

## Editor's Introduction

At the annual meeting of the American Studies Association held in Atlanta, Georgia, in November 2004, more than twenty journal editors from around the world gathered to introduce to each other what they have been publishing in the field of American studies. The missions of their respective journals were varied: some emphasized the promotion of American Studies in their own country, others suggested trans-Atlantic approaches, and yet others emphasized cross-cultural and comparative perspectives. It was a very special occasion through which the participants could observe the diversity of our world as represented in the field of American Studies.

Elaborating on the purpose of the *Japanese Journal of American Studies* is beyond the scope of this introduction. What I would like to emphasize here is that the editorial committee feels privileged to publish works written by Japan-based scholars specializing in American Studies and believes that the variety of topics and approaches represented in the journal attest to the richness of the field. We hope to take part in those conversations and discussions held in Japan and various places around the world—what is the purpose of studying “different” cultures and histories? How do we, as editors and scholars, locate ourselves and identify “our” community? What future can we envision through our collective effort? In short, we hope that our journal will be read as a contribution to the call for an increasing internationalization of American Studies heard across various geographical regions and academic disciplines.

The first essay in this volume, edited under the special theme “The Pacific and America,” is an ambitious work that deals directly with the questions raised above. In “Transcending the Western Paradigm of the Idea of Race,” Yasuko Takezawa presents comparative and conceptual analyses of the idea of “race” that encompass both the western and non-western worlds. Using the abundant literature on the subject available in Japan and in the West, she concludes that the idea of “race” should not be approached solely from American or Western perspectives, and that we need to contextualize ideas of race as they are represented in different regions and cultures.

The next three essays deal with the multifaceted relationship between Japan

and the United States observed on both sides of the Pacific. In “Onoto Watanna’s Japanese Collaborators and Commentators,” Yuko Matsukawa analyzes a fascinating author of the early 20th century, Winnifred Eaton, writing as Onoto Watanna, who fabricated for herself an ancestral connection with Japan, although she had never visited Japan nor had any relatives there. Closely examining the possible collaborations she had with Japanese writers and artists, and the ways in which she was represented in the United States, Matsukawa argues that Eaton, with the help of her “oriental” friends, successfully and deftly “enacted mainstream orientalist fantasies, exploiting the discourse that feminized and aestheticized Japan.”

The essay by Rui Kohiyama deals with a fascinating episode in U.S.-Japan relations, the doll exchange that took place in 1927. In “To Clear up a Cloud Hanging on the Pacific Ocean: The 1927 Japan-U.S. Doll Exchange,” Kohiyama analyzes how the project, motivated by missionary ideas and coordinated by Christian women’s movements, became subjected to the political agenda of the U.S. and Japanese governments. In the process, she argues, women’s roles as well as the “Christian” aspects of the exchange were overshadowed by the discourse of “power” and “nation.”

Teruko Kumei’s paper, “Crossing the Ocean, Dreaming of America, Dreaming of Japan: Transpacific Transformation of Japanese Immigrants in Senryu Poems, 1929–1941,” focuses on senryu poems composed by Japanese immigrants to the United States. Perusing Japanese language newspapers and magazines published in the United States during the two decades before the outbreak of the Pacific War, Kumei narrates the lives of Japanese immigrants as expressed through numerous senryu poems. What she recovers here are “important historical resources to an understanding of the daily lives and bare sentiments of Japanese immigrants in the United States,” which enable us to understand the multifarious experiences of the Japanese community in a critical period in history.

The next essay by Gayle K. Sato delves into the question of memory, narrative reenactment, pacifism, and the American Pacific, as represented in the novels of Maxine Hong Kingston. In “Reconfiguring the ‘American Pacific’: Narrative Reenactments of Viet Nam in Maxine Hong Kingston’s *The Fifth Book of Peace*,” Sato argues that Kingston, inspired by such various incidents as the Oakland-Berkeley Fire of 1991, the Viet Nam War and other United States Wars in Asia and the Middle East, as well as her experiences leading writing workshops for veterans of the Viet Nam War, has written a distinctly pacifist treatise in *The Fifth Book of Peace*. Analyzing Kingston’s latest work in comparison with her earlier works, Sato dissects how Kingston reconstructs America’s Asian wars, intertwining gender and geography in order to shed light on the nature of the American Pacific, and concludes that Kingston demonstrates the importance of narrative reenactments of war and peace in nurturing grassroots peace activism.

