and audiences, in other words, whether it can mobilize the public. Therefore, although the Nazi literature and art or propaganda paintings and the works under the former Soviet Stalin system are ideologically polarized and completely opposed, the images are very similar and sometimes have a strong modernist atmosphere. And both are enjoyed by the public. For example, Leni Riefenstahl's *"Olympia"* and Eisenstein's *"Battleship Potemkin"* are completely ideologically opposed, but both have a strong modernist flavor and are both popular with the public.

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

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

III. WHAT IS THE CULTURE UNDER THE TOTAL WAR SYSTEM?

Total war is a discourse aimed at the characteristics of modern warfare in the 20th century. The general meaning is as follows: ancient wars were basically battles between professional soldiers (so-called combatants). In case of mobilizing non-combatants, at least need to consider their rewards, which means that they are temporarily treated as combatants. The targets of the attack are basically limited to military buildings, equipment, and personnel. (Although snatching occurs frequently, this is an act that occurred after the battle, not the war itself.) But in modern times, the face of war has fundamentally

changed. There has been a state where all the resources of the country are unconditionally invested in the war, and all the citizens are involved in the war. This kind of war is generally called a total war.

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

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

Such a society probably began in the 1930s and continued to the Second World War. At that time, Nazi Germany, Mussolini's Italy, militaristic Japan, and even the United States under the New Deal Policy belonged to this category of countries. Not only that, after the end of World War II, under the hostile situation of the United States and the former Soviet Union, the above system basically did not disappear. It changed its form and continued until the end of the Cold War. Culturally, the total war system can be interpreted as mobilizing all cultural resources for a single goal or value. All countries (including China, Japan, the United States, and the former Soviet Union) in the previous period (from the 1930s to the end of the Cold War) have this tendency in culture to some extent, and the tendency is often very strong.³

³ For the definition of the total war system and its period, please refer to the following paper. Yasushi Yamanouchi "Introduction to Methodology: Total War and System Integration" (Yasushi Yamanouchi, Victor Koschmann, Ryuichi Narita, "Total War and Modernization" Kashiwa Shobo, 1995. 山之内靖「方法的序論——総力戦とシステム統合」(山之内靖、ヴ

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

Chen Sihe (陈思和) carefully analyzed the relationship between Chinese culture and war since the 1930s in "The Cultural Psychology of War in Contemporary Literature《当代文学当中的战争文化心理》" (Shanghai Literature《上海文学》, No. 6, 1988). What the paper discusses is the cultural issue under the total war system. Here I refer to his statement to summarize the cultural situation at that time.

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

The Chinese literature and art during the Anti-Japanese War obviously had the above characteristics, and almost everything was thrown into the war unconditionally. As its symbol, Chen Sihe cite three examples. The first example is All-China's Writers Association for Anti-Japanese War (中华全国文艺界抗敌协会). He emphasized that "this is the first national literary and artistic organization established after the May Fourth Movement It has won unanimous support from all classes and factions. The literary collaboration tried to end the rambling situation of writers individual contributions to the war. It proposed: 'We must have a well-planned strategy to equip the various departments of literature and art to win. Time must not be wasted, and the pace must be

イクター・コシュマン、成田龍一編『総力戦と現代化』柏書房、1995年所収) 山之内靖「総力戦体制からグローバリゼーションへ」). Yasushi Yamanouchi "From Total War System to Globalization", (Yasushi Yamanouchi, Naoki Sakai, "From Total War to modernization", Heibonsha, 2003. (山之内靖「総力戦体制からグローバリゼーションへ」、山之内靖、酒井直樹編『総力戦体制からグローバリゼーションへ』平凡社、2003年所収) .

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

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

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

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

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

It should also be noted that not only during the Anti-Japanese War, but also after liberation, the above tendency has always existed. Although the method changed from military struggle to class struggle and political struggle after liberation, wartime culture continued to exert a considerable influence on contemporary literature and art. Chen Sihe gives a few more examples. He said that in the post-liberation literary criticism, "a large number of unprecedented military vocabulary appeared: battle (战役), struggle (斗争), signal victory (重大胜利), sharp-pointing(锋芒直指), pull down the white flag(拔白旗), raise the red flag(插红旗), major themes (重大题材)..." (ibid.). In addition, "it is difficult to get rid of the traces of wartime in literary works describing peaceful life. For example, in works reflecting socialist construction in contemporary literature, the heroic behavior of the protagonist is often encouraged from the memory of war.With the expansion of class struggle in the 1960s, even the theme of peace construction is full of gunpowder and battlefield atmosphere. The most typical one is the popular novel *Sunny Day* (艳阳天)" (ibid.).

Not only in literary works, but we can also see a strong atmosphere of war in the lives of the Chinese people after liberation. There is a "production brigade (生产大队)" in the People's Commune (人民公社), a "traffic squads (交通小队)" in the police, and a



"reporting to the superior (向上司汇报)" in the "unit (单位)". Before the Cultural Revolution (文化大革命), there were "air-raid shelters (防空洞)" everywhere, and young people were always allowed to participate in "military training (军训)". It affects the imagination of the people. Of course, it also has an impact on literature and art. That is to say, the people in China have always been culturally mobilized by the mobilize (=state). This kind of war atmosphere and relics, as well as cultural mobilization, have always existed in many countries and regions (including South Korea, Taiwan) in East Asia. And it has not disappeared until now.

