CRITICAL ASIAN CINEMAS

Mitsuyo Wada-Marciano

Japanese Filmmakers in the Wake of Fukushima

Perspectives on Nuclear Disasters

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Critical Asian Cinemas

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Acknowledgements

Amid difficulties, especially when forced to endure the inconvenience caused by this worldwide pandemic as we are today, whose "voice" should we rely upon? The writing of this book proceeded to seek an answer to this question while I found myself bewildered by such feelings of apprehension. And in the end, the "voice" that I arrived at was not a single voice but multiple "voices."

In the process of writing this book, I interviewed many filmmakers and artists. I also reached out to writers, museum curators, scholars, and researchers who are tackling the subject of post-3/11 issues in fields of study completely different from mine. Above all, many people living in the disaster-stricken regions of Sendai, Ishinomaki, and Minamisoma enlightened me with their stories, knowledge, and perspectives. I want to take this opportunity to express my heartfelt thanks to them all. Their "voices" did not necessarily come from one unwavering position. Nonetheless, these "voices" caused me to contemplate motives to carry on with everyday life and, at the same time, gave me the faculty of reason to determine a compass for my life. In Chapter 2, I quote Jane M. Gaines's expression, "political mimesis." It suggests to us that exposing ourselves to others' ways of living or their political stance that are fundamental to the way they live leads many of us to internalize to some extent what we have been exposed to and, as a result, to undergo the process of mimesis. If there were one thing in common among the "voices" that I have internalized, that would be *concern for the public interest.*

The economist Kaneko Masaru asserts that the public interest is essential for the future of Japanese society and for its ability to defeat the systemic lack of accountability that has been perpetuated until today in politics and economy.

> Facilitating a transition into a new economic system for the twenty-first century requires a shift in the ethos that supports it. To put it simply, it is a shift from finance capitalism to public interest capitalism....It is not an ideal world in another life. It is needed because neither the economic

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> system nor the idea that lacks concern for the public interest is sustainable. The public interest best reflects the needs of society. For that reason, as long as those who lack concern for the benefit of others and have not developed an understanding of the public interest are in charge of the economic systems, the economy in question is destined to lose its sustainability.[1]

The "voices" of many whom I had talked with were *already* imbued with such concern for the public interest.

Moreover, after having listened to many people, what left the biggest impression on me was their belief that when one has fostered an idea in their mind, one needs to continue believing in the idea and to take a stand on it. In the introduction, I discuss "forgetting," and it is no exaggeration to say that many of us grab hold of a future in exchange for "forgetting." Due to the coronavirus crisis, our concern in Japan has completely shifted from internal radiation exposure to avoiding becoming infected with the COVID-19 virus and avoiding death while gasping for air. However, radioactive contamination from the Fukushima Daiichi Nuclear Power Plant has yet to be contained. The safety of nuclear power has not been guaranteed. To us confronting the year marking "the lost four decades" of Japan, the words of Hegel—who was skeptical about people learning from history—may sound fittingly ironical: "Peoples and governments never have learned anything from history, or acted upon principles deduced from it."[2] Under such circumstances, I hope to keep sending out to society the message of "no nukes"—a conviction that I have come to hold firmly in my mind—in book form, a medium of lasting impact.

This book could not have been written without the help and support of an incredibly large number of people. There are so many that I could not possibly list all their names here.

Firstly, this book project was initiated while I was at the International Research Center for Japanese Studies in Kyoto, Japan. I owe a tremendous amount to Hosokawa Shuhei, who welcomed me with open arms during my first stay, and Tsuboi Hideto, who generously granted me my second stay. In addition, Isomae Jun'ichi and Inaga Shigemi, upon finding out about my research on the post-3/11 culture of visual images, offered me their support in various ways.

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[1] Kaneko Masaru, *"End to Nuclear Power" Growth Theory—Toward a New Industrial Revolution* (Tokyo: Chikuma Shobo, 2011), 181–182.

[2] Georg Wilhelm Friedrich Hegel, *The Philosophy of History* (Dover Philosophical Classics), trans. J. Sibree (New York: Dover Publications; Reissue edition, 2012), 8.

During the course of a year, from 2016 to 2017, I hosted the collaborative study group "The Post-3/11 Discourse, 'Japanese Culture'" several times, and not only was blessed with conversations with many attendees, but also had opportunities to hear from many guest speakers about the impact of the Great East Japan Earthquake, their thoughts on the disaster, or their ideas about their work. I would like to express my gratitude to the members of the study group: Ishida Minori, Kubo Yutaka, Tanikawa Takeshi, Kimura Saeko, Iwata-Weickgenannt Kristina, Shimizu Akiko, Takahashi Jun, Kanno Yuka, Ichinose Masaki, Chikamori Takaaki, Nishimura Hiroshi, Matsuura Yusuke, Sudo Noriko, Kitaura Hiroyuki, Nagato Yohei, Ma Ran, and Kinoshita Chika. For sessions focused on contemporary art, we invited Okamura Yukinori and Kitahara Megumi to speak from the art history perspective. Also, Kitahara most graciously accommodated my request to read a draft of the final chapter and offered valuable comments, which further improved the quality of the chapter.

This book also benefited from a great deal of support from filmmakers, artists, and writers. I was blessed with a wide range of support: they made themselves available for post-screening workshops, gave me opportunities to interview them on more than one occasion, and allowed me access to works that are rarely seen under normal circumstances. I respectfully express my gratitude to Akagi Shuji, Thomas Ash (who went by the name Ian Thomas Ash at the time), Ito Hideaki, Iwasaki Masanori, Ushiro Ryuta, Ruth Ozeki, Obara Hiroyasu, Kamanaka Hitomi, Kawai Hiroyuki, Komori Haruka/Seo Natsumi, Doi Toshikuni, Hamaguchi Ryusuke, Funahashi Atsushi, and Yu Miri.

From the project's initiation to the present, as I am about to complete this book's writing, over ten years have passed. In 2018, I moved my base from Canada to Japan, which meant parting with my dear colleagues at Carleton University with whom I spent many years working in Film Studies to start my new work at the Graduate School of Letters at Kyoto University. At Kyoto University, in addition to Hirata Shoji, Mizutani Masahiko, Kizu Yuko, and Deguchi Yasuo, who extended their generous support to me in various ways, I was aided by the intellectually stimulating input of new colleagues and friends. I also thank Daniel C. O'Neill, who gave me the wonderful opportunity to meet two directors: Doi Toshikuni and Thomas Ash at a symposium held at the University of California, Berkeley in February 2020.

I would like to end with words of gratitude for my excellent editors in both Japan and the Netherlands: Tachibana Sogo and Nagahata Setsuko, who are editors of this book's original version in Japanese, and Maryse Elliott, Julie Benschop, Mike Sanders, and Gioia Marini. Although I have never met Maryse, Julie, Mike, and Gioia face to face, they have encouraged me through our many e-mail exchanges. I would also like to express my gratitude to Steve Choe, editor of the Critical Asian Cinemas series published by Amsterdam University Press, for his confidence in my project to publish the book in English. I would also like to thank my friend Chris Berry for suggesting that I should contact Steve.

An earlier version of Chapter 2 was published in *A Companion to Japanese Cinema* (2022). I am grateful to the anthology's editor, David Desser for the invitation and to Wiley Blackwell for publishing the essay. I thank Michael Raine and Jinhee Choi, who encouraged me to compile the special section "Japanese Cinema after Fukushima" for *Journal of Japanese and Korean Cinema* vol. 11, issue 1, 2019. An earlier version of Chapter 5 was published in the issue.

