

Full Metal Apache  
Shinya Tsukamoto's *Tetsuo* Diptych:  
The Impact of American Narratives  
upon the Japanese Representation  
of Cyborgian Identity

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INTRODUCTION

One day an ordinary Japanese salaryman starts to shave himself only to find his face partly metallicized. He cannot prevent something from growing uncannily out of his own body. When he visits his girlfriend's apartment, it turns out that this symptom has so thoroughly invaded him as to transform his penis into a roaring electric drill, with which he ends up murdering his girlfriend ferociously. What is more, he finds himself being followed by a "metal-psychic" stranger, who is able to transport himself anywhere through metallic space, and whose left arm functions as a terrifying rifle. These two men become fused with one another, metamorphosing themselves into a huge and bizarre cyborg monster stalking downtown Tokyo, armed with a number of strafing guns on its gargantuan body. They become fixated on destroying the city, and making the whole world rusty, junky and apocalyptic.

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ORIENTAL KITSCH: A DOUBLE READING OF THE *TETSUO* DIPTYCH

This is the plot structure of the first volume of the Japanese cyberpunkish movie *Tetsuo* series, the Grand Prize winner of the 9th Rome International Fantastic Festival, directed and completed in 1989 by the young promising talent Shinya Tsukamoto, who was born in Tokyo in 1960.<sup>1</sup> Since William Gibson's 1984 novel *Neuromancer* was translated into Japanese in 1986, igniting the cyberpunk fever also in Japan, a first glance will find *Tetsuo* a little bit derivative. For Tsukamoto's visual representation will quickly remind you of Ridley Scott's masterpiece *Terminator* (1984), Katsuhiro Otomo's animé (formerly called "Japanimation") *Akira* (1988), the TV series *Powerrangers* (1993-), and other cyberpunkish films and novels. There can be no doubt that the name of the cyborg tribe "Tetsuo," which means "iron man," derives from that of the psychic protagonist of *Akira*. The director Tsukamoto himself confessed that he was so keenly conscious of the rise of cyberculture in the late 1980s, that sometimes he entertained American interviewers by relating the theme of *Tetsuo* with the ongoing pop cultural movement highly strategically.<sup>2</sup> But, simultaneously, we should not ignore the fact that *Tetsuo* entails epistemological avant-gardism, which discourages us from determining whether metallicization in the story symptomizes AIDS-like fatal illness or the superevolution of human beings. At this point, Tsukamoto's artistic policy of anti-rationalization must have satisfied the taste of highbrow film critics very deeply.

From this perspective, the sequel to the movie, *Tetsuo II: Body Hammer*, completed in 1992—the winner of quite a few special prizes at many international film festivals—may seem less avant-garde and more pop-oriented and possibly even melodramatic, because here the director attempted to demystify the roots of the iron men tribe, locating the secret of metallicization in the protagonist's personal history. Its plot structure leaves nothing ambiguous. This sequel deals with metallicization not as a symptom of a new type of plague but simply as the effect of new medical experimentation on a living person. Thus, *Tetsuo II* starts with the plot of a mad scientist, who tries through high-technology to transform a bunch of skinhead people into bio-weapons, training

them in conditional reflex, so that whenever they feel the impulse to murder, they can automatically transform into powerful cyborg soldiers, with hyper-metallic rifles growing out of their bodies. But, then the problem for the scientist becomes: how to make the murder impulse stronger? The solution: kidnap the beloved child of an ordinary-looking petit-bourgeois salaryman, so that he can nurture within himself the revenge impulse, a more sinister intent to kill. This is how the protagonist Tomoo Taniguchi is selected as the scientist's most appropriate victim.

At the mad scientist's laboratory-factory, however, an experiment on the hero turns out to have been far more successful than expected. The reason is very simple. In fact, it is not that the mad scientist has helped Tomoo develop the revenge impulse and become a bio-weapon, but that Tomoo and his elder brother had, as children, already been trained by their own father, another mad scientist, to become bio-weapons. Tomoo's father began his experiment by fusing a cat with a kettle, and later applied his theory to the transformation of his own children. As a result, the hero's elder brother comes to murder the parents while they are making love. Thus, the murder impulse in *Tetsuo II* is closely related with the Oedipal Complex. At the scene of parenticide, we can hear the hero's own voice-over. "After the parenticide, my brother lost his memory. His amnesia was caused by neither the loss of the mother nor repentance for parenticide itself. My brother felt that destruction was beautiful. He was so deeply scarred by the aesthetics of destruction as to forget everything."

Here we are able to complete our "first" reading of the *Tetsuo* series. Let me locate one of the strongest clues in Tsukamoto's idiosyncratic characterization of the bio-weapon brothers, which will very naturally conjure up the portrait of Tyron Slothrop in Thomas Pynchon's *Gravity's Rainbow* (1973). One of the most well-known bioweapons in postmodern metafiction, Tyron Slothrop was sexually conditioned as a child to become erect whenever he smelled the launching of a V2 rocket, and he erased—or was forced to erase—the fact of his being a radar man/rocket man completely from his own memory. If we take Pynchon to be arguing in this mega-novel that our postmodern self is always already constructed by a skillfully controlled network of politics,<sup>3</sup> this topic will undoubtedly give a deeper insight into the thematics of the director Tsukamoto. Although he could not have had a chance to read the translation of *Gravity's Rainbow* in the

period between 1989 and 1992 (the Japanese edition came out from Kokusho-Kanko-kai Publishers [Tokyo] in the summer of 1993), Tsukamoto certainly could have imbibed the Pynchonesque atmosphere through a number of cyberpunkish texts or contexts composed by post-Pynchon writers and artists. This may be one of the reasons why *Tetsuo* was more highly appreciated in the United States than in Japan.

Nevertheless, I would not like to limit our viewpoint to the post-80s discursive history. It is time to construct our "second" reading of the *Tetsuo* series. Certainly, at first glance, the semi-nude skinheads in *Tetsuo II*, as well as "Yatsu" (the Guy) always played by the director himself in the series, seem to simply reproduce the post-80s stereotypes of outlaw technologists. But, by the same token, I believe that Tsukamoto's representation of yellow punks would appeal quite vividly to the traditional American audience of post-40s western movies and post-70s Vietnam War movies, both of which powerfully foregrounded the fear of yellow skin and red skin, that is, the Orientalist fear of Mongoloids. What is more, the period between the 1970s and the 1980s saw the explosion of popularity among American intellectuals of Japanese avant-garde theatre and dance as represented by Shuji Terayama, Kazuo Ohno, and Tatsumi Hijikata. Aware of the international cultural poetics of "Mongoloid skin," whose color complex covers the spectrum between yellow and red, Tsukamoto completed *Tetsuo II* by employing a number of skinheads from the famous avant-garde dance company "Dai-Rakuda-Kan" and the experimental theatrical group "Shinjuku-Ryozanpaku," whose leader and main actor Kim Sujin is assigned the role of Tomoo's father, the primary mad scientist. Therefore, we can witness the basic paradox that while the director Tsukamoto dymystified the making of bio-weapons in *Tetsuo II*, the ordinary American audience of the *Tetsuo* series did not dymystify but rather "re-mystified" the Mongoloid skin, recalling the sense of defeat created and amplified by the loss of the Vietnam War and the threat of Pax Japonica. In this way the *Tetsuo* diptych comes to accelerate the Orientalist fear and allure of Mongoloid cyborgs as posthuman, ending up with the reorganization of postmodern kitsch aesthetics, with Mongoloid as the most ideal bride of celibate machines.