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

"Long Live the USSR Fatherland of the Workers of the Whole World" (1931) (Figure 1-1). It depicts the unity of working people worldwide and advocates that the hometown of revolution is former Soviet Union. The other is a Nazi propaganda poster, "Constraining Victory for the Front and the Rear" (1943, Gustav Klutis) (Figure 1-2), which describes the unity of the working people of Germany and advocates all citizens to contribute to the war. The first picture called for a socialist world revolution, and the second one called for the contribution of the fascist war of aggression, which is completely ideologically opposed and polarized. But what they claim (that is, "To achieve their goals, all citizens are required to make contributions.") and the image of the picture is so similar. This is not limited to the artistic performance of the above-mentioned two authoritarian countries. At that time, the propaganda posters in Europe and the United States were similar. Regardless of the big differences in ideology, their ideological frameworks (that is, contributing to unitary goal or value) are very similar. As a result, their artistic performance is also very similar. This is a characteristic of the cultural performance of the total war period.

IV. WHAT DOES THE IMAGE OF THE POSTER TELL US?

Please look at the two pictures first. One is a propaganda poster of the former Soviet Union called



Figure 1.1



Figure 1.2

Not only are the pictures before World War II, the images of China after liberation are also very similar to those of the Soviet Union before the war. Please see Luo Gongqing's "Chairman Mao's Report on Rectification at the Yan'an Cadre Meeting" (1951) (Figure 2-1) and Gustav Klutsis's "Long Live Stalin's Generation of Stakhanov Heroes" (1936) (Figure 2-2). The former is the image of Mao Zedong, and the latter is the image of Stalin in the former Soviet Union. The descriptions are all revolutionary leaders. The image of their speech and the appearance of the audience, as well as the composition of the entire picture are very similar. To be honest, the image of these leaders is not just the two of them, but also very similar to the image of Nazi Hitler. (Figure 2-3) In addition to leaders, the image of workers is also the same. "A Thorough Criticism of Respecting Lin Biao, Confucius's Illegal and Reactionary Fallacy" (1974) (Figure 3-1) is an image of a model worker during the critical movement of Lin Biao and Confucius (批林批孔运动). Valentina Kulagina "Shock Workers of Factories and Collective Farms, Join the Ranks of the VKP (b)" (1931) (Figure 3-2) is an image of a model worker in the former Soviet Union. Although the former is

the image 40 years after the end of the war, it is very similar to the image of the Soviet Union before the war. This also proves that the culture under the total war system continued from the 1930s to the Cultural Revolution.





Figure 2.1



Figure 2.2



Figure 2.3



Figure 3.1





Figure 3.2

The above example tells us that propaganda posters from the 1930s to the end of the Cold War, regardless of ideology, belong to the framework of contributing to a unitary goal or value. There is no difference between them on this point. However, looking at the above picture, some people may suspect that the former Soviet Union and post-liberation China are both socialist countries. Of course, the images of the propaganda posters are similar, and they are both parts of the socialist culture. But ideology doesn't matter at all. For example, it can be seen from the above examples that the propaganda posters of the former Soviet Union and the Nazis are very similar. As a result, the images of China after liberation are very similar to fascists. The Chinese war hero Huang Jiguang (黄继光) during the Korean War and the Japanese Three Bomb Warriors (爆弾三勇士) during the Japan-China War are typical examples. The former was a soldier who died for the revolutionary war, and the latter were fascist heroes who died for the war of aggression against China. The ideology is completely opposite, but the images are very similar. Not only posters, but other media have the same phenomenon. The most obvious example is the text of words. Their stories are included in elementary school language textbooks in China and Japan. The story of

sacrificing one's own life to open the way for their army to attack and their heroic images in it are exactly same. Below, we analyze the similarities between descriptions and ideas through the textual analysis of elementary school textbooks, as well as the characteristics of cultural mobilization in this period.

V. HEROES IN LANGUAGE TEXTBOOKS IN CHINA AND JAPAN

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

Huang Jiguang

In October 1952, the most fierce battle of Shangganling (上甘岭) began on the Korean battlefield. Huang Jiguang's battalion has continued to fight for four days and four nights. On the fifth night, the superiors ordered to seize the enemy-occupied 597.9 Highland before dawn.

The offense began. In the roar of the cannon, the soldiers rushed toward the enemy's position like tigers, occupying one hill after another, and they were about to reach the main peak of the 597.9 Highland. Suddenly, the enemy fired fiercely from a fire point. Dozens of machine guns ejected countless tongues of fire, intertwined into a

tight fire net, blocking the soldiers from advancing. The soldiers made repeated assaults and were all pressed back. More and more comrades were injured.

Venus rises in the east, and the instructor looks at his watch. It is already past four o'clock. If they don't win this fire point quickly, they cannot capture the 597-9 Highland before dawn, and all the hills they have taken in one night's fighting will be lost.