Concluding a work that you have invested so much time in through the act of "writing" not only requires decisiveness but also comes with the disconsolate feeling of having to discard ideas or words and the pain of introspection. During the period of self-imposed seclusion due to the COVID-19 virus, I might not have been able to finish this book without their constant encouragement and moral support. I want to note that, in the solitary endeavor called "writing," I found exchanging thoughts with them via written words to be dialogues of supreme bliss. Last but not least, I owe much to Tsukuru Fors who helped me in translating this book from Japanese to English, and Kjell David Ericson and Beth Cary, who edited the English manuscript to make it more readable. Graduate students Imai Tsubura, Komatsu Suzuka, Maurice Alesch, Kuninaga Hajime, and Suhyun Kim also helped with the process of completing this book in its various stages. In the early stages of this book project, Sean O'Reilly helped me significantly with the translation. Without their diligent support, I would not have been able to finish this book.

I hope that my son Nico will read this book someday. I sincerely hope that one day he will be able to speak and read Japanese, but this English version is a convenient shortcut for him to get to know about my work. I now live with my small yet precious family in Kyoto and would like once again to express my deep appreciation for their love and support.

Note: Japanese names are given in Japanese order: family name followed by given name, unless I have known the person primarily in a US context.

Introduction

Abstract: The introduction presents the author's thoughts on how people can continue to think of the nuclear accident in Fukushima, which is in the process of becoming nearly forgotten, as an ongoing problem. If forgetting is the act of eradicating traces of memory, then we all need to consciously reinforce the act of imprinting these traces of memory in our minds. The author introduces two memory traces that have been etched in her mind since 2011, and at the same time she promises the reader to continue telling these stories. When will these memories come to an end? The introduction suggests that it might be when each person's memories will connect to the great current of history and then move toward universality in the symbolic act of forgiving.

Keywords: forgetting; memories; traces; system of sacrifice; no nukes

The project that led to the writing of *Japanese Filmmakers in the Wake of Fukushima: Perspectives on Nuclear Disasters* originated in 2011 when I was a visiting researcher at the International Research Center for Japanese Studies in Kyoto, Japan. I had been there from 2010 with a plan to spend a year researching the "distorted (*nejireta*)" state of postwar Japan, based on analyses of films of the era. And then, the Great East Japan Earthquake happened on March 11, 2011. I was scheduled to return to Canada that summer but wondered whether I should move up the date and go home to my family earlier than I had intended. However, I decided to remain in Japan for another six months as originally planned to perceive firsthand the information and images disseminated through the mass media and the Internet. Following my return to Canada in August that year, I worked to change my research topic by applying for new research funds for this project, which entailed undergoing many cumbersome processes. These efforts resulted in spending another year at the International Research Center in 2016–2017 researching visual culture in Japan after the Great East Japan Earthquake. Therefore, this book owes itself to these two years spent at the International Research Center for Japanese Studies.

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Based on presentations given to many study groups that I regularly organized during 2016–2017, I published an anthology of essays, *Rethinking the Post-3/11 Media Discourses* (*"Posuto 3/11" Media gensetsu saiko*), with Hosei University Press in 2019. The final chapter of this current book is based on a chapter published in that collection. As such, *Japanese Filmmakers in the Wake of Fukushima: Perspectives on Nuclear Disasters* was written over the course of nearly ten years. During these years, I met almost all the filmmakers of the films mentioned in this book in person. I continued to dialogue with their work while doing interview after interview and hosting screenings with them. Not only the filmmakers but also discussions with the audiences at the screenings provided me with much knowledge and many ideas. However, more than anything, by watching many of these films repeatedly, I extracted the "voices" within these documentary films themselves.

From the Midst of Forgetting

It has been over eleven years since the nuclear disaster in Fukushima. How does Fukushima look to us today? With the Japanese government's strategic courting of the 2020 Tokyo Olympics in 2013, its official announcement of the 2025 Osaka World Expo in 2018, and the spread of COVID-19 in Japan from the early part of 2020, it seems that the Japanese government, the mainstream media, and, most of all, Japanese society as a whole have shut their eyes to the human responsibility for the Fukushima nuclear disaster caused by Tokyo Electric Power Company (TEPCO) and the effects of ongoing radioactive contamination. Despite the need to discuss outstanding issues such as the phase-out of nuclear power plants, a transition to alternative energy, and providing aid to victims who have not been able to go home to Fukushima, Japanese people seem to stand frozen in the collective act of forgetting their national trauma and all that is inconvenient for the whole of Japanese society.

If we—whether Japanese or not—consider our "memories" to be "traces" etched on our cerebral cortex, then "forgetting" to us means a definitive loss of "traces." However, observing the post-3/11 state of Japanese society, the phenomenon mentioned above of "forgetting" does not seem like the complete loss of the etched traces. In reality, those human-made disasters that occurred in Fukushima have not entirely disappeared from people's memories and continue to create ripples worldwide. In Germany in 2011, the Angela Merkel administration announced its plan to close all nuclear reactors by 2022.[1] In the general election in Taiwan in January 2020, President Tsai Ing-wen of the Democratic Progressive Party won reelection in a landslide victory with a campaign promise to make Taiwan completely nuclear-free by 2025. In Germany, Taiwan, and many parts of the world, the forgetting observed in Japan is not happening. It makes one wonder whether/if there are some forces at work—whether the current phenomenon of forgetting in Japanese society is the result of intentional suppression. To me, it seems that this is a deliberate and arbitrary act of forgetting.

Takahashi Tetsuya, a Fukushima-born philosopher, points out that "the nuclear accident in Fukushima exposed 'the sacrifice' hidden in the national policy of postwar Japan in support of nuclear power." He directs our attention to the fact that nuclear power exists within a "system of sacrifice" (*gisei no shisutemu*) built by the conservative Liberal Democratic Party (LDP) and its conservative political order. The LDP was formed in 1955 by the merging of the Liberal Party (1950–1955) and the Japan Democratic Party (1954–1955) to counter the rise of the Japan Socialist Party (JSP, 1945–1996). Since then, the LDP has dominated Japanese politics and kept in place a one-party system for about a half century, but in 2009 the Democratic Party of Japan (DPJ, 1998–2016) finally subverted the LDP's position and installed Hatoyama Yukio as prime minister, followed by Kan Naoto in 2010. This period, however, was very short, as the DPJ regime ended in 2012 in the aftermath of the Great East Japan Earthquake, and the LDP regained its one-party dominant system with Abe Shinzo becoming prime minister for the second time. Takahashi describes the mechanism created by the LDP as follows:

> Was that a coincidence that the Hatoyama and Kan administrations, after a regime change, tackled the issues of Okinawa and Fukushima and collapsed as a result? The postwar political system of Japan [led by the LDP], unshaken by "the regime change" that happened overnight, raised its head. It also forced us to see in a harsh light that our life (and whose life is it?) has been made part of the mechanism that profits from sacrifices of others.[2]

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[1] As for the nuclear power plants in Germany, it cannot be denied that many problems have been unresolved. While the Merkel cabinet declared the withdrawal from the domestic development of nuclear power plants, it is also true that people in Germany have faced difficulties in everyday life. Thus, how to promote the withdrawal process and its subsequent adverse effects on economic activities remains an issue. See also Setsuko Schwarzer, "Long Way to the Withdrawal from Nuclear Power Plants Development in Germany: Unexpected Problems," *Nikkei Business* (June 12, 2016), 4. https://business.nikkei.com/atcl/report/16/061600046/061600001/ (Accessed September 14, 2020).