Of course, we have available the shared presupposition that, as David Mogen aptly pointed out, cyberpunks have tried to reconstruct frontier narrative, reappropriating traditional American western nov-

els and movies.<sup>4</sup> And yet, for now, before speculating upon the immediate relationship between the Gibsonian technoscape and Tsukamoto's metallic space, I would like to review the postwar Japanese cultural history, focusing upon the ways in which American Western idioms became so widely naturalized and domesticated that the period between the 1950s and the 60s saw the rise of scrap thieves nicknamed "Japanese Apache" in the junkyard of Osaka.

## 2

## THE LITERARY HISTORY OF THE JAPANESE APACHE

It is iron that has long developed human civilization since BC 3000, when the Sumer city Ur observed one of the earliest symptoms of iron within meteorites. The making of the Orient owes much to the Hittite technology of iron manufacturing, which was largely reappropriated by the Assyrians in the field of weaponry. The introduction of iron helped Greek people to replace the traditional rural community with the archetypal city called "Polis," the more productive, rationalistic, techno-defensive body politic. The same thing can be said of China, which was first unified as Qin in BC 600–500, thanks to iron commodities and weaponry, and also of Korea, which was first unified in the 7th century by Silla, endowed with iron industrial factories as well as a lot of gold mines. It was Silla's immigrant iron manufacturers who encouraged the rise of the Japanese iron industry between the late 4th century and the early 5th century, making the Yamato dynasty powerful enough to unify Japan for the first time. And, there is no doubt that the 19th century's Pax Britannica would not have been possible without the impact of the British industrial revolution, which opened the age of iron and coal.<sup>5</sup>

Since the opening of the country in the mid-nineteenth century, Japan has fully digested the fruits of industrial revolution, importing resources at a cheap rate and imitating the imported iron products. The Sino-Japanese War (1894–95) induced Japan to promote the importation of ships and the construction of railroads, igniting a national spirit of enterprise. What is more, the Russo-Japanese War (1904–05) radically expanded the munitions and railroad industries in Japan.<sup>6</sup> To put it another way, war industries and capitalist nations cultivate each other, disseminating the effects of advanced iron manufacturing throughout

the body politic. As the ex-Nazi engineer Wernher von Braun developed the German V2 rocket technology in the war years and the American space flight technology in the postwar years, so Japanese air space engineers committed themselves to the sophistication of fighters in the war years and the production of cars and ships in the postwar period. The advanced technology of the war industry made it easier to design the highspeed railroad Tokaido Shinkansen as well as high-tech light vehicles like the Subaru. It is also well-known that a number of U.S.-made tanks used in the Korean War (1950–53) were transported into Japan in 1954, scrapped and transformed into high-quality steel material, which was to be reappropriated as building material of the Tokyo Tower in 1958.<sup>7</sup> The destruction of war and construction of the city go hand in hand, establishing the ironical logic of recycling and the perverse aesthetics of bad taste, that is to say, the meta-taste of metamorphosing the junkiest and the most disgusting into the most “kitsch” and the “campiest.” As soon as the existing standard of aesthetics collapses, the hyper-capitalist imperative incorporates the weirdest into the most marketable, the most avant-garde, and the most beautiful. This is the radical paradigm shift through which we should redefine the industrial effect of the war industry as the meta-aesthetic cause of the postwar processing industry, with iron functioning as a very useful currency.

Viewed in retrospect, any developing community can seem to have been motivated by a certain kind of “Gold Rush Ethos.”<sup>8</sup> We could replace “Gold” with whatever we consider commercially most attractive, that is, oil, oranges, Dinosaurs, Hollywood, Silicon Valley or the Amazon. From this inspiring viewpoint, postwar Japan can be reconsidered as having started reconstruction by refiguring iron as another target of the Gold Rush Ethos. But, unlike the Gilded Age of the American *fin de siècle*, when gold was clearly distinguished from its fake, the Japanese Gold Rush towards iron did not set up very clearly any difference between iron and scrap, but accelerated a relation of recycling between them. While the postwar Japanese steel industry contributed much to the modernist aesthetics of the good taste of “streamlined” buildings, our scrap factories ironically sophisticated the good taste of bad taste junkyard. This is the point where the postwar aesthetics of kitsch gave rise to a new trend of Japanese literature, in which a new tribe of scrap thieves called “The Japanese Apache” was vividly featured.

The literary history of Japanese “Apache” fiction started with Ken Kaiko’s mainstream novel *Nippon Sanmon Opera* [The Japanese Threepenny Opera] in 1959, named after Bertolt Brecht’s *Die Dreigroschenoper* (1928), followed by Sakyo Komatsu’s science fiction *Nippon Apattchi-zoku* [The Japanese Apache] in 1964, written as an homage to Karel Čapek’s *War with the Newts* (1937), and also by the ex-Apache and Korean immigrant writer Yang Sok Il’s semi-autobiographical novel *Yoru wo Kakete* [Playing Cards for Night] in 1994.<sup>9</sup>

Chronologically speaking, the novels of Kaiko and Komatsu both written around 1960 could be grouped together, while Yang’s fiction was written more than thirty years later. And yet, taking a look at the years of their birth, you can see at once that these three writers belong to the same generation; Kaiko was born in 1930, Komatsu in 1931, and Yang in 1936. Nevertheless, the contrast between them is very sharp, since while Kaiko’s *Nippon Sanmon Opera* deals with the explosive energy of lower class people, Komatsu’s *Nippon Apacchi-Zoku* concentrates on not so much the fate of human beings as the future of a new type of mutants who live by eating iron, and Yang’s *Yoru wo Kakete* spotlights the life of Korean majority among the Japanese Apache. Despite the difference between Kaiko’s humanism, Komatsu’s post-humanism, and Yang’s multiculturalism, however, it is remarkable that all these writers of the generation of the 1930s meditated on the course of a nation, regarding the Japanese Apache as a distorted reflection of the Japanese people themselves.