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

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

Oh! Huang Jiguang stood up! Stood up in a storm-like bullet! He raised his right arm, the grenade gleaming in the light of the searchlight.

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

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

"Elementary School Chinese" sixth-grade fifth book
(《小学语文》六年级第五册)⁴

The following is a Japanese language textbook from 1942, "Elementary Japanese Textbook 2", which contains a lesson about Three Bomb Warriors (爆弾三勇士). The text is as follows:

"Darn, Dahn."

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

"At 5 am on February 22, 1942, it is only 50 meters in front of the enemy of the Miaoxiang town (廟巷鎮).

Now, our military engineers are divided into groups of three people, holding a long Bangalore torpedo and staring at the enemy's position.

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

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

"Go ahead"

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

The first one fell, the second fell, and the third, fourth, and fifth all fell one after another. The first group finally failed.

The order was given to the second group.

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

Inosuke Sakue (作江伊之助), Takeji Eshita (江下武二), and Susumu Kitagawa (北川丞), these three engineers rushed toward the wire fence, holding the ignited Bangalore torpedo.

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

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

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

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

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

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

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

The team leader also directed his subordinates and proceeded. Sakue fell there.

"Sakue, well done. Is there anything left to say?"

Sakue replied.

"Nothing. Did you succeed?"

The team leader turned Sakue toward the defeated wire fence and shouted.

"Look, the battalion is assaulting from where you broke."

⁴ In textbooks after 1979, this lesson is included in the eighth volume. There is also a version included in the fourth grade textbook. Now the general Chinese textbook has deleted a section of Huang Jiguang.

"Long Live His Majesty the Emperor."
Sakue quietly closed his eyes.

"Elementary Japanese Textbook 2"

(『初等国語科教科書二』一九四二年) 1942

From the above two texts, we can see the same description——encountering fierce resistance from the enemy, the bullets of the machine gun shot over like hail, facing a difficult situation to break through, and the last moment of their army's attack is approaching. When in such a tense situation, the soldiers braved the enemy's shooting to advance, finally "stand up" desperately and sacrifice their own life to open the way for their army to attack. And they didn't care about themselves at all, thinking about the success of their army's attack and the victory of the motherland.

One was a revolutionary hero in the 1950s after World War II, and the other was a hero of militarist aggression in the 1930s before World War II. Although the times and ideologies are different, a careful comparison shows that the images of Huang Jiguang and the Three Bomb Warriors are almost exactly same in the two texts. We can see the propaganda, education, and mobilization functions in the text of that time. Their image can be seen not only in textbooks, but also in other media. In China, the image of Huang Jiguang has been introduced in many media. In Japan, the "Asahi Shimbun (朝日新聞)" and "Mainichi Shimbun (毎日新聞)" at the time offered to compose songs for them and offered rewards for their lyrics.⁵ These activities are welcomed by the common people. We can understand the impact of cultural mobilization.

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

"God of War"

Outside Linjiangmen, Chongqing (临江门, 重庆), there is a clinic opened by a German. Walker, the doctor in the clinic, sat at the table with an aloof expression. Without looking up, he asked coldly: "What's your name?"

Liu Dachuan. (刘大川)"

"Age?"

"Twenty four."

"What disease?"

"The bandit hurt my eyes."

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

Walker roughly interrupted the nurse's words and said contemptuously: "Tell him to get out! Don't see this coward in my clinic again!"

The nurse retreated with muttering to herself.

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

"Post Office Clerk."

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

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

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

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

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

The patient calmly replied: "Doctor Walker, the eyes are too close to the brain. I am worried that the application of anesthesia will affect the cranial nerves. And I need a very clear brain in the future!"

Dr. Walker was stunned again, and he stuttered: "Can you bear it? Your right eye needs to be removed from the necrotic eyeball and cut off the rotten and new polyps!"

"Try it."

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

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

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

The patient's face was pale. He smiled reluctantly and said: "I have been counting your knife count."

Doctor Walker was taken aback, and asked in disbelief, "How many times did I cut?"

"72."

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

"You flatter me."

The arrogant and violent Doctor Walker showed kindness for the first time. He held back what he wanted to say, waved his hand to let the nurse go out, then closed the door of the operating room, looked at the patient and said, "Tell me, what is your real name?"

"Liu Bocheng. (刘伯承)"

Dr. Walker was in awe: "Ah, the general of the East Sichuan Detachment (川东支队), admiring you for a long

⁵ In 1932, the "Asahi Shimbun" and "Mainichi Shimbun" offered a rewarding contest. The song of "The Asahi Shimbun" was nominated as "Three Meat Bomb Warriors (肉弾三勇士)", and the lyrics of journalist Riki Nakano (中野力) won the prize. The song of "Mainichi Shimbun" was nominated as "Three Bomb Warriors", and the lyrics of the poet and Tekkan Yosano (与謝野鉄幹) won the prize.

time, it's an honor to know you. Yuan Shikai (袁世凯) is offering a reward of 100,000 for your head!"