[2] Takahashi Tetsuya, *Gisei no shisutemu: Fukushima/Okinawa* [Systems of Sacrifice: Fukushima and Okinawa] (Tokyo: Shueisha, 2012), 4.

Takahashi goes on to discuss the post-3/11 era and "how to bring a proper end to the system of sacrifice known as nuclear power."[3] However, is this system of sacrifice called nuclear power winding down in today's Japan? The answer is clearly "no." The political system of postwar Japan is still aspiring to restart nuclear power plants. It seems to be successful in gradually restoring the safety myth of nuclear power that for a time had been paid little attention. While it spreads the spells of "safety and reliability" (*anzen, anshin*), it creates a social structure of deceit and inertia. The meaning of "being safe" itself is lost, leading to the collective numbness not of euphoria but of safety overload.

When one understands Takahashi's formula, which equates nuclear power to "the system of sacrifice," one can easily accept the words of Koide Hiroaki, the former assistant professor at the Kyoto University Research Reactor Institute, who claims that "nuclear power is a symbol of discrimination." In postwar Japan, when everyone welcomed nuclear power as "the energy of the future," Koide was regarded as a heretic among researchers for pointing out the danger of nuclear power. It was only in post-3/11 Japan that many people came to appreciate the reasonableness of his claims. Koide's words, substantiated by his knowledge of nuclear power, admonish many Japanese people and, at the same time, give them a ray of hope:

> I am someone who entered the field of nuclear research with dreams for nuclear power. However, as I learned about nuclear power and came to realize its danger, I did a complete turnaround and began to think "nuclear power is a symbol of discrimination." The benefit of nuclear power is its ability to produce electricity, but it is "just electricity." Human life and the future of our children are far more important than that. Its risks outweigh the benefits. Not only that, we have options other than nuclear to obtain energy….The past that has already happened cannot be altered, but we can change the future. Why don't we leave a safe environment for children who are yet to be born? I hope every one of you will let your opinion be known by stating "We do not need the dangerous nuclear power plants."[4]

I was inspired by the ideas and debates of many who came before me, including Takahashi and Koide. Moreover, this book starts with an inquiry into what is needed to take back life that is connected to the future from the deliberate and arbitrary act of "forgetting" the nuclear accident. Since March 11, 2011, most Japanese, including myself, have come to think that they must never let nuclear accidents happen again. Japan will no longer believe the safety myth spread by the government. Japan does not need nuclear power plants. In the post-3/11 era, when Japanese people have been tasked to transition to alternative means of power generation, they must recall *the promise* they have made to the future. For that to happen, what is it that we—whether Japanese or not—need? As a scholar of cinema studies, I decided to seek definitive traces of memories that would always remind me of those promises in the many documentary films introduced to the world after the great earthquake and listen to the voices of the filmmakers who made these films. By retaining those traces of memories, I thought I might be able to prevent an absolute state of "oblivion" from happening.

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[3] Ibid., 38.

[4] Koide Hiroaki, *Genpatsu no uso* [Lies about Nuclear Power Plants] (Tokyo: Fusosha, 2011), 2–3.

The First "Trace"

In February 2020, I was given the opportunity to attend a symposium called "Imagining Post-3/11 Futures and Living with Anthropogenic Change" at the University of California, Berkeley. At the symposium, two documentary films produced after the Great East Japan Earthquake were screened: *Fukushima Speaks* (*Fukushima wa kataru*, 2018, Doi Toshikuni) and *A2-B-C* (2013, Ian Thomas Ash). I was able to meet the two directors and was given the opportunity to watch *Fukushima Speaks* for the first time.

The film painstakingly collects testimonies from survivors whose lives have been changed by the nuclear accident, and features fourteen of the nearly 100 people who were interviewed. This documentary film literally contains the voices from Fukushima calmly spoken by survivors who are deeply traumatized by the disaster. The film's director, Doi, is a freelance journalist. In recent years, as a film director, he has produced documentary films about the Israeli-Palestinian conflict, *Breaking the Silence* (*Chinmoku wo yaburu*, 2009), and the comfort women issue, *Living with Memories* (*Kioku to ikiru*, 2015), among others. His newest film, *Fukushima Speaks*, which premiered in Japan in March 2019, has several versions. *Fukushima Speaks Full Version* is 5 hours and 20 minutes in its entirety; *Fukushima Speaks for Theatrical Release* is 2 hours and 50 minutes. The version we watched in Berkeley was a shortened version of a little more than 20 minutes which Doi himself had re-edited.[5] On the film's official website, Doi states: "I hope to deliver 'voices of Fukushima' to Japanese society that is undergoing the process of forgetting." This film's power lies in how it exposes, through interviews of victims who continue to be plagued by the suffering that has not diminished, the fact that the damage of the Fukushima Daiichi nuclear disaster has not come to an end even today after ten years.

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[5] The DVD consists of a series of chapters. Viewers can choose at random which chapter to watch. Doi decided to hear more stories from the victims after participating in "the testimony meeting" held in March 2014. The film focuses on the victims narrating their stories about

On the day of the symposium, I was tasked with interviewing Doi on stage. Before the event, the organizer gave me a web link to watch *Fukushima Speaks* to prepare for the interview; however, Doi must have re-edited the film to make yet another shorter version in a matter of a month. The film that was screened was different from the version that I had watched. Due to the ease of editing, which is a characteristic of digital cinema, chapters can be easily reassembled; therefore, it is difficult to determine the definitive final edition. I realized that, to Doi, a film is not a conclusive piece of *work* that is to be enjoyed as is; instead, the value is placed upon the act of conveying the *content* of the film. To put it differently, I was made aware that Doi was not a filmmaker but rather a journalist to the core. I had a renewed appreciation that, when thinking about a film, to understand the work's expanse, meeting the filmmaker in person occasionally gives rise to an unexpected viewpoint or contributes to the deepening of an understanding of the work.

One remark during the conversation with Doi at the symposium piqued my curiosity when he emphasized the non-political nature of his work by stating: "I did not want to make a film of the anti-nuclear movement." I have felt that, when making documentary cinema, it is difficult for a filmmaker not to bring their thoughts and opinions into the foreground and to remain politically neutral. I asked Doi whether it was too difficult to maintain such neutrality, especially in films like *Fukushima Speaks*, while depicting the relationship between the apparent perpetrators and victims of the nuclear accident and the grief of the people nearly crushed by the unjust situation. However, Doi, using his other works dealing with the Israeli-Palestinian conflict as an example, pointed out the inconvenience of narrowing the target audience in the extreme by placing an emphasis on politics. As a freelance journalist, Doi had pursued political themes for a long time, but he had also faced the reality of the film market. Although I did not fully understand his point, I sensed why he seemed not to be doing this in *Fukushima Speaks*.

Despite this, *Fukushima Speaks* afforded me an encounter with a critical *trace*. It introduced me to Fujishima Masaharu, a poet who appears in the

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Fukushima. He kept interviewing for five years from 2013 to 2017 and chose fourteen interviewees among some 100 applicants to make the complete version of the film.