The origin of the scrap thieves known as the Japanese Apache can be traced back to the day before the end of World War II: August 14, 1945. On that very day, the Osaka Army factory, the largest munitions plant in Asia in those days, located in Sugiyama-cho between Osaka Castle and the Nekoma River, was totally destroyed by the storming of B29 fighters. Since this factory had three large plants, a munition institute, and a school for engineers, this storming forced the evacuation of the center of the Japanese munitions industry. Of course, in the postwar years the American army removed from the junkyard, left behind by the evacuation, most of the usable weaponry and materials, and the Japanese government designated the whole ruin a national property in 1952. But, still at that point, more than 30,000 machines remained there intact, partially embedded in the ground. Some of the Korean people living in the shabby shelters on the other side of the Ne-

koma River noticed that these junk machines were highly marketable. Actually, this community consisted not simply of Koreans but also of Japanese and Okinawans, ranging from bank robbers and bicycle thieves to get-rich-quick schemers. Accordingly, it was natural that the junkyard of the Osaka Army Factory stimulated dreams of digging out precious scrap from the ruins and exchanging them for a tremendous amount of money, probably more than ten thousand million yen, that is, one thousand million dollars at least. Unless caught in the act of committing scrap theft, the Japanese Apache would not be arrested. The ruin of Sugiyama-cho, then, was such a perfect site for the Japanese Gold Rush that it was nicknamed the "Sugiyama gold mine." Kaiko sums up its significance in a very philosophical sentence: "The Japanese Apache made every effort to recycle scrap and junk, at the same time that they speculated deeply on how to give the last and greatest role to the junky dregs of society" (43).<sup>10</sup>

The Korean War enabled Japan to rebuild its economy very rapidly, since our own factories had the chance to supply the U.S. army with weaponry. In this way Japan entered a boom time, scraps per ton being bought at a rate of between thirty thousand yen (\$300.00) and ten thousand yen (\$100.00). Thus, 1957 saw the first scrap thief in Sugiyama-cho, as both Kaiko and Yang recount in their respective stories. After that point, almost all of the community members on the opposite side of the Nekoma River turned themselves into scrap thieves, starting an eight month struggle with the police.

Now let me comment briefly on the etymology of the name "Japanese Apache." The scrap thieves themselves did not select the term "Apache" for their own tribal name, but contemporary journalists set up a strong analogy between the scrap thieves in Osaka and the original Apache tribe the film director John Ford had represented in westerns like *Fort Apache* in 1948 and *Fort Rio Grande* in 1950. John Ford impressed the audience by describing dramatically the war between the Whites and the Apache Indians, who resisted pressure to leave their reservations by making small but surprise raids on White settlements. By the early 1950s Geronimo, the chief of the Apaches, had become one of Hollywood's superstars. It cannot be doubted, then, that by 1958 Ken Kaiko himself had become sufficiently familiar with John Ford's films to have a deeper insight into the journalistic analogy between the Hollywood Apache and the Japanese Apache, who would carry off scrap in front of policemen, speaking in Korean or Okinawan,



just as the American Apaches in the westerns fought with the Whites while shouting a strange war cry. Yang Sok II's main character Kim, a big fan of westerns himself, tells his fellows:

“Don't care if you're looked down on. We've been despised in every way. But, I feel greater sympathy with the Apache Indians. They waged a war just to regain their lands, 'cause they had had their land already stolen by the Whites. It's completely true of us. Our fathers came down to Japan, 'cause they had had their lands stolen by the colonialists. Whether Indians or Koreans, the repressed people have shared many things” (*Yoru wo Kakete* 152).<sup>11</sup>

What makes Yang Sok II's story more intriguing is that in 1958, when he was an active Apache, Yang was once interviewed by Ken Kaiko, who had just received the Akutagawa Award for *Hadaka no Osama* [Emperor's New Clothes], and who was planning the concept of his next novel *Nippon Sanmon Opera*.<sup>12</sup> Moreover, Kaiko's interest in and research on the Apache in this year also coincided with the completion of Robert Aldrich's film *Apache* featuring Bart Lancaster as the last of the Apaches. It is this beautiful coincidence that helped popularize the signifier “Apache” also in Japan, disseminating its meaning in different ways. As French people had already called the Parisian outlaw boys “Apaches,” so the Japanese came to accept scrap thieves as the Japanese version of the “Apache” quite naturally.

Let us recall here the fact that although the term “Apache” originally referred to all Southwestern Athapascan Indians with the exception of the Navajos, the Spanish sometimes abused the term by making it applicable also to non-Athapascan Indians, particularly to those who were effective in resisting the European invasion of their lands.<sup>13</sup> Since the term Apache, from the colonial period on, has been open to a variety of reinterpretations, it is no wonder that whoever resists a government or institution has become liable to be called an “Apache,” even today. Yang was so keenly aware of this signifying history that he complicated the romantic plot of *Yoru wo Kakete* ethno-politically by depicting the tragedy of Korean communists exiled into the Omura Concentration Camp in Nagasaki, the Japanese equivalent of Auschwitz. *Yoru wo Kakete*, then, can be appreciated not merely as a critical homage to Kaiko's *Nippon Sanmon Opera*, written thirty five years before, but also as a radically experimental recreation of Indian Captivity Narrative,<sup>14</sup> not in a post-colonialist United States but in a post-bubble Japan,

where the serious demands of restructuring and reengineering transform quite a few unfortunate salarymen into a new type of Apache inhabiting cardboard boxes.

In contrast with Yang Sok Il's multiculturalist reinterpretation of the figure of the Apache, Sakyō Komatsu's *Nippon Apacchi-Zoku* written in 1964, five years later than Ken Kaiko's *Nippon Sanmon Opera*, offers us mainly a techno-primatological rereading. While Yang tried to reinvestigate the ethnic problems of the Korean Japanese inherent in the figure of the Apache, Komatsu had already extrapolated their ecology, ending up with a highly cyborgian new species called the Japanese Apache, with the man called Jiro Niké, whose name consists of Chinese characters liable to be mis-pronounced as "Geronimo" (Jiro Nimou), as its chief. Since their mutant and extraordinary organism enables them to eat and digest and even recycle iron and metallic scraps literally and biologically, this new Apache was able to survive in post-war Japan very easily. Here Komatsu (who, unlike Kaiko, had experienced the campaign against the Japan-U.S. Security Treaty in the late sixties) succeeds in displacing the ethno-political problem of the Korean Japanese with the super-evolutionary potentiality of the Japanese Apache.<sup>15</sup> Thus, when the novel *Nippon Apacchi-Zoku* came out in 1964, Komatsu could attract a larger audience than expected; as Ken Kaiko himself pointed out in his dialogue with the author, it is the narratological playfulness Komatsu exhibits in the text that fascinated the novel's more than sixty thousand readers.<sup>16</sup>

Now let me grasp the opportunity to reinvestigate the "narratological playfulness" of Sakyō Komatsu. Komatsu started by radically disfiguring the existing idioms of the Japanese Apache. Let us take a glance at their slang as already depicted in Kaiko's *Nippon Sanmon Opera*. In those days in Osaka, idiomatic expressions like "eating iron scraps" ("Tetsu wo Taberu") and "laughing at iron scraps" ("Tetsu wo Warau") were used by the Japanese Apache to mean stealing scraps and making money out of them.