"The Political Science Fiction of *Challenge to America*" by Marie Thorsten is the fifth contribution to our special theme, "The Pacific and America." In analyzing *Challenge to America*, a documentary produced by the PBS in 1993, Thorsten argues that in trying to answer the question of what happened to corporate America, at the time apparently losing ground to Germany and Japan, the film tends to emphasize the "otherness" of Germany and Japan while at the same time insisting on the need to "learn from them." Pointing out the "borrowed motifs from actual science fiction" strewn throughout the film, she concludes that in the end, it advocated "'a new social compact' to join corporations, families and schools" to make the United States more competitive, thus encouraging the sense of national unity among the American people.

The next two essays analyze the variety of American experiences in Asia. "American Missionaries in Korea and U.S.-Japan Relations 1910-1920" by Akifumi Nagata focuses on the role of American missionaries in Korea during the first decade of the Japanese annexation of that country. The missionaries in Korea sympathized with the Koreans and strongly criticized the harsh treatment of the Koreans by the Japanese authorities. Although the missionaries did not have much room for maneuver, especially since the U.S. government had no intention of antagonizing the Japanese government because of the Korean problem, Nagata argues that they made a lasting impression on Korean society, an impression which became clearly apparent after the end of Japan's rule.

Satoshi Nakano's "South to South across the Pacific: Ernest E. Neal and the Community of Development Efforts in the American South and the Philippines" introduces the unique experience of an individual whose "particular 'domestic' social experience in the United States" meant that he "found himself surrounded by things familiar to him in such distant countries as India and the Philippines." Ernest E. Neal, one of the first African American foreign aid officers, started his career devoted to "community development" in Tyler, Texas, and during the next four decades was stationed in India, the Philippines, and Ghana, pursuing community development projects aimed at solving rural people's economic problems through "aided self-help." What makes him significant, Nakano argues, is not what he was able to achieve but rather his reflections upon his failures and his helplessness, as well as his perception that "pain and sorrow under colonial situations" existed on both sides of the Pacific.

The last essay in this volume, by Kenji Kajiya, presents an analysis of American art critic Clement Greenberg, an influential figure in the mid- to late-20th century art world. In "Deferred Instantaneity: Clement Greenberg's Time Problem," Kajiya gives a close reading of Greenberg's writings on Cubism, Cezanne, Abstract Expressionist paintings and others, focusing on his conceptualization of time. He argues that Greenberg, despite his reputation as a formalist, was keenly interested in the conception of time and that his ideas of instantaneity and temporality resonated with the concerns of contemporary artists who were obsessed with time.

Most of the articles published in the *Japanese Journal of American Studies*, including those from back issues, are now freely available on the internet (<http://www.jaas.gr.jp>). We invite responses and criticisms from our readers and hope that the *Journal* will continue to be an important medium for American Studies across both disciplinary and national boundaries.

FUMIKO NISHIZAKI  
Editor

For those who wish to submit a manuscript to the *Japanese Journal of American Studies*:

1. Contributors must be dues-paying members of the JAAS.
2. Contributors are expected to observe our time schedule. They must first submit the title and abstract (about 300 words) by mid-January. We are unable to accept the manuscript without this procedure.
3. The final manuscript (maximum 7000 words including notes) is due early May. The editorial committee will inform each contributor of the result of the selection process by the end of June. If accepted, the paper will be published in June the following year.
4. The fall issue of the JAAS Newsletter will carry a “call for papers” announcement with exact deadlines and the special theme for the forthcoming issue.
5. The JAAS will accept inquiries through email: [office@jaas.gr.jp](mailto:office@jaas.gr.jp)