"Temporary Housing" chapter of the film.[6] Through the film, I was not only able to get to know him, a disaster victim, but I was also able to get a glimpse of the deep rootedness of the victims' suffering and the fact that theirs is not a temporary condition. The nuclear accident caused by the Great East Japan Earthquake drove Fujishima to live the life of an evacuee. After moving around from place to place, he was forced to settle into cramped, makeshift housing. In the collection of poems *At Temporary Housing—Fukushima Has Become "Fukushima"* (*Kasetsu nite—Fukushima wa mohaya "Fukushima" ni natta*) (2014), Fujishima describes the life of an evacuee as follows:

> Even today, we continue to live in poor conditions in temporary housing. Some people become sick or depressed....We are at our wit's end here. However, having nowhere else to go, we must continue to live this cruel life every day for many years for an unforeseeable future, without knowing what to do with our mounting frustration and stress.[7]

Fujishima was born in Manchuria in 1946 and retuned to Japan after the war, and he has resided in Fukushima since 1970. He was working as the president of a private organization called Kimagure Daigaku (Free-Spirit University), a local community organization, when he suffered the effects of the Great East Japan Earthquake at age sixty-five. This is an age at which one does not find it easy to start a new life from scratch like young people. However, at the same time, one cannot stop thinking about the rest of their life. After the nuclear accident, Fujishima evacuated to Niigata Prefecture for a time but later moved back into temporary housing in Fukushima Prefecture. Based on his experience there, he published his first collection of poems *At Temporary Housing—Fukushima Has Become "Fukushima"*; then *A Long Absence—Living "Fukushima"* (*Nagaki fuzai—Fukushima wo ikiru—*) in 2016; and his last anthology *The Colorless Town—From Fukushima to You* (*Iro no nai machi—Fukushima kara anata e—*) in late 2019. A piece of poetry included in the last anthology, "Declaration of Defeat" (*Haiboku sengen*), pierced my heart:

> I surrender / I lost / You, nuclear power / backed by a big corporation / and by the government / getting small businesses, farmers, and fishermen

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[6] The chapter was not screened at the symposium. The demonstration version of *Fukushima Speaks* was sent in advance by Daniel C. O'Neill, the co-organizer of the symposium. This version includes the chapter. Of course, the complete version contains the chapter, too.

[7] Fujishima Masaharu, *Kasetsu nite: Fukushima wa mohaya "Fukushima" ni natta* [At Temporary Housing: Fukushima Has Become "Fukushima"] (Tokyo: Yugyosha, 2014), 122.

> involved / in the name of fulfilling electricity demand / hoisting a flag of legitimacy / You challenged me to a battle / … Above all / After the nuclear accident, you threw / a powerful blow called stress / that knocked me out / I suffered liver cancer / the tremendous / damage / on top of that, negative thoughts / These, three arrows / shot through my heart / caused lung cancer too / it is my complete defeat / it is exactly / like a symbol of your victory / I hereby declare my defeat / For, even if / I won / it just means moving toward hopeless hope / that is just what it is.[8]

At the symposium at UC Berkeley, I asked Doi how Fujishima was doing. "He passed away late last year," was his answer. Upon returning home to Kyoto, I re-read Fujishima's three books of poetry and *promised* myself that I would not forget Fujishima Masaharu, *a trace*, a victim of the nuclear atrocity.

The Second "Trace"

Writing this book led to another unforgettable *trace* becoming etched in my mind. It is a long sequence of the 2011 meeting of the All Japan Council of Local Governments with Atomic Power Stations (Zengenkyo) from *Nuclear Nation* (*Futaba kara toku hanarete*, 2012) directed by Funahashi Atsushi. Readers of this book may not be familiar with the organization Zengenkyo, which is a group of local governments with reactor sites whose purpose is "to appeal to the national government, so that unique issues faced by these regions are reflected in national policies."[9] The first regular meeting of Zengenkyo after the nuclear accident in Fukushima was held that summer in 2011. Funahashi, disguised as a member of the press, attended the meeting, and recorded it on film. The regular meetings are usually attended by not only the head of local governments with reactor sites but also representatives of electric power companies; however, for this particular meeting, Kaieda Banri, Minister of Economy, Trade, and Industry at the time, and Hosono Goshi, Minister of State for Nuclear Power Policy and Administration specially appointed by the cabinet, were also in attendance. After he was appointed to head the Ministry of Economy, Trade, and Industry by Prime Minister Kan in January 2011, Kaieda was also tasked with overseeing the handling of economic damage from the nuclear accident as Minister of

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[8] Fujishima Masaharu, *Iro no nai machi: Fukushima kara anata e* [A Colorless Town, From Fukushima to You] (Tokyo: Yugyosha, 2019), 48–52.

[9] *Futaba kara toku hanarete* [Far from Futaba], as indicated as a chapter headline in the film.

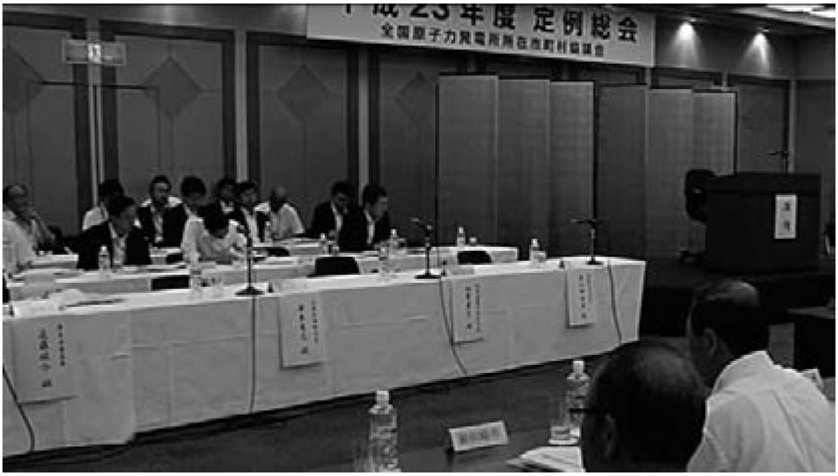

Figure 0.1: The VIP seats left empty (Film still from *Nuclear Nation*)

State on April 11, 2011. Watching the sequence confirmed doubts that I had been feeling, and I realized that the government cannot be trusted; that the words of those in power—especially of men in power—should not be taken at face value; and that I will not readily believe the logic of the majority.

The *trace* was captured from a scene at this meeting. After he gives a brief greeting, Kaieda receives a mysterious message from the moderator and leaves, having spent barely five minutes at the meeting.[10] Hosono, Minister of State for Nuclear Power Policy and Administration, goes on to report that the national and prefectural governments have been conducting health exams in tandem and comments on the result by stating, "As far as our study indicates, we understand there are no known ill effects for children. When the time comes, we, the government, would like to talk to you openly; however, this is not the time yet." Then, prompted by another puzzling message from the moderator, Hosono also leaves the meeting. The camera captures the empty seats reserved for VIPs toward the front of the room. (Figure 0.1) Immediately following the shot, Idogawa Katsuo, mayor of Futaba at the time, poses a question to no one in particular, "Why are we forced to be in this position? I am so frustrated....Who is responsible for this? Please stop this nonsense!" (Figure 0.2) Who heard his words of indignation? The film makes it clear that the government does not have the

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[10] In the following quotation, Kaieda made a senseless remark: "It has been announced that Japan's energy policy is to be revised in the near future. I believe its detail needs to be revealed as soon as possible." In *Futaba kara toku hanarete* (01:10:00).