The reason why such strange expressions were invented is very simple. For the Apache to survive in postwar Japan it was necessary to transport scrap very secretly by boat through the dirty river. But, if detected by the police, they would escape by overturning the vessel and scrap, which would be picked up much later from deep within the contaminated water by specially trained Apache divers, who would recover their precious "treasure" very carefully while swallowing the disgust-

ing scums of the contaminated river. This job was very critical, for some divers unfortunately died by drowning, suffocated by the river's green, weird slime, whereas other divers were quite successfully able to contribute much to the whole community, owing to their amazing lung capacity. These Apache divers are impressively described in Yang Sok Il's *Yoru wo Kakete*, in which a diver called Kim skillfully survives the grotesque river to be applauded by his fellows like a hero (117). Without the act of "eating scraps" as such, the diver would not have enriched his own community. To put it another way, whoever is able to "eat scraps" and literally become one with metallics would deserve the name of hero or "superhuman" figuratively.

With this historical background in mind, we can understand why Ken Kaiko, since the 70s, began foregrounding the Rabelaisian aesthetics of eating bizarre foods,<sup>17</sup> whereas Sakyo Komatsu, in the early 60s, had come up with the ideas of disfiguring the idiom "eating scraps" and of creating a "metallivorous" species. In retrospect, both Kaiko and Komatsu seem to have promoted the new aesthetics of postwar "bad taste," by radically questioning the significance of seemingly depressing ruins and junkyards. Such a metallocentric revolution of sensibility can be reaffirmed by a glance at the history of postwar Japanese comicstrips, in which Japanese children have feverishly welcomed metallic superheroes like *Tetsuwan Atomu* [Astro Boy] (1952-), *Tetsujin Nijuhachi-Go* [Iron Man No. 28] (1956-), *Eito-Man* [Android No.8] (1963-), and *Saibogu 009* [Cyborg 009] (1964-).

Of course, as literary critic Kiichi Sasaki sharply pointed out in his introduction to the Shincho Pocketbook edition of *Nippon Sanmon Opera*, what Kaiko does in the novel is not to represent the beauty of the ugly Apache community mimetically, but to rediscover in it his own genius for kitsch aesthetics that he had long cherished and nurtured within himself (291-292). If this is the way Kaiko was to develop his original theory about "the beauty of deformity," and if it is this new aesthetics of Kaiko's that inspired Komatsu to invent a science fictional possible world in which the act of eating bizarre scraps is totally rationalized, we should reappraise both of the writers as the originators of the postwar Japanese epicureanism of "Kitsch."

What is especially noteworthy is that Komatsu illustrated the relativism of bad taste with creatures eating inorganic things, the Chinese mythic monkey Sun Wu Kong eating an iron ball while imprisoned within rocks, and the French Symbolist Arthur Rimbaud who en-

couraged the audience to eat minerals (*Nippon Apacchi-Zoku*, 92–93). Furthermore, Komatsu's novel parodies Western formulas to the extent that scrapped cars undergo biotechnological operations by which they are so genetically combined with the metallivorous Apache as to be able to reproduce themselves; scrapped cars, just like dairy cattle, are raised by "carboys," not cowboys.

What makes *Nippon Apacchi-Zoku* most remarkable, however, is that Komatsu sets up here the very econo-industrial body politic as an ultimate subject capable of eating bizarre foods, that is, the excretions of the Japanese Apache. Since the super-digestive function of the Japanese Apache compares with actual ironworks where you can make high-quality steel out of raw minerals, the establishment of more lavatories for them will help the whole steel industry flourish. While Shozo Numa metamorphosed Japanese people into scatophagous animals in *Yapoo the Human Cattle* (1970 & 91),<sup>18</sup> Komatsu metaphoricized the whole Japanese body politic as scatophagous, incorporating the metallivorous biology of the Apache into our econo-industrial system. Thus, the narrator of *Nippon Apacchi-Zoku* states:

"Think twice, and you won't find abnormal taste very abnormal. What used to be bizarre food is now considered to be very normal, as is the case with the taste of cigarettes and chewing gum that American Indians had taught us. And right now, it is the Japanese Apache who will revolutionize our existing taste, by popularizing the good taste of iron scraps" (219–220).

In light of this statement, we hesitate to read into the act of scrap-eating an ontological renunciation of the status quo, as was proposed by Masami Fukushima, the founder of *Hayakawa's SF Magazine* and the first editor of Komatsu.<sup>19</sup> What the author of the novel emphasizes here is not the limit of human existence symbolized by the bad taste of scrap, but a revolution of very conservative taste symptomatic of the super-evolution of human beings. This view is easily endorsed by a most impressive scene in Chapter 1, Section 1 of *Nippon Apacchi-Zoku*, in which simple iron scraps gradually arouse the appetite of the protagonist (12).

Even now, we have not lost the spirit of the Japanese Apache. In Chapter 8, Section 2, the tribal chief Jiro Niké goes on the radio and agitates his fellows scattered all over Japan: "Let's see if men will win, or we Apache will win—go ahead, and eat as much as you like!" (341) We cannot help but hear his cry dramatically harmonize with the way

one of the Tetsuo tribe, highly possibly the descendent of the Japanese Apache, makes up his mind to destroy the metropolis in the first volume of *Tetsuo*. As Komatsu's Apache tribe attempted to retake Japan, so Tsukamoto's Tetsuo tribe wants to demolish the whole city of Tokyo. This vision is further elaborated in *Tetsuo II*. Listen to the hero of the film talk to his brother: "Don't be afraid any more. If you find it beautiful, keep destroying whatever you like. Overthrow the greatest." At this point, we become deeply convinced of the fact that the cyborgian tribe of Tetsuo is a distant variation of the "Japanese Apache."

## 3

## THE GENEALOGY OF THE METALLOCENTRIC IMAGINATION

A literary historical perspective has greatly helped us locate the archetype of Tetsuo in the texts of writers ranging from Ken Kaiko and Sakyo Komatsu through Yang Sok Il. Even then, we cannot help but raise a serious question. Why have the postwar Japanese people been intrigued by the Metallocentric Imagination? Let me set up a more complete theory concerning this topic.

In the first place, we should not forget that it is not merely literary historical discourse but also the intellectual historical genealogy of the Kyoto School that must have inspired Komatsu to reconsider the identity of the Japanese Apache as being essentially cyborgian. Recent Japanologist and Critical Feminist observations on the "cyborg" will make us aware that the pre-deconstructive theory of "zettai mujunteki jiko doitsu" (absolute contradictory self-identity) proposed by the Kyoto philosopher Kitaro Nishida, as Mark Driscoll pointed out, had always already been concerned with the making of cyborgian body<sup>20</sup> and that the primatology of the Kyoto biologist Kinji Imanishi, as Donna Haraway suggested, had been systematized as a socio-anthropological pseudo-colonialist theory.<sup>21</sup> Insofar as the cyborgian identity is fashioned at the intersection between deconstructive body politics and imperialist primatology, it seems very natural that Komatsu, a devotee of the Kyoto School, came to mock the very discursive history of evolutionism by envisioning the metallivorous Apache basically as "more than human" (*Nippon Apacchi-Zoku*, 317). For evolutionism has sharply distinguished between the human and the non-human, or

between Caucasian and Asian and African. But, it is also true that Komatsu designed the metallivorous Apache in the image of the future Japanese. And, he conceived this idea by indulging himself in the texts of another Kyoto intellectual, the charismatic literary critic Kiyoteru Hanada. A brief glance at the importance of Hanada as a representative theoretician of postwar “metallocentric” avant-gardism will clarify the reason why postwar Japanese romancers have persistently been fascinated with the cyborgian or scatophagous or metallivorous subjectivity like Japanese Apache, Yapoo the Human Cattle, or Tetsuo.