Liu Bocheng said jokingly: "If you tell the Beiyang warlord government (北洋军阀政府) that I am here, you will be able to make a fortune."

Doctor Walker seemed to be insulted, and said angrily: "I will not hesitate to fight someone who insults my personality!"

Liu Bocheng smiled and said, "When my eyes are good, I will accompany you!" As he said, he stretched out his hand in a friendly manner.

"Elementary School Chinese Textbook (《小学语文》)"⁶

This is nothing more than the story of a soldier who was badly injured in the war. The text refers to it as the "God of War". In fact, before World War II, Japan also referred to the Three Bomb Warriors as the "God of War."⁷ One is called a soldier who sacrificed his life and wounded for the revolution, and the other is called soldiers who sacrificed their life for fascist aggression, which is completely ideologically opposite. But the title of "God of War", its image and the way of praise are very similar. Both "God of War" represent and promote the patriotic mood.

The cultural psychology represented by this title is not a thing of the past, but has been alive to the present. Nowadays, when Japanese criticize China, they often mention China's patriotic education. But this kind of statement is a little bit ignorant of China. Because China is a revolutionary country, most people take it for granted that they love the revolutionary motherland. For them, the Anti-Japanese War was a just war, and "patriotism" means positive. On the contrary, the Chinese may not understand the feelings of the Japanese. Saying "patriotism" in Japan is easy to think of education in the age of militarism. And the democratic education after the war has always denied the patriotic education at that time. Through patriotism, ordinary people can easily remember the history of the country requiring citizens to sacrifice. Therefore, "patriotism" for the Japanese is a very complicated concept, and most people generally do not want to simply talk about "patriotism". When the Basic Law of Education was updated a few years ago, there were also debates about adding the concept of "patriotism". This means that there are many people who oppose it. In this way, the

Japanese are also uncomfortable with China's patriotic education.

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

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

VI. LOOKING AT TODAY'S PROBLEMS FROM THE CHANGES IN THE CULTURAL SYSTEM—WHAT DOES THE CURRENT YOUTH CULTURE TELL US?

However, in the 1980s, after the beginning of the reform and open policy, the situation of Chinese culture has undergone tremendous changes. This is part of a major turning point in the world's literature and art after the end of the Cold War and the beginning of the so-called era of globalization. To put it simply, the boundaries between mobilizers and mobilized in literature and art are beginning to blur. For example, fine arts began to leave art galleries, installation art displayed on the street, performance art involving audiences. Music has also changed from the art of professional musicians composing and playing, and the audience appreciated it, to the art of enthusiasts organizing their own music teams to participate in

⁶ The third-grade of Jiangsu Education. The fourth-grade of Hebei Edition and Henan Edition. The sixth-grade of People's Education Press.

⁷ To 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 (上野英信) said in the book "Long Live His Majesty: Preface to the Three Bomb Warriors" Yosensha Modern Classics Shinsho, 2007 (『天皇陛下万歳：爆弾三勇士序説』洋泉社MC新書、2007年)： "I believe that the Three Warriors are the highest masterpieces of the image of a God of War produced by Japanese militarism."

composing and playing. The same goes for drama. Many performances have begun to leave the theater, and the works with audience participation have also appeared. Literature is of course no exception. Fan activities in which readers participate in creation or performance are popular with young people.

Since the 1980s, Chinese society has introduced various cultural thoughts from overseas for decades of the 20th century. At that time, the world culture that the Chinese accepted was all "modern", but it should be noted that the world's modern culture absorbed was not just a "theatre-type mobilization" model in which creators (mobilizers) and receivers (mobilized) were separated. There is also a new model of literature and art where the recipient becomes a creator at the same time. And this kind of literature and art has a great influence on young people. Especially when discussing the culture of the new generation such as the "post-80s" in China, we cannot ignore its influence.

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

For example, the above-mentioned young people's hobbies for subcultures such as animation and light novels are closely related to fan activities. The origin is the fan culture that has been very popular in Japan since the 1990s. Their activities include publishing fan magazines, participating in or organizing cosplay conventions, making video games, collecting figures together, etc., which are diverse and active. Most of the works published in their magazine are secondary creations, —they are not original works, but are re-created works by borrowing the characters of certain works. In addition to comics, there are novels, reviews, and videos. Their works have almost nothing to do with the original. Although most of them are works like boy's love (similar to slash) or beautiful girl's pornography, there are also good works among them. Some Japanese writers who have won the Akutagawa Literature Award and the Naoki Literature Award, as well as some popular famous manga artists, are from fan writing backgrounds. Fan magazines and books that publish this kind of work are exchanged and sold on the fan's book market (called the comic market) or on the Internet. For example, in Japan, the nationwide comic market is held twice in the largest exhibition hall in Tokyo each summer and winter. This book fair is one of Japan's largest events. Fans from all over the world come to participate. Some magazines can sell tens of thousands of copies a day. This means that there are many people participating in these activities. There are

more people who do not participate in fan activities, but who are interested in the above activities or support it. The social impact is so great. Needless to say, a similar situation can be seen in mainland China, Taiwan, Hong Kong and other East Asian cities. Cosplay and collection figures are very popular, fan clubs, fan magazines and anime manga festivals are constantly increasing. Each Asian city holds a comic market several times a year. There are many young people participating in these activities, and they are increasing.