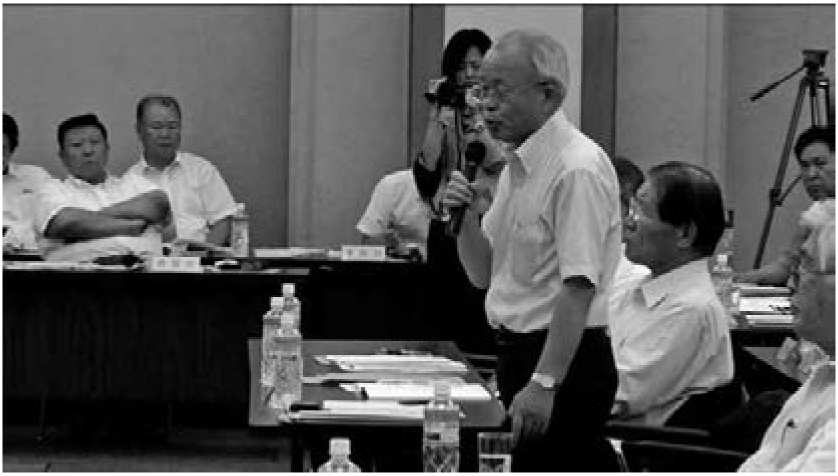

Figure 0.2: Mayor of Futabamachi (Film still from *Nuclear Nation*)

slightest inclination to listen. However, *I* heard his words. Through this film, Funahashi Atsushi managed to reify a profound distrust of the government. This has left another unforgettable *trace* in my mind.

If you observe this crucial scene, you will notice people playing out their various critical roles in Japan's "nuclear power village" (*genshiryoku mura*)—a group of politicians, corporations, and researchers who have mutually benefited from promoting nuclear power—which has come into focus as a huge issue since the nuclear disaster. For Kaieda, who was in the middle of a power struggle within the Democratic Party of Japan, it was doubtful that he had any interest in reviewing the national energy policy. Moreover, the moderator who granted Kaieda and Hosono an excuse to leave the meeting was Kawase Kazuharu, mayor of Tsuruga City in Fukui Prefecture. Kawase was not only a supporter of nuclear power who advocated "coexistence with nuclear power" but was also embroiled in a scandal exposed by the media in February 2012 for purchasing Echizen crabs (a delicacy) on the mayoral budget and sending them as year-end gifts to lawmakers—including Hosono—who were overseeing the handling of the nuclear accident.[11]

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[11] "Kohi de genpatsusora juichinin ni Echizengani; Tsuruga shicho ga seibo" [Echizen crabs given to nuclear minister and 10 others at public expense; Tsuruga mayor gives year-end gifts], *Shikoku News*, Shikoku Shimbun Sha, January 29, 2012, http://www.shikoku-np.co.jp/national/political/20120229000242 (Accessed May 30,' 2020). Also, according to *Nuclear Nation*, Kaieda Banri greeted Kawase Kazuharu with the following words: "Thank you for the gift. It was such an amazing present."

This sequence also pointedly captures the appearance of the attendees other than those VIPs. It is shocking to see that the government officials and administrators from the capital on the stage and those sitting on the opposite side (members of Zengenkyo) are all men. There were no other meetings as important as this to the future of energy in Japan at the time. The only person at the meeting who is speaking his mind in earnest is mayor Idogawa, who was a victim of the accident himself. All the other men are silently looking down without expressing so much as a yes or a no in this farce. As you can see in Figure 0.2, the only woman present in the scene seems to be a journalist, who is recording Idogawa's statement with her camera. I *promised* myself never to forget this scene that *Nuclear Nation* had thrust before me, as a *trace* of great importance—one that should be reflected upon when thinking about 3/11.

From Forgetting to Promising

Here, I would like to revisit the meaning of *promising*. Paul Ricoeur, who promoted the philosophy of narrative theory, called the relationship with others who exist synchronously with the self—and the identity that is born out of the relationship—"narrative identity."[12] In the process of this identification, past, present, and future are deeply connected through the act of "remembering" or "promising." For instance, many of us live in the present while retaining our past deeds, thoughts, and feelings as one unified *memory*. Based on our engagement with others in the present and our promises with others, we project into the future.[13] "Narrative identity" does not see identity as how it is generally defined, which is the sole identity of an object or a personality, but instead as a dual structure consisting of two dimensions: "identity" and "selfhood." The integration of fixedness/universality ("identity") and openness/creativity ("selfhood") gives birth to self-identity. "Selfhood" in this sense does not necessarily become folded into "identity" but rather serves as a trigger, presenting us with a new opportunity. For example, we place ourselves in a binding position in the future by making *a promise* to others. However, at the same time, because of the bind, we may successfully enter a world different from the present reality or create the possibility of causing a new wave or movement. Suppose we achieve an understanding of human existence or identity itself, so to speak, as a dual structure. Then we may retain our past deeds, thoughts, and feelings as "memories" while at the same time projecting into the future based on "promises" we make with others. Thus, it may lead us to recognize a connection within the self, a renewed awareness of the self—in other words, a living self. That awareness may give our perception a certain kind of abundance.

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[12] Paul Ricoeur, *Tasha no yona jikojishin* [*Soi-même Comme un Autre*, Le Seuil, 1990], trans. Kume Hiroshi, new edition, (Tokyo: Hosei Daigaku Shuppankai, 2010). Paul Ricoeur, *Oneself as Another*, translated by Kathleen Blamey (Chicago: University of Chicago Press, 1992).

[13] The philosophical term "project" can also be translated into "*kito*" as well as "*toki*" in Japanese. The term itself has been explored by existentialists such as Jean-Paul Sartre and Martin Heidegger. "People are put in the continuous process of defining and redefining ourselves, such that a person's identity is never fixed." See also an explanation of the term in Japanese in the online Encyclopedia Britannica. https://kotobank.jp/word/%E6%8A%95%E4%BC%81-103267 (Accessed May 27, 2020).

Because of *the promise* I made with Fujishima Masaharu, thanks to the documentary film *Fukushima Speaks*, and *the promises* I made with mayor Idogawa and the unknown female journalist from the scene in *Nuclear Nation*, I was given not only an opportunity to become aware but also a feeling that I am not the only one who has been blessed with such "awareness."

Friedrich Nietzsche identifies a promise as a "memory of the will" and clarifies its ability as the following:

> The breeding of an animal that can promise—is not this just that very paradox of a task which nature has set itself in regard to man? Is not this the very problem of man?...But this very animal who finds it necessary to be forgetful, in whom, in fact, forgetfulness represents a force and a form of robust health, has reared for himself an opposition-power, a memory, with whose help forgetfulness is, in certain instances, kept in check—in the cases, namely, where promises have to be made.[14]

I have stated my suspicion before that the phenomenon of forgetting in Japanese society today results from suppression by some kind of force. The post-3/11 phenomenon of forgetting at the conscious level is nothing but a deliberate and willful act of forgetting. Therefore, if I am to borrow Nietzsche's words, to resist this forgetting at the conscious level, we may have to recall our "promise" as our "memory of the will."

Suppose the "forgetting" of the nuclear accident results from a suppression consciously executed by "the system of sacrifice," as Takahashi Tetsuya has pointed out, or the political mechanism that perpetuates it. In that case, we—whether you are Japanese or not—now need to recall "promises" that we have made post-3/11 for the future of our children, promises such as "we will never let nuclear accidents happen again" and "we will move toward a nuclear-free future." I believe, unless we muster up the primordial ability that humans possess as "an animal that can promise" and stand up to these suppressive forces, we will not be able to hold on to our life of abundance.

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[14] Friedrich Nietzsche, *Zen'aku no higan: Dotoku no keifu* [*Jenseits von Gut und Böse*], trans. Shida Shozo (Tokyo: Chikuma Shobo, 1993), 423–424. Friedrich Nietzsche, *The Genealogy of Morals* (Dover Thrift Editions), trans. Horace B. Samuel (Mineola: Dover Publications, 2012).