The only neat way to comprehend Hanada’s perspective on the metallocentric imagination is to reread “A Note on Don Juan,” one of his most well-known essays published in 1949.<sup>22</sup> In this essay Hanada re-locates Don Juan’s greatest pleasure not in his romantic love with voluptuous women but in his acceptance of the invitation to dinner made by the Commander’s stone statue in the denouement. Thus, Hanada reconsiders Don Juan’s romantic love to be not ephemeral as fireworks, but enduring as crystals. The literary critic does not attempt to uncover the author’s real intention, but to positively misread and radically deconstruct Molière’s text of *Don Juan* (1665). What makes such a misreading remarkable is that Hanada wants to illustrate the super-evolutionary possibility of Don Juan by closely rereading the characterization of this prodigal son.

Since the Renaissance, Europeans have tended to give priority to the organic over the inorganic, i.e. vegetation over minerals, animals over vegetation, and especially human beings over other animals. What a humanistic, too humanistic perspective! For us to trespass the limit of modernity, it is indispensable to displace such a hardcore anthropocentrism with metallocentrism, getting more interested in the inanimate. Here, let us recall that T. E. Hulme once noticed twentieth century art transferring from being the vital and the organic to the geometrical and the inorganic. He seems to have found it very critical that the new talents of art come to prefer the inanimate to the animate, the minerals to the animals and the vegetation. Certainly, we are more attracted by the acutely geometric straight outlines of mineral crystals than the vaguely curved outlines of the animals and the vegetables. Therefore, I feel like redefining Don Juan as one of the metallocentric precursors. (“A Note on Don Juan,” 51)

Thus, Hanada’s representation of Don Juan will convince us that it is not minerals but “ideas and bodies that seem such impure and weak and unstable raw materials as to be dismembered radically and reor-

ganized more systematically" (55). And yet, why did Hanada feel obliged to recharacterize Don Juan as an ideologue of metallocentricism? The answer is not very difficult to find. Insofar as Kiyoteru Hanada had long speculated on the significance of not simply the Renaissance but also of the "transition period" *per se*, Don Juan seemed to him a perfect representation of a transition period, when "his society was facing a radical turning point between the stage of organic evolution and that of revolution, destroying and reconstructing the society mentally and physically" (64).

Historically speaking, it is true that Molière's *Don Juan* appealed to the spirit of Restoration in England. But, what is more, let me note that Hanada started his discussion of the European Renaissance by reading the period as the ideal model that the postwar Japanese people should follow in our own age of transition and "reconstruction."<sup>23</sup> In other words, Hanada created the metallocentric Mr. Don Juan as the ideal image of the postwar Japanese. And, it is the metallocentric imagination Hanada had delineated as a perfect crystal of his kitsch aesthetics and his super-evolutionism that came to provoke the amazingly powerful image of the metallivorous Japanese Apache in the science fictional imagination of Sakyō Komatsu.

Komatsu's *Nippon Apacchi-Zoku* ends with the whole nation being dominated by the metallivorous and metallicized freaks, and with the establishment of a refugee government by other non-metallicized Japanese. This novel, then, splendidly envisions a multinational and multicultural future Japan in which even the pure Japanese have to go through struggles, as one of the minorities, with other minority groups. While Ken Kaiko, writing *Nippon Sanmon Opera*,<sup>24</sup> had in mind no other than existing minority groups represented by the Koreans, Komatsu in this novel does not necessarily model the Japanese Apache upon the Korean scrap thieves, but extrapolates the future Japanese themselves as the radical Other. This is how Komatsu comes up with his own enduring literary topic of the "Diaspora of the Japanese" based upon the possible disjunction between nation as a geo-political entity and nation as an ethno-political majority. Therefore, it is no accident that in the early seventies, Shozo Numa's far-future speculative fiction *Kachikujin Yapuu* [Yapoo the Human Cattle] (1970), in which the Japanese people are reconsidered not as *Homo Sapiens* but as "Simias Sapiens,"<sup>25</sup> and Isaiah Ben-Dasan's *Nihonjin (Nipponjin) to Yudayajin* [The Japanese and the Jew] (1970), which at-

tempts a highly inventive comparison between Judaism and “Nihonism,”<sup>26</sup> were followed by Sakyo Komatsu’s four million bestseller *Nippon Chinbotsu* [Japan Sinks] in 1973, in which an apocalyptic earthquake causes the whole of Japan to sink literally and dramatically, with the Japanese people being forced to follow the example of Jewish diaspora. While the ancient Jews experienced in Babylon the original diaspora (BC 597–598) as an ontological predicament, Komatsu radically reconfigured the very notion of diaspora as a powerful engine of Japanese capitalism in the high growth period in the 1970s. Although this novel is being reappreciated now in the late 1990s simply as an highly accurate prediction of the devastating Kobe Earthquake that hit western Japan on January 17, 1995, *Nippon Chinbotsu*, back in the 70s, had helped popularize diaspora as the ideal form of internationalism, not depressing but encouraging contemporary Japanese businessmen to go abroad as volunteer exiles, and to develop Japanese economic hegemony.<sup>27</sup> This is why the blurb for the first Kobunsha edition of the novel designated Sakyo Komatsu as an “international literary figure,” and *Nippon Chinbotsu* as a work “having been awaited internationally.” While *Nippon Apacchi-Zoku* represented the metallocentric spirit of postwar Reconstruction, *Nippon Chinbotsu* symbolized the econo-internationalist spirit of the high growth period.

In retrospect, the genealogy of the metallocentric imagination is essentially not incompatible with the postwar Japanese mental history of what I would like to call “Creative Masochism.” Chronologically speaking, the year of 1946, one year after the end of the war, saw the coincidental publications of Ango Sakaguchi’s sensational essay “Daraku-Ron” [An Invitation to Total Depravity] and Kiyoteru Hanada’s literary historical book *Fukkouki no Seishin* [The Spirit of Renaissance], both of which brilliantly reflected their contemporary zeitgeist, and helped establish the econo-political principle of total destruction and radical reconstruction in postwar Japan. Sakaguchi and Hanada as postwar ideologues made it possible to see, between the mid 50s and the early 60s, not only the metallocentric Japanese Apache and the far future Japanese (Yapoo) as the human cattle, but also the Japanese representative monster “Godzilla” (1954–1995). Therefore, it is the postwar discourse of creative masochism that prepared the way for the popularity of the mega-hit of *Nippon Chinbotsu*. Here we should not forget that the concept of postmodern diaspora is further



developed by recent "virtual reality" narratives, especially Goro Masaki's *Venus City* (1992) and Alexander Beshar's *RIM* (1994), in both of which the erasure of Japan or Tokyo takes place not in geospace but in cyberspace. Furthermore, the advent of the post-bubble economy, in the mid 90s, makes it easier for us to accept other creative masochistic concepts like "Creative Defeat" (Shigeto Tsuru), the "Mental History of Failure and Defeat" (Masao Yamaguchi), and "the strategy of being radically fragile" (Seigo Matsuoka).<sup>28</sup>

To sum up, Japanese intellectual history has gradually systematized the metallocentric philosophy of creative masochism, by means of radically transforming the humiliating experience of diaspora into the techno-utopian principle of construction. This historical background will make it easier for us to explain why we Japanese are more tempted to naturalize and "digest" the very digital electronic information network of virtual reality, feeling as if we were inherently metallivorous. Accordingly, for the time being, we could safely re-locate Shinya Tsukamoto's *Tetsuo* diptych as the most experimental junction between the postwar literary history of the Japanese Apache and the postwar intellectual history of creative masochism.