Looking at the above description, some readers may think of "Convergence Culture" by Henry Jenkins.⁸ However, the youth culture in East Asia is very similar but different from it. Jenkins does analyze fun culture in subcultures, and he said it is a participatory and grassroots culture. But the object of his analysis is the activities of fans on the works provided by creators or companies. They want to better appreciate the original work and make activities. Jenkins's concern lies in the relationship between this activity and the enterprise, government, how to overcome the various problems that occur from it (such as copyright issues, etc.), and how to use its trustworthiness.⁹ It can be said that the difference between the mobilizer and the mobilized still exists, which is part of the "theatre-type culture" in other words. Jenkins also admits that convergence culture is something between in the existing cultural system and in the new cultural movement. He said: "Welcome to convergence culture, where old and new media collide, where grassroots and cooperate media intersect, where the power of the media producer and the media consumer interact in unpredictable ways".¹⁰

But the activities described above are different. Their secondary creation only uses a very small part of the original work (the names and characters of the characters in work, etc.). The storyline has almost nothing to do with the original. They are not to better appreciate the original work, but to communicate and use the original work with their colleagues and expand their own world. When you publish your secondary creation, if you do it well, you will receive a huge response immediately and find your place. Their reason for borrowing elements from the original work is simply to facilitate communication with fellow fans. (If it is original, fellow fans don't know it, so you may not be able to share the world and characters of the work with them, etc.). Until now, there have been no copyright issues between fans, creators, and companies. This is not only because the copyright laws in Japan and East

⁸ Henry Jenkins "Convergence Culture" 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

Asia are not as strict as those in Europe and the United States, but also because their activities are basically independent and have almost no impact on creators and companies. Instead, they help promote their works. The characteristic of their activities is that readers not only appreciate the works, but also participate in the creation and communicate with each other. This kind of interaction has become a great charm to them. On this point, it can be said that the activities of the above subculture lovers do not belong to "theatre-type culture", and show a new cultural model.

This means that the pattern of cultural mobilization since the 1980s has gradually begun to change. The boundary between the mobilizer (creator, etc.) and the mobilized (reader and audience) is getting blurred, and the mobilized may become the mobilizer at the same time. We have seen such changes in mobilization patterns during the color revolution in the Middle East and so on. This may mean a fundamental turning point in modern culture since the 19th century.

VII. WHERE ARE WE GOING?

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

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

I also said that previous literary readers paid attention to the storyline, the writer's thoughts, and the style of the work, and sought to get in touch with the truth of human, society, and history through works. As a result, they are sometimes inspired by such literary reading and begin to think about various important issues of human, society, and history.¹¹ However, young

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

In addition, the trends of Chinese students in the United States also show the same tendency. Many Chinese students go to study in the United States every year. They enjoy a free student life there and participate in various cultural activities such as fan activities. In the past, most of them wanted to stay in the United States after graduation. But now most of the students want to go back to China.¹² Of course, the reasons are complicated. The United States has not been too successful in controlling the epidemic. Instead, China has basically controlled it. China's rapid development

Japanese writer Sei Ito (伊藤整) once explained this change as follows:

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

("The Method of Novel (小説の方法)" Revised Edition, Shinchosha, 1959)

In other words, modern readers want to peek into the heart of the characters in work, and hope to connect with their own hearts. However, if the characters in work are completely irrelevant to the reader, the work is still just a hypothetical story about others, unable to relate to one's inner world. Therefore, literary works gradually formed the following narrative characteristics.

Individuals who exist in realworld are very accidental and cannot afford to be human. So creating a "fictional person" let him assume humanity. It's just that one person cannot represent all people, so several protagonists are arranged, and their Pueraria lobata and their cooperation represent human beings.

(Sugiyama Yasuhiko, "The Art of Language (ことばの藝術)", Taishukan Shoten, 1976)

This "fictional person" is the "typical". Because he/she is a "typical", the characters in literary works can represent part of the reader's heart, and the reader can invest in the world and characters in work. After such a change in narrative, readers began to expect to get in touch with a certain kind of feeling on human, social, and historical "truth" through literary works. In other words, in modern times, literature has become something that allows readers to feel a certain "realism" through this narrative mode. It can also be said that since then, literature has a certain sacred mission, which is to inspire readers to think about important issues of human, society, and history.

¹² According to the "NHK Close up Gendai (クローズアップ現代)" broadcast on July 1, 2021, 62% of Chinese students studying in the United States in 2006 stayed in the United States after graduation, but 82% returned to China in 2018.