The Structure of This Book

The structure of this book is as follows. Chapter 1, "No Nukes before Fukushima: Postwar Atomic Cinema and the History of the 'Safety Myth,'" gives an overview of the notion of "atomic cinema" (*genshiryoku eiga*) before the Fukushima Daiichi nuclear disaster, focusing on several films produced from the 1950s to the 1980s. Among the English-language scholarship on so-called atomic cinema, the name of the genre itself has not been solidified historically, as one can see in references to "hibakusha cinema,"[15] "atomic bomb cinema," and "atomic cinema." Similarly, there has been no firm definition of the notion of "*genshiryoku eiga*" in the history of Japanese cinema. As film scholar Sato Tadao states, even before Fukushima, there have been more films about nuclear power or nuclear energy than we would expect.[16] There are certainly icons such as atomic bombs, hydrogen bombs, *hibakusha*, radiation, and nuclear power plants floating around in the sphere of filmmaking. Suppose we are to include films of the special effects genre with monsters as their protagonists, such as Godzilla, who is said to have appeared in the aftermath of a nuclear explosion, then many films in the history of postwar Japanese cinema can be identified as referencing nuclear issues. The first chapter looks at several films and analyzes what stance filmmakers chose to take in the face of the safety myth of nuclear energy in postwar Japan. This chapter will add a new perspective to the work of pioneers in the field of postwar visual cultural studies such as the Documentary Film Archive Project by sociologists Niwa Yoshiyuki and Yoshimi Shun'ya, which provides analysis of atomic cinema and PR films (films produced for the purpose of promotion or advertisement for companies and government organizations). The films discussed are: *Lucky Dragon No. 5* (*Daigo Fukuryumaru*, 1959, Shindo Kaneto); *Nuclear Power in Fukushima* (*Fukushima no genshiryoku*, 1977, Nichiei Kagaku Eiga); *Frankenstein vs. Baragon, Frankenstein Conquers the World* (*Furankenshutain tai chiteikaijyu*, 1965, Honda Ishiro and Tsuburaya Eiji); *The Man Who Stole the Sun* (*Taiyo wo nusunda otoko*, 1979, Hasegawa Kazuhiko); and *Nuclear Scrapbook* (*Genpatsu kirinukicho,* 1982, Tsuchimoto Noriaki). Going beyond genre and era, this chapter will expound upon the nuclear culture of postwar Japan.

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[15] Hibakusha means 'atomic bomb victims' or 'nuclear victims.'

[16] Sato Tadao, "Tokubetsukiko saigai wo kirokusuru eiga to terebi" [Special Contribution: Film and Television That Record Disasters]. In *3/11 wo toru* [Shooting 3/11], eds. Mori Tatsuya et al. (Tokyo: Iwanami Shoten, 2012).

In Chapter 2, titled "Straddling 3/11—The Political Power of *Ashes to Honey*," I will analyze the works of Kamanaka Hitomi, a filmmaker considered to be a standard-bearer of the anti-nuclear movement, and examine the "newness" of her works that transcend Fukushima. What is common among Kamanaka's works, including *Hibakusha at the End of the World* (*Hibakusha*: *Sekai no owarini*, 2003); *Rokkasho Rhapsody* (*Rokkasho-mura rapusodi*, 2006); *Ashes to Honey* (*Mitsubachi no haoto to chikyu no kaiten*, 2010); and *Little Voices from Fukushima* (*Chiisaki koe no kanon—Sentaku suru hitobito*, 2015), is her approach of giving a voice to those who are invisible in the mass media and, aided by these voices, to get to the bottom of what she considers to be "the truth." In *Hibakusha,* Kamanaka listens to the voices of victims of the Iraq War, especially those of children. Through moving images, she has us viewers participate in "listening" to those voices: the voices of villagers who oppose the construction of a nuclear fuel reprocessing plant in *Rokkasho Rhapsody*; the voices of residents on the small island of Iwaishima in the Seto Inland Sea protesting the construction of the Kaminoseki Nuclear Power Plant in *Ashes to Honey*; and the voices of mothers who do everything in their power to minimize their children's exposure to radiation in *Little Voices from Fukushima*. Some regard her work with contempt, calling it "propaganda" or "too simplistic like a TV documentary." Moreover, perhaps because her films are highly vocal on the message she wants to convey, their reception at film festivals has tended to be unexpectedly unfavorable.

In this chapter, I also examine issues in the field of film criticism and the film industry. "Simplicity," which Kamanaka's films use as a yardstick, has not necessarily been valued or prioritized in the traditional film criticism space. Instead, it is a value that has been looked down upon as the "specialty" of television programs, which can be understood by everyone watching in the living room, from children to the elderly. Here is the question that we must give ourselves the time to ponder. Why do documentary films tend to have difficulty earning high praise when they are "easy to understand"?

Kamanaka's films raise this simple—we could call rather obvious— question for us and society as a whole, but also challenge the class system/hierarchy of values that have long been upheld in tacit understanding throughout the history of documentary cinema.[17]

In Chapter 3, "Resistance against the Nuclear Village," I turn my attention to the lawyer and filmmaker Kawai Hiroyuki. In this chapter, I analyze the film trilogy that Kawai produced in quick succession after the earthquake: *Nuclear Japan: Has Nuclear Power Brought Us Happiness?* (*Nihon to genpatsu—Watashitachi wa genpatsu de shiawase desuka?*, 2014); *Nuclear Japan: The Nightmare Continues* (*Nihon to genpatsu—Yonengo*, 2015); and *Renewable Japan: The Search for a New Energy Paradigm* (*Nihon to saisei—Hikari to kaze no gigawatto sakusen*, 2017). This chapter also refers to his two short films released on YouTube in 2019: *The Criminal Trial of TEPCO: Undeniable Evidence and Nuclear Accident* (*Toden keiji saiban—Ugokanu shoko to genpatsu jiko*, 2019) and *The Criminal Trial of TEPCO: The Unfair Ruling* (*Toden keiji saiban—Futo hanketsu*, 2019). What is it that Kawai, as a lawyer who has been involved in nuclear-related lawsuits to this day, attempts to communicate to the audience through his films? In a word, "accuracy." To disseminate accurate information which neither the government nor TEPCO dares to tell, Kawai created a sort of production group which he calls Director Kawai Hiroyuki and which continues to produce documentary films, borrowing the knowledge and expertise of many. What Kawai is confronting, after all, is neither the government, TEPCO, nor the Fukushima Daiichi Nuclear Power Plant but "the system" called "the nuclear power village" itself, which has historically enabled nuclear power plants to exist in Japan. In this chapter, I examine the works produced by this "amateur" film director and ponder what is lacking in the post-3/11 culture of Japan while referring to the information presented in Kawai's films.

In Chapter 2, I refer to the "intelligibility" found in Kamanaka Hitomi's work, and in Chapter 3, I will similarly uncover the "intelligibility" presented in Kawai Hiroyuki's works. This new style of "intelligibility" expressed by these two filmmakers is not necessarily the same. However, this chapter hypothesizes that the reason why this style has been sought in documentary films since 2011 is due to the complex scientific aspects of the nuclear power collapse. Explaining these complex issues—which govern not only government and economics but also people's safety, health, and future—in simple terms and presenting them in an easy-to-understand manner is necessary to make the public, including the lawyers and judges, recognize the consequences of the disaster. This book assumes that this was the only way to confront the government and TEPCO, which tried to exonerate themselves by claiming that this man-made disaster was an unforeseen natural disaster. Like Kamanaka Hitomi, Kawai relies upon a form of distribution known as "independent screening" (*jishu joei*). In this chapter, I discuss not only the process of how these films are made but also the post-3/11 realities of film distribution and screening.