#### CONCLUSION

I would like to conclude this paper by reorganizing my own theory about why the film of *Tetsuo* has been more appealing to the American audience than to the Japanese. Certainly, we have already touched upon the simultaneous fear and fascination of mongoloid skin in the post-Vietnam America in the first section, and reconfirmed the philosophical background of *Tetsuo* in the postwar Japanese context in the third section. But, let us here further investigate the possible way the story of *Tetsuo* must strike the American audience as a dazzling re-Japanization of Indian Captivity Narrative and Jewish Diaspora Narrative.

As we noted above, Sakyō Komatsu's *Nippon Apacchi-Zoku*, on one hand, skillfully reinvented the convention of the Indian Captivity Narrative, in which the ethnic majority tries to capture minorities within their own discourses by narrativizing the threat of the latter, as was shown in the Puritan theocratic writings of America. On the other hand, *Nippon Chinbotsu* vividly recreated the convention of Diaspora Narrative, in which the most stable and most dominant may become

exiled, as we could see not only in the history of the Jews but also in that of the American Indians, rumoured to be one of the lost tribes of Israel.<sup>29</sup>

Let me reexamine here the point that the publication of *Nippon Chinbotsu* in 1973 coincided not simply with the explosive popularity of the Jewish discourse in Japan, as noted above, but also with the closing of the Vietnam War, which was followed, from the 70s through the 80s, by a number of Vietnam War novels and movies; these Vietnam War narratives ended up with another version of Indian Captivity Narrative in which the Vietnamese became another Colonialist and Orientalist target. This can be seen in Stanley Kubrick's 1987 film *Full Metal Jacket*, in which American soldiers in Vietnam carelessly compare themselves to western cowboys, with the Vietnamese as a new version of the Vanishing Americans.<sup>30</sup> And, insofar as most of the Vietnam War movies cannot help but re-arouse the fear of high-tech mongoloid soldiers as a type of cyborg, the western discourse of Orientalism turns out to have been closely intertwined with the western construction of the cyborgian subjectivity.<sup>31</sup>

To untie such a complex entanglement of postmodern discourses, it will be convenient to re-construe the figure of Arnold Schwarzenegger, who made his debut with *Conan the Barbarian* in 1982, a typical Slave Narrative recalling the tradition of the Captivity Narrative, and who became a major figure in the *Terminator* series (1984 & 1991), a masterpiece of Cyborg Narrative with Future Diaspora as its narratological drive.<sup>32</sup> The decade between the 1980s and the 90s made it possible for Schwarzenegger to prove the colonial subjectivity of the quasi-mongoloid barbarian as basically cyborgian, and the trans-temporal subjectivity of T-1000 as essentially colonialist. It is through this representational complex that the Vietnam War movie as a postcolonial Indian Captivity Narrative encounters the Cyborg movie as a high-tech Diaspora Narrative. In consequence, to the ordinary American audience familiar with both the discourse of the Vietnam War movie and the Cyborg movie in that context, *Tetsuo* must seem to radically reproduce the most uncanny fear and fascination of the techno-mongoloid, simply by conjuring up the American love-hate ambivalence towards the cyborgian subjectivity. And, if cyborg, as Jonathan Goldberg suggested, can be reinterpreted as the ultimate form of celibate machine menacing the modern hegemony of heterosexual reproduction,<sup>33</sup> *Tetsuo's* world as the paradise of male mongoloid cyborg

bachelors will also refresh the hyper-Orientalist discourse of the Mongoloid gay, as has been developed by recent gay films like *Kitchen* (1989), and *Kirakira Hikaru* (1992), *Okoge* (1992), *M. Butterfly* (1993), and *Wedding Banquet* (1993). This means that some day in the United States, the *Tetsuo* diptych will also enjoy the privilege of being analyzed or misread from a post-colonialist, hyper-Orientalist and queer-theoretical perspective<sup>34</sup> that has remained a blind spot back in Japan.

The *Tetsuo* series constitutes a very interesting revolving door of reading, for it has been skillfully hovering between the postwar Japanese discourse of creative masochism and the post-Vietnam American discourse of post-colonialism. If you choose the one, you will miss the other, and *vice versa*. To say the least, we should not doubt that the *Tetsuo* diptych is one of the well-wrought avant-pop western movies,<sup>35</sup> in which the traditional Japanese Apaches metamorphose themselves into postmodern luddites now domesticated as "cyber-cowboys." However, whether this figure of cyber-cowboy has always already been that of drugstore cowboy or not is still open to numerous re-interpretations.

## NOTES

<sup>1</sup> *Tetsuo: The Iron Man*, dir. Shinya Tsukamoto, perf. Tomoroh Taguchi, Kei Fujiwara, Naohira Musaka, Nobu Kanaoa, Renji Ishibashi, Kaiju-Theater, 1989; *Tetsuo II: Body Hammer*, dir. Shinya Tsukamoto, perf. Tomoroh Taguchi, Nobu Kanaoa, Sujin Kim, Hideaki Tezuka, Kaiju-Theater, 1992. Hereafter let me call these two works "the *Tetsuo* series" or "the *Tetsuo* Diptych," all the quotations from which I took the liberty of (re-)translating. The original version of the present paper was first delivered at Japan Society, New York, on March 15, 1996, when the society premiered the international version of *Tetsuo II* in the United States. My deepest acknowledgment goes to Dr. Kyoko Hirano, director of Japan Society Film Center, without whose generous help I could not have constructed the whole argument.