¹¹ To put it simply, such literary reading is formed through the following changes. In modern times, reading behavior has changed. The

and the relative decline of the United States, and the intense domestic discrimination against China and Chinese people in the United States over the past few years, may be important reasons. But we cannot ignore the mentality of young people behind it not paying attention to social problems. Because they are in the United States, they all know what is going on in China. 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 It should be noted that some of them participate in social activities such as poverty relief campaigns in China. Although they have not completely lost their attention to society, it must be said that many young people avoid looking directly at the problems of China's domestic society, but instead feel that the Chinese government is doing well. Most of them are children of middle-class and above families. They can find a good job when they return to China. Looking at their own future, they feel that it is better to return to China. In other words, the cultural mobilization of young people with each other leads to a result close to nationalism.

But there are also positive possibilities different from the above. I have a question about the above situation. Although the government and the media mobilize the citizens every day, and fake news also breaks the citizens every day, do citizens of every country really welcome this situation? When I was in class at universities in Japan and China, I asked students what they thought of the dispute. At the beginning of the question, "Which country does the Senkaku Islands (Diaoyu Islands) belong to? Do you support the government's statement?" Almost all students answered that these islands belonged to their own country, *supporting* the government's statement. But continue to ask, "Do you think all the citizens of the other country support their government's statement?" "Does it cost a lot of money to send a military plane or warship? Do you think it is necessary?" Their answers were obviously different, saying, "I don't trust the citizens of the other country all support their government's statement." "There is no need to spend so much money on this issue." Finally, I asked "How do we treat this

question?" Most students answered "Don't be nervous each other, talk to each other. We should also do something for this." Of course, there are various opinions on the position of the government and the media. Looking at the answers above, to say the least, regardless of their political stance, most people are unwilling to be nervous. In this regard, the wishes of many people may be the same. If this is the case, we do not need to follow the government and the media, we can instead unite across the border. Anyway, the time we live now is not an era in which citizens are always mobilized. While we are being mobilized, we can become mobilizers. With the development of technologies such as the Internet and social networks, citizens have acquired tools that can mobilize the public. The transnational joint activities in the youth culture described above prove that we can mobilize each other. Moreover, through the movement of Japanese SEALDs¹⁴, the anti-Japanese demonstrations in China, the American occupation of Wall Street, and the color revolutions in the Middle East, we have already known that the changes in the relationship of "mobilize-be mobilized" indicate specific possibilities.

Looking at the current situation, it seems that the governments of each country cannot withdraw their own ideas and cannot regress each other. But if citizens unite with each other to form a transnational "not nervous" public opinion, it may open a way for the government and the media to regress and talk to each other. This may seem like a dream. However, we already know that although it is only superficial things, young people have achieved close cultural exchanges across borders. Although its content is not positive, they already have a common mood. Furthermore, it seems that they have formed a common cultural circle, and there is no friction between them. When we think about whether and how today's culture can promote reality, youth culture may provide us with a new frame of reference. Can this say a piece of hope?

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¹³ A 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* (クローズアップ現代) " broadcast on July 1, 2021)

¹⁴ SEALDs (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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APPENDIX

1. Original text of "Huang Jiguang"

黄继光

一九五二年十月，朝鲜战场上，最激烈的上甘岭战役打响了。黄继光所在的营已经继续战斗了四天四夜。第五个夜晚，上级下达命令，要在天明之前夺下敌人占领的五九七·九高地。

进攻开始了。在大地的轰鸣中，战士们像猛虎一样朝敌人的阵地扑去，占领了一个又一个山头，就要到达五九七·九高地的主峰了。突然，敌人一个火力点凶猛地射击起来。几十挺机枪喷射出无数火舌，交织成严密的火网，阻挡着战士们前进。战士们屡次突击，都被压了回来。负伤的同志越来越多了。

东方升起了启明星，指导员看看表，已经四点多。如果不很快地拿下这个火力点，天明前攻不下五九七·九高地，一夜奋战所夺去的山头就会全部丢失。

黄继光目光炯炯地注视着敌人，好像要把满腔的仇恨向敌人喷射出去。他忽然转过身来，坚定地对指导员说：“指导员，请把任务交给我！”指导员紧握着黄继光的手说：“好，我相信你一点能完成这个光荣而艰巨的任务。”黄继光充满了信心和力量，喊了一声：“让祖国人民听我们胜利的消息吧！”他带上两个战士，拿了手雷，向敌人的火力点爬去。

敌人发现了他们。无数的照明弹升上天空，黑夜变成了白天。炮弹在他们周围爆炸。他们冒着浓烟，冒着烈火，匍匐前进。突然一个战士倒下了。接着另一个战士也负伤了。只剩下黄继光一个人了。黄继光更加顽强地向前爬去。敌人的三四挺机枪，一齐对准黄继光，子弹像冰雹一样射过来。黄继光肩大腿上都负了伤。他用尽全力艰难地挪动着自己的身体。前进，前进！二十米、十米……近了，更近了。

啊！黄继光站起来了！在暴风雨一样的子弹中站起来了！他举起右臂，手雷在探照灯的光亮中闪闪发光。

“轰”敌人的火力点塌下了半边，黄继光也晕倒了。同志们飞一般地冲上去。不料敌人的机枪又叫起来。冲到半路的战士们被压在山坡上。黄继光睁开了眼睛。他身负七处重伤，已经没有一件武器。天快亮了，规定的时间马上到了。他感到指导员在望着他，战友们在望着他，祖国人民在望着他，朝鲜人民在望着他！黄继光又站起来了！他张开双臂，向喷射着火舌的火力点猛扑上去，用自己的胸膛堵住了敌人的枪口。