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[17] It should be noted that I will not analyze Kamanaka Hitomi's more recent film, *Little Voices from Fukushima*, in this chapter but rather in Chapter 5. The reason is that I wanted to focus on it as part of an analysis of films that go deeper into the issues of gender and minorities in contemporary Japanese society by listening more closely to the voices of "mothers"—amidst others such as children, foreigners, and non-humans—who are the main characters in the film.

In Chapter 4, "The Power of Interviews," I focus my attention on the films in the *Tohoku Documentary Trilogy* (*Tohoku kiroku eiga sanbusaku*) directed by Sakai Ko and Hamaguchi Ryusuke. As I explain in this chapter, the films analyzed differ from those in the other chapters in that, except for some interviewees' utterances, they make little reference to the issue of nuclear power and radiation exposure. One reason for this may be that Sakai and Hamaguchi conducted their interviews in the summer of 2011, a time when the aftermath of the tsunami, rather than radiation exposure, plagued many people in the Tohoku region. But above all, it is important to emphasize that the people they interviewed were those who had made the decision to remain in the affected areas. They preferred staying in their hometowns to evacuating. I believe that the two filmmakers' works certainly underscore this invisible aspect of the nuclear disaster: the fact that there are multiple, unspoken anxieties swirling in the space and time of their interviews.

Documentary cinema is a genre where the relationship between the subject and object is especially scrutinized to begin with. In this genre, the production scale is much smaller compared to the production of fictional films typically made in a studio. Therefore, the relationship between who is behind the camera and who is in front naturally becomes apparent in the production process. That said, post-3/11 documentary cinema is even more sensitive about where the filmmakers position themselves and the distance they put between themselves and the subjects they are filming. Maybe it was because many filmmakers, in the presence of people overcome with grief, felt at a loss about what they could do. Under the circumstances, what new way of filming did they invent? In the *Tohoku Documentary Trilogy*: *The Sound of Waves* (*Nami no oto*, 2011); *Voices from the Waves* (*Nami no koe*, 2013); and *Storytellers* (*Utau hito*, 2013), an innovative approach to documentary filmmaking is taken, one that is based on a brand-new way of interviewing. The fundamental motto that cuts across these films is the way the filmmakers participate in the interviews themselves or place themselves in the "dialogue" unfolding in front of the camera, instead of separating themselves from "the Other," the subject of filming, as is done in "observation cinema." Can we characterize this approach as a new attempt to communicate with people who have been victimized by the earthquake, rather than seeing it as a strategy or a means of self-defense on the part of the artists? To examine the meaning of filming Fukushima, I will take these films as a case study where filmmakers invested a vast amount of time, coming face to face with people living in the post-3/11 era. Sakai and Hamaguchi, while attending Tokyo University of the Arts Graduate School, produced these films in association with Sendai Mediatheque, a public archive. In this chapter, I will also allude to the significance behind the existence of the Center for Remembering 3/11—the archive for documenting and providing information regarding the Great East Japan Earthquake and the process of recovery—established within Sendai Mediatheque after the earthquake.

In Chapter 5, "Learning about Fukushima from the Margins," I direct my attention to the voices of the people and animals who tend to be placed on the fringes of society. The reported number of deaths and those missing as a result of the Great East Japan Earthquake was 15,899 and 2,529, respectively (as of March 1, 2020); however, due to self-censorship by the media, we are unable to see this reality in front of the camera.[18] Animals are a different story. The human "deaths" made invisible have been replaced by the "deaths" of animals: livestock and pets left behind in Fukushima, wild animals that roam the Difficult-to-Return Zone, swallows with "white spots" on their feathers that have suffered radiation exposure, and the like. Since Fukushima, the images of victimized animals have become a visualization device to expose the horrors in the aftermath of the nuclear accident, which have been hidden by the "common practice" of the media. The filmmaker Iwasaki Masanori, for example, continued to film animals' lives over many years and made five documentary films, releasing one each year since 2013. The documentary series *Fukushima: Ikimono no kiroku 1–5* attempts to visualize the effects of radiation on the ecosystem by documenting the lives of animals and thereby calmly yet powerfully informing the audience of the danger of radiation exposure.

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[18] "Shishasu 15899nin shinsai 9nen, Keishicho matome" [Victims Amount to 15,899 after Nine Years since "Fukushima": A Metropolitan Police Department Report], *Nihon Keizai Shimbun* (March 7, 2020), https//www.nikkei.com/article/DGXMZO56536620X00C20A3CZ8000/ (Accessed September 14, 2020).

In this chapter, I reflect on animals depicted in documentary films after Fukushima and contemplate the environment inherent in the anthropocentrism of modern society while bringing readers' attention to those on the margins of the society who rarely have a voice in the post-3/11-era mass media. They include children who suffer thyroid abnormalities caused by radiation exposure and mothers who care for them, a group of women who attempt to aid these mothers and children through the system of "recuperation," and resident foreigners in Japan who confront the numerous lies regarding radiation exposure that have become widespread after the earthquake in Japanese society. Furthermore, I engage in a dialogue with Giorgio Agamben's discussion about the relationship between the human and the animal while shedding light on "the socially vulnerable" portrayed in documentary cinema after Fukushima, focusing on the *Fukushima: Ikimono no kiroku* series. This chapter might remind readers of animals as "the threshold," as in Agamben's assertion that "animals are poor in the world," that is to say, animals do "without the world." The attempt here, I believe, relates to the post-Fukushima ontology of us human beings, whom Heidegger once defined as "the rational animal."

Finally, in Chapter 6, "The Power of Art after 3/11," I examine not documentary cinema but contemporary art in Japan. Why do I, a film scholar, contemplate contemporary art? That is because I see many things in common between filmmakers' experiences and works, and artists' missteps in dealing with Fukushima and how they stand face to face with their missteps. Many works of contemporary artists act, in a way, as a doppelganger—the other self—for filmmakers. One can catch a glimpse of the anguish of post-Fukushima filmmakers in these works of contemporary art. I hope to inquire whether the characteristics of the era drawn from analyses of films can be universally applied to "culture" in general. While focusing on the artist collective Chim↑Pom, which continues to lead the radical movement in Japanese contemporary art, I will also analyze the works of Yanobe Kenji, Murakami Takashi, Tsuboi Akira, Fukuda Miran, and Akagi Shuji, paying attention to the "warning" issued by them. Moreover, I will discuss what these standard-bearers of contemporary art attempt to communicate to the audience, as filmmakers do, their work once again calling attention to the irony/threat of nuclear technology, to which Heidegger alluded.

In this introduction, I discussed two "traces" of memories, but I encountered not only these two but many other traces over the ten years in which I wrote this book. For example, I was encouraged more than once by the thoughts of Koide Hiroaki. Many words of his, possessing the expertise of a researcher and the conscience of a human being, have left an enduring “trace” in my mind. Koide’s words—“You also are responsible for having been deceived”—allude to “a distortion” of postwar Japan.[19] I also found encouragement in Takahashi Tetsuya’s discussion of “the system of sacrifice” in a profound way.

> Would a national community without sacrifices be possible? That is a question I cannot answer here. Having said so, I believe making a political choice to limit risks of U.S. military bases and nuclear power plants to near-zero is perfectly possible, and we need to move toward that.[20]

With these sentences, Takahashi concludes his stimulating analysis. What would be the way to achieve such an ideal nation/society? Will we be able to find a method to go forward by looking to the past?’