<sup>2</sup> Shinya Tsukamoto and Takayuki Tatsumi, "Cyber-Eros in Full Metal Apache" (a dialogue), *Cape X* no. 4 (October 1995):36-39. The American acceptance of *Tetsuo* as an exemplar of cyberpunk, or "techno-surrealism" (Scott Bukatman, *Terminal Identity* [Durham: Duke University Press, 1993], 308), can easily be endorsed by the special issue on "Flame Wars: The Discourse of Cyberculture" of *South Atlantic Quarterly* (92, no. 4 [Fall 1993]), which featured a still picture of the movie on its cover. In his own book *Escape Velocity: Cyberculture at the End of the Century* (New York: Grove Press, 1996), Mark Dery, the editor of the said special issue of *SAQ*, skillfully incorporates Bukatman's reading into his own post-Lacanian and Cyber-Orientalist reexamination of *Tetsuo: The Iron Man*: "In *Tetsuo*, the repressed returns with a vengeance: The Shinto belief that everything has an indwelling spirit, or kami, brings the inherent uncanniness in machines to life. . . *Tetsuo* is racked by tensions between technophilia

and technophobia, between Japan's self-image as the high-tech, user-friendly robotto okoku, or 'robot kingdom,' and an emerging public awareness of de-skilling, technostress, and robot-related workplace fatalities in Japan" (273-274). Also see the cyberpunk writer Richard Kadrey's edited *Covert Culture Source Book* Vol. 1 (New York: St. Martin's Press, 1993), in which *Tetsuo: The Iron Man* is highly praised and strongly recommended: "A surreal and funny action film that's sort of a cyberpunk retelling of Kafka's 'The Metamorphosis.' . . . director Shinya Tsukamoto pulls off something Hollywood finds almost impossible. . . ." (145).

<sup>3</sup> Thomas Pynchon, *Gravity's Rainbow* (New York: Viking, 1973). See Martin Gloor, *The American Origins of the Postmodern Self*, (diss., Rutgers, the State University of New Jersey; Ann Arbor: UMI, 1992), 1-103.

<sup>4</sup> David Mogen, "Wilderness, Metamorphosis, and Millenium: Gothic Apocalypse from the Puritans to the Cyberpunks," *Frontier Gothic: Terror and Wonder at the Frontier in American Literature*, eds. David Mogen et. al. (Rutherford: Fairleigh Dickinson University Press, 1993), 94-108.

<sup>5</sup> Hiroshi Watabiki, *Mono ga Kataru Sekai no Rekishi* [Iron and World History] (Tokyo: Seibun-sha Publishers, 1994), 39-53.

<sup>6</sup> Jun Suzuki, "Kikai to Gijutsu-sha" [The Machines and the Engineers] *Sangyo-Kakumei* [Industrial Revolution], ed. Naosuke Takamura (Tokyo: Yoshikawa-Kobunkan Publishers, 1994), 134-153.

<sup>7</sup> Yukio Ubukata, *Kaitaiya no Sengo-Shi* [The Postwar History as Narrated by a Scrap Merchant] (Tokyo: PHP Publishers, 1994), 12-36.

<sup>8</sup> Michio Ochi, *Karifornia no Ougon* [Gold Rush Narrative] (Tokyo: Asahi Shimbunsha Publishers, 1990), Chapters 1 & 2.

<sup>9</sup> Unless otherwise specified, all the "Apache" quotations were translated by myself, based on the following texts: Ken Kaiko, *Nippon Sanmon Opera*, introd. Kiichi Sasaki (1959; Tokyo: Shincho-sha Publishers, 1971); Sakyo Komatsu, *Nippon Apacchi-zoku*, introd. Takashi Ishikawa (1964; Tokyo: Kadokawa Publishers, 1971); Yang Sok Il (pronounced as Yan Sogiru), *Yoru wo Kakete* (Tokyo: NHK Publishers, 1994).

<sup>10</sup> For the historical survey of the rise of the Japanese Apache, I referred to not simply the Apache novels but also Yang Sok Il's nonfictional books as follows; 1) *Shura wo Ikiru* [Surviving the Hell] (Tokyo: Kodansha Publishers, 1995); 2) *Yami no Souzouryoku* [The Imagination of Darkness] (Osaka: Kaiho Publishers, 1995).

<sup>11</sup> Masaaki Hiraoka skillfully set up the analogy between the figure of Kim in the novel and that of Malcolm X. *Yang Sok Il wa Sekai-Bungaku de aru* [Yang Sok Il's is World Literature] (Tokyo: Village Center Publishers, 1995), 89-90.

<sup>12</sup> Note that Yang Sok Il's acceptance of Ken Kaiko's *Nippon Sanmon Opera* is ambivalent. While he appreciates the novel as one of Kaiko's masterpieces, Yang reveals that the Japanese Apaches themselves felt very uncomfortable with it; "Kaiko did not succeed in representing the Koreans living in Japan just as they are. . . . But, it is the limitations of Kaiko that motivated me to write *Yoru wo Kakete*, and to disclose what our struggle for life was actually like "(*Yami no Souzouryoku*, 129-131). On the same topic, Masaaki Hiraoka emphasizes the critical status of the Korean soldiers who had worked for the Japanese army. They could belong to neither the Japanese society nor the Korean nation. According to Hiraoka, it is this identity crisis that symbolized the whole Korean situation in Japan most seriously (*Yang Sok Il wa Sekai-Bungaku de aru*, 94-108).

<sup>13</sup> Alexander B. Adams, *Geronimo: A Biography* (New York: Da Capo, 1971), 13.

<sup>14</sup> It is the literary conventions of Puritan spiritual autobiography, theocratic sermon and American Jeremiad in the colonial period that gave rise to the generic dis-

course of Indian Captivity Narrative. While it started by detailing the WASP captives' predicament and redemption, this form of Narrative has persistently had such a tremendous impact upon American literature that even now we can find its residues disseminated over a variety of popular subgenres like the western, psycho-thriller, and splatter horror. See Roy Harvey Pearce, "The Significance of Captivity Narrative," *American Literature* 19 (March 1947): 335-347; Richard Slotkin, *Regeneration through Violence* (Hanover: Wesleyan University Press, 1973); Alden Vaughan et.al., eds, *Puritans among the Indians: Accounts of Captivity and Redemption 1676-1724* (Cambridge: Harvard/Belknap, 1981); Tara Fitzpatrick, "The Figures of Captivity: The Cultural Work of the Puritan Captivity Narrative," *American Literary History* 3, no. 1 (Spring 1991): 1-26; Kathryn Zabelle Derounian-Stodola et. al., eds, *The Indian Captivity Narrative 1550-1900* (New York:Wayne, 1993).

<sup>15</sup> Though very critical about Ken Kaiko's *Nippon Sanmon Opera*, Masaaki Hirao-ka highly appraises Sakyo Komatsu's *Nippon Apacchi-Zoku*, in which he recognizes the author's deeper fear of Stalinism, more radical commitment to the leftist movement, and more serious comprehension of the Koreans living in Japan (*Yang Sok Il wa Sekai-Bungaku de aru*, 109-111).

<sup>16</sup> Sakyo Komatsu and Ken Kaiko, "Loneliness in the Masses" (a dialogue), *Ningen to Shite* no. 5 (December 1971): 257-277.

<sup>17</sup> Ikuhiro Fukuda, "Kagayakeru Shokuyoku" [The Brilliant Appetite], *Eureka* (the special Ken Kaiko issue) 22, no. 8 (July 1990): 210-219; Inuhiko Yomota, "Kafuka to Yakiniku" [Kafka and Roast Beef], *Ibid.*, 88-91.