“冲啊！为黄继光报仇！”惊天动地的喊声沸腾腾来，战士们像海涛一样冲向敌人，占领了阵地。

（《小学语文》第五册）

2. Original text of "Three Bomb Soldiers "

三勇士

「ダーン、ダーン。」

ものすごい大砲の音とともに、あたりの土が、高くはねあがります。機関銃の弾が、雨あられのように飛んできます。

昭和七年二月二十二日の午前五時、廟巷の敵前、わずか五〇メートルという地点です。

今、わが工兵は三人ずつ組になって、長い破壊筒をかかえながら、敵の陣地を、にらんでいます。

見れば、敵の陣地には、ぎっしりと、鉄条網が張りめぐらされています。この鉄条網に破壊筒を投げこんで、わが歩兵のために、突撃の道を作ろうというのです。しかもその突撃まで、時間は、あと三十分というせっぱつまった場合でありました。

工兵は、今か今かと、命令のくだるのを待っています。しかし、この時とばかり撃ち出す敵の弾には、ほとんど顔を向けることができません。すると、わが歩兵も、さかんに機関銃を撃ち出しました。そうして、敵前一面に、もうもうと煙幕を張りました。

「前進」

の命令がくだりました。待ちに待った第一班の工兵は、勇んで鉄条網へ突進しました。一〇メートル進みました。二〇メートル進みました。あと一四、五メートルで鉄条網という時、頼みにする煙幕が、だんだんとうすくなって来ました。

一人倒れ、二人倒れ、三人、四人、五人と、次々に倒れて行きます。第一班は、残念にも、とうとう成功しないで終わりました。

第二班に、命令がくだりました。

敵の弾は、ますますはげしく、突撃の時間は、いよいよせまって来ました。今となつては、破壊筒を持って行って、鉄条網にさし入れてから、火をつけるといったやり方では、とてもまにあいません。そこで班長は、まず破壊筒の火なわに、火をつけることを命じました。

作江伊之助、江下武二、北川丞、三人の工兵は、火をつけた破壊筒をしつかりとかかえ、鉄条網めがけて突進しました。

北川が先頭に立ち、江下、作江が、これにつづいて走っています。

すると、どうしたはずみか、北川が、はたと倒れました。つづく二人も、それにつれてよろめきましたが、二人は、ぐっとふみこたえました。もちろん、三人のうち、だれ一人、破壊筒をはなしたものはありません。ただその間にも、無心の火は、火なわを伝わって、ずんずんもえて行きました。

北川は、決死の勇気をふるって、すっくと立ち上がりました。江下、作江は、北川をはげますように、破壊筒に力を入れて、進めとばかり、あとから押して行きました。

三人の、心は、持った一本の破壊筒を通じて一つになっていました。しかも、数秒ののちには、その破壊筒が、恐ろしい勢で爆発するのです。

もう、死も生もありませんでした。三人は一つの爆弾となって、まっしぐらに突進しました。

めざす鉄条網に、破壊筒を投げこみました。爆音は、天をゆすり地をゆすって、ものすごくとどろき渡りました。

すかさず、わが歩兵の一隊は、突撃に移りました。

班長も、部下を指図しながら進みました。そこに、作江が倒れていました。

「作江、よくやった。いい残すことはないか。」

作江は答えました。

「何もありません。成功しましたか。」

班長は、撃ち破られた鉄条網の方へ、作江を向けさせながら、
「そら、大隊は、おまえたちの破ったところから、突撃して行っているぞ。」
とさげびました。
「天皇陛下万歳。」
作江はこういって、静かに目をつぶりました。
『初等国語科教科書二』一九四二年

3. Original text of "God of War "

军神

在重庆临江门外，有一个德国人开设的诊所。诊所里的医生沃克端坐桌后，神情孤傲。他头也不抬，冷冷地问：“什么名字？”

“刘大川。”

“年龄？”

“24。”

“什么病？”

“土匪打伤了眼睛。”

沃克放下笔，起身正准备查看伤势，一位护士走进诊室，悄声说：“沃克医生，五号病床的先生害怕做手术，要求……”

沃克粗暴的打断了护士的话，鄙夷地说：“叫他滚蛋！我的诊所里再不要见到这胆小鬼！”

护士诺诺连声的退走了。

沃克医生余怒未息，但熟练地解开了病人右眼上的绷带。他怔住了，蓝色的眼睛里闪出惊异的神情。他重新审视着眼前这个人，冷冷地问：“你是干什么的？”

“邮局职员。”

“你是军人！”沃克医生一针见血地说，“我当过德军的军医。这样重的伤势，只有军人才能这样从容镇定！”

病人微微一笑，敏锐地回答：“沃克医生，军人处事靠自己的判断，而不是老太婆似的喋喋不休！”