This book has also been greatly influenced by the academic traditions and discourses of the past. Particularly since the 1990s, scholars publishing in English have looked at the relationships between film and nuclear technologies. I inherited some ideas from the existing literature dealing with nuclear issues and cultural representations, especially in film. At the same time, I learned a great deal about the position and approach that my book should take from the questions and discomfort that I had while reading them, coming from a different perception of nuclear power plants and nuclear weapons. It is important to emphasize again that this book examines “nuclear cinema” in Japan in the context of the aftermath of the 2011 Great East Japan Earthquake, and yet it does not focus on the relationship between nuclear weapons and cinema but rather concentrates on the relationship between nuclear power plants/their accidents and cinema in Japan, where natural disasters such as earthquakes and tsunamis are inevitable.

Hibakusha Cinema: Hiroshima, Nagasaki, and the Nuclear Image in Japanese Film (1996) is a collection of articles compiled by Australia-based media analyst Mick Broderick. His anthology’s popularity has been proven by the Japanese translation that was published in 1999 and the reprinted English paperback in 2015, after the Great East Japan Earthquake. As the subtitle of the book aptly states, the focus of this collection of essays is not nuclear power but rather the images brought by the nuclear bombs dropped on Hiroshima and Nagasaki in 1945. In this respect, it is distinct from the scope of my book.

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[19] Koide Hiroaki, *Damasareta anata nimo sekinin ga aru: Datsu genpatsu no shinjitsu* [The Victims of a Swindle! You are also Responsible!: The Truth on Denuclearization] (Tokyo: Gentosha, 2012).

[20] Takahashi Tetsuya, *Gisei no shisutemu,* 216.

For the same reason, Jerome E. Shapiro's *Atomic Bomb Cinema: The Apocalyptic Imagination on Film* (2002) is another publication that sets itself apart from my book. Even though he mentions a great number of films related to nuclear power and energy, it is described as an analysis of "*bomb* films released in the United States." In other words, his book is intended for an American film audience/readership interested in the results of atomic bombs in cinematic images. Also, as with *Hibakusha Cinema*, Shapiro's newly invented film genre, "atomic bomb cinema," inclines the reader's attention to nuclear bombs (weapons) and not on the development of nuclear power plants and its problems (energy resources).

John R. Mathis's 2013 doctoral dissertation, "Atomic Cinema in America: Historical and Cultural Analysis of a New Film Genre that Reflected the Nuclear Zeitgeist of the Cold War (1945–1989)" is also a must-read reference when considering the relationship between nuclear power and cinema. Mathis introduces "atomic cinema" as a new genre and explicates from the onset that "a coherent definition for this body of films did not exist." He makes it clear that the name "atomic cinema" is his invention. The dissertation is a discourse analysis of a number of existing studies on atomic themes and symbolism. However, the meaning of the Cold War or the meaning of nuclear power and nuclear films in Mathis's writing seem to be very different from my book's perspectives. As he writes, his motivation in completing his work was based on three aspects: 1) "[his] passion for watching and studying American and British films—science fiction, combat, drama, film noir, comedy, and action—that portray aspects of atomic technology—both energy and weapons—and its effects on humanity"; 2) "[his] interest in understanding how others interpreted the same films that he has enjoyed over the years"; and 3) "the culmination of [his] humanities education in which he focuses on answering the question 'What does it mean to be human in an age of advanced technology?'"[21] As Mathis's work is far removed from the meanings of the films in the socio-cultural and historical context of Japan, it differs from my book's position.

Anthropologist Joseph Masco—who published the excellent 2006 book, *The Nuclear Borderlands: The Manhattan Project in Post-Cold War New Mexico*—wrote an article entitled "The Age of Fallout" in the journal *History*

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[21] John R. Mathis, "Atomic Cinema in America: Historical and Cultural Analysis of a New Film Genre that Reflected the Nuclear Zeitgeist of the Cold War (1945–1989)" (Ph.D. diss., Salve Regina University, 2013), xi, https://digitalcommons.salve.edu/dissertations/AAI3567681/.

of the Present in 2015. Although Masco focuses on the Great East Japan Earthquake in one long section in the article, it is about neither cinema nor visual culture. The collection of articles edited by theater studies scholar Barbara Geilhorn and literary scholar Kristina Iwata-Weickgenannt, *Fukushima and the Arts: Negotiating Nuclear Disaster* (2017), analyzes artists in various fields and their work in post-2011 Japan. Film scholar Fujiki Hideaki's chapter on documentary films was especially informative for my book's Chapter 5. More recently, another fascinating collection of essays, *Through Post-Atomic Eyes* (2020), has been published in Canada. The anthology—edited by contemporary art historian Claudette Lauzon and John O'Brian, who is known for his exhibitions on nuclear photography such as *Camera Atomica* (2015)—focuses on the intersection of visual art and nuclear issues in the world. Among the articles, Japanologist Eric Cazdyn's article, "The Blindspot of the Post-Atomic," is about post-3/11 Japan and visual images, but it is an analysis of photography, not cinema.

In considering Germany as a defeated nation, the philosopher Karl Jaspers left for us a logical path to advance toward "universality," despite the unerasable "defilement" at a national level. "Reinigung (purification) of sin," the thinking that he proposed, draws people's attention to the need for an awakening to recognize themselves as citizens of a defeated nation as well as citizens of the world.[22] From *Memory, History, Forgetting*, a voluminous work by Paul Ricoeur, mentioned earlier, I not only learned of the concepts of "forgetting" and "traces" but was also introduced to the way that the challenging act of "forgiveness" should be performed.[23] Contemplating whether his way of thinking deeply steeped in the religious tradition of Europe can be applied to modern Japan, which is marching toward neoliberalism, leaves me overwhelmed. However, one cannot proceed without identifying some path.

In writing this book, I sought a way to move forward by considering those predecessors' voices against the backdrop of the works of the filmmakers. In doing so, while engaging in a dialogue with the works that they produced with great care, I "interpreted" the voices that I extracted from the films with as much imagination as I could muster. In this long process, one voice of hope that I found was the message of "no nukes," which is the title of my book in Japanese. To achieve a nation/society with a future, not only must we hold onto "the traces" of memories called Fukushima, we must also continue to ponder upon "forgiveness." This, of course, does not mean merely to forgive Tokyo Electric Power Company, the Japanese government for the series of decision-making errors made since the earthquake, or the system of complicity among industry, government, and academia that keeps the "nuclear village" in place. Instead, I hope to say that a focus should be placed upon each of us to seek the root of responsibility within ourselves; to take on our responsibility and to have the will to change society. With many of us taking up our responsibility, "the system of sacrifice" will be removed from modern Japanese society; then, a new "forgiveness" shall emerge. From the depth of my heart, I wish that this book will serve as the first step in that process.

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[22] Karl Jaspers, *Senso no tsumi wo tou* [*Die Schuldfrage*], trans. Hashimoto Fumio (Tokyo: Heibonsha, 1998). Karl Jaspers, *The Question of German Guilt* (Perspectives in Continental Philosophy) 2nd edition, trans. E.B. Ashton (New York: Fordham University Press, 2001).

[23] Paul Ricoeur, *Kioku/Rekishi/Bokyaku* [*La Mémoire, L'histoire, L'oubli*, Le Seuil, 2003], vols. 1 and 2, trans. Kume Hiroshi (Tokyo: Shinyosha, 2004–2005). Paul Ricoeur, *Memory, History, Forgetting*, trans. by Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2004).

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