<sup>18</sup> Shozo Numa, *Kachiku-jin Yapuu* [Yapoo the Human Cattle] (1970; Tokyo: Kadokawa Publishers, 1972); *Kachiku-jin Yapuu: Kanketsu-hen* [The Definitive Sequel to Yapoo the Human Cattle] (Tokyo: Million Publishers, 1991).

<sup>19</sup> Masami Fukushima, *Mitou no Jidai* [The Frontier Age of Japanese Science Fiction] (Tokyo: Hayakawa Publishers, 1977), 145.

<sup>20</sup> Mark Driscoll explains: "The operation of zettai mujunteki jiko doitsu (absolute contradictory self-identity) puts the abstract machinery of logic as logos into mutually constitutive relation with the body, one that touches on the limit of the other. But Nishida wants to emphasize the disjunctive quality of this relation and in so doing he posits the singular entity (soku) as a structure of the trace which gives relation and which is the possibility for any binary opposition. The cyborg as singular trace which Nishida argues can never be thought as such, is that which gives and discloses a binary relation" ("Nishida Kitaro's Jouis(c)ence: Cyborg Ethics as Interfaciality," MS [1994, forthcoming in *Cyborg Handbook*, ed. Chris Hables Gray [New York: Routledge] vol. 2], 5). For the most revolutionary perspective on the postmodern notion of cyborg, see Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in 1980s," *Socialist Review* 15, no. 2 (1985): 65-108.

<sup>21</sup> Donna Haraway states: "The founding Japanese primatologists had no difficulty with the fact of evolution, but their questions and resulting explanatory systems were directed to social anthropology, and not to questions of fitness and strategies of adaptation" ("The Bio-Politics of a Multicultural Field," *Primate Visions* [New York: Routledge, 1989], 245-252).

<sup>22</sup> Kiyoteru Hanada, "A Note on Don Juan" (1949), *Avangyarudo Geijutsu* [Avant-Garde Art] (1954; Tokyo: Kodansha, 1994), 47-62. Unless otherwise specified, all quotations from Hanada are translated by myself.

<sup>23</sup> In his conclusion to *Fukkou-ki no Seishin* [The Spirit of Renaissance] Kiyoteru Hanada confesses that in discussing the major figures of European Renaissance in the book he had focused on "how to survive the transition period," keenly aware of the

critical reality of wartime Japan in the 1940s. *Fukkouki-no Seishin* (1946; Tokyo: Kodansha Publishers, 1986), 253–254.

<sup>24</sup> This is why Kaiko, since the mid-60s, has continued writing about the Vietnam War, feeling great sympathy with the Vietnamese. Cf. Tateo Imamura, “Vietnam kara itteki no Hikari e” [A Note on Ken Kaiko’s Vietnam War Narratives], *Eureka* 22, no. 8 (July 1990): 92–102.

<sup>25</sup> For a detailed analysis of the novel, see Takayuki Tatsumi, “Creative Masochism,” *American Book Review* 16, no. 1 (April-May 1994): 6, 9 & 27.

<sup>26</sup> Isaiah Ben-Dasan explicates the analogy and the difference between Judaism and Nihonism (Nipponism) as follows: “More than anything else, the Diaspora forced the Jews into an intensified sense of identity and, perhaps, excessive consciousness of being part of a particular religious faith. Scattered over many parts of the globe, yet united by the idea of the synagogue and by rabbinical tradition, Jews could not avoid comparing themselves with the peoples among whom they lived. In doing so, they discovered their own traits, from which evolved an awareness of a unique thing called Jewishness. The Japanese, never having undergone such dispersal, are less aware of the forces that unite them, especially of that great binding faith which I have called Nihonism. It has so permeated the minds of its followers that it is taken for granted, a remarkable fact when one considers that it is as valid a religion as Judaism, Christianity, or Islam” (Italics mine) (*Nihonjin (Nipponjin) to Yudayajin* [The Japanese and the Jews], tr. Richard L. Gate [1970; New York: Weatherhill, 1972], 106–107).

<sup>27</sup> Sakyo Komatsu, *Nippon Chinbotsu* [Japan Sinks] (Tokyo: Kobunsha Publishers, 1973). However, taking for granted the prophetic nature of the novel, Peter Hartcher seems more amused by Komatsu’s acute observation on the conservative sensibility of Japanese bureaucrats in general: “. . . what is particularly striking as an insight from Komatsu’s book was the Government’s reluctance to act in the face of impending disaster. . . . To get the Government to act, the scientists are obliged to use a circuitous route of private introductions and personal backdoor contacts. . . . At a time when government white papers are laughable, perhaps it should not be surprising that trash can make sense” (“Trashy Novel was a Sign of Things to Come,” *Financial Review* [Australia, August 28, 1995]: 11).

<sup>28</sup> Ango Sakaguchi, “Daraku-Ron” [An Invitation to Total Depravity] (1946), *Nippon-ron* [On Japan] (Tokyo: Kawade Publishers, 1989); Kiyoteru Hanada, *Fukkouki no Seishin* [The Spirit of Renaissance] (1946); Shigeto Tsuru, *Japan’s Capitalism: Creative Defeat and Beyond* (Cambridge: Cambridge University Press, 1993); Masao Yamaguchi, *Zasetsu no showa-shi* [The Mental History of Failure] and *Haisha no seishin-shi* [The Mental History of Defeat] (Tokyo: Iwanami Publishers, 1995); Seigo Matsuoka, *Fragile* (Tokyo: Chikuma Publishers, 1995); Takayuki Tatsumi, “Creative Masochism,” 6, 9 & 27; Goro Masaki, *Venus City* (Tokyo: Hayakawa Publishers, 1992); Alexander Beshar, *RIM* (New York: HarperCollins, 1994).

<sup>29</sup> Also note that, while the first generation among the New England settlers naturalized the analogy between the Jews and the American Indians, later generations became less sure of the origin of the natives. See Reiner Smolinski, “The ‘New’ Hermeneutics and the Jewish Nation in Cotton Mather’s Eschatology,” *The Threefold Paradise of Cotton Mather: An Edition of ‘Triparadisus’*, ed. Reiner Smolinski (Athens: The University of Georgia Press, 1995), 23–24.

<sup>30</sup> Cf. Leslie Fiedler, *The Return of the Vanishing Americans* (New York: Stein and Day, 1967).

<sup>31</sup> For the post-colonialist as well as primatological feminist re-definition of “Orientalism,” see Haraway, *Primate Visions*, 10–13; cf. Deborah Gewertz and Frederick Er-

rington, "We Think, Therefore They Are?: On Occidentalizing the World," *Cultures of United States Imperialism*, eds. Amy Kaplan and Donald Pease (Durham: Duke University Press, 1993), 635-655. For the relationship between Cyborg and imperialism, see Chela Sandoval, "New Sciences: Cyborg Feminism and the Methodology of the Oppressed," *Cyborg Handbook* (Vol. 1), ed. Chris Hables Gray (New York: Routledge, 1995), 407-421; Joseba Gabilondo, "Postcolonial Cyborgs: Subjectivity in the Age of Cybernetic Reproduction," Gray, *Cyborg Handbook*, 423-432.

<sup>32</sup> It is