沃克又一次怔住了。他伸手制止了闻声赶来的护士，双目火辣辣地盯着对方。

良久，沃克医生的目光柔和了，他突然对护士吩咐：“准备手术。”

沃克换上了手术服，洗净手，戴上了消毒手套。这时护士跑过来，低声告诉他病人拒绝使用麻醉剂。沃克医生的眉毛扬了起来，二话没说，走进手术室，火腾腾地说：“年轻人，在这儿要听从医生的指挥！”

病人平静的回答：“沃克医生，眼睛里脑子太近，我担心施行麻醉会影响脑神经。而我，今后需要一个非常清醒的大脑！”

沃克医生再一次怔住了，竟有点口吃地说：“你，你能忍受吗？你的右眼需要摘除坏死的眼球，把烂死和新生的息肉一刀刀割掉！”

“试试看吧。”

手术台上，一向从容镇定的沃克医生，这次双手却有些颤抖。他额上汗珠滚滚，护士帮她擦了一次又一次。最后，他对病人说：“你忍不住痛可以哼叫。”

病人一声不吭。他的双手紧紧抓住身下的白垫单，手臂上汗如雨下，青筋暴起。他越来越使劲，崭新的白垫单居然被抓破了。

脱去手术服的沃克医生擦着汗走过来，由衷地说：“年轻人，我真担心你会晕过去。”

病人脸色苍白。他勉强一笑说：“我一直在数你的刀数。”

沃克医生吓了一跳，不甚相信地问：“我割了多少刀？”

“72。”

沃克惊呆了，失声嚷道：“你是一个真正的男子汉，一块会说话的钢板！按德意志的观点，你堪称军神！”

“您过奖了。”

孤傲暴躁的沃克医生头一次浮出慈祥的神情。他想说什么又忍住了，挥手让护士出去，然后关上手术室的门，目视着病人说：“告诉我，你的真名叫什么？”

“刘伯承。”

沃克医生肃然起敬：“啊，川东支队的将领，久仰久仰，认识你很荣幸。袁世凯悬赏10万买你的头！”

刘伯承开玩笑地说：“你要是告诉北洋军阀政府我在这儿，准能发一笔大财。”

沃克医生像是受了污辱，怒气冲冲地说：“对侮辱我人格的人，我不惜决斗！”

刘伯承微笑道：“眼好以后，一定奉陪！”说着，友好地伸出了手。

4. Questionnaire survey documents conducted in classes at Waseda University and Shanghai University

Q1 The governments of China, South Korea and Japan claim that the Senkaku Islands (the Diaoyu Islands) and Takeshima (Dokdo) are inherent territories of their own countries. What do you think?

- 1: The government's claim is completely correct.
- 2: The government's claim is more reasonable.
- 3: The government's claim is not so reasonable.
- 4: The government's claim is completely wrong.
- 5: I don't know how to judge

(The most students answered 2)

Q2 What do you think of the claim of the other country's government?

- 1: The opposing government's claim is completely wrong.
- 2: The opposing government's claim is quite wrong.
- 3: There is some truth in the opposing government's claim.
- 4: The opposing government's claim very reasonable.
- 5: I don't know how to judge

(Answer 2 is the most)

Q2-2: Why do you think so? Please briefly explain the reason.

Q3 Do you think the people of Mainland China, Taiwan, South Korea, Japan, and Okinawa are all taking the stand of their governments and looking at territorial disputes?

- 1: Most of them support their government's position.
- 2: Probably half support the government's position and half do not support it.
- 3: Probably most of them don't necessarily support their government's position.
- 4: I don't know how to answer this question.

(Answer 2 is the most)

Q4 China and Japan continue to send warships or military aircraft to the the Senkaku Islands (Diaoyu Islands); South Korea stationed troops on Takeshima (Dokdo). All these require a large amount of taxes paid by citizens. According to statistics, China and Japan spend more than tens of billions of yuan each year on this. Do you support such actions and their costs?

- 1: It should be done, it can be spent as much as possible.
- 2: It can be done, but it should be spent as little as possible.
- 3: It should not be done, but if we only spend a small amount of money, we don't care.
- 4: It shouldn't be done, don't spend a penny.
- 5: Don't know how to answer this question.

(Answer 2 is the most, followed by 3)

Q5 Why have territorial disputes between Northeast Asian countries so intense in recent years? Can you rank the reasons listed below according to their importance (1 is the most important)?

- 1: The historical memory of Japanese militarism's invasion of South Korea and China.
- 2: The economic development of various parts of Northeast Asia has a strong demand for energy under the ground/under the sea.
- 3: Governments in Northeast Asia have intensified international territorial disputes to shift their internal conflicts.

- 4: 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, and Japanese students answered C the most.)

Q6 Facing the current tensions among Northeast Asian countries, what do you plan to do as a member of the ordinary people (multiple choices available):

- 1: This is a government-to-government affair, we ordinary people have nothing to do.
- 2: To learn more 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.
- 8: Others (please simply write the actions you are willing to take).
- 9: Never thought about what I should do.

(Answer 2, 3 is the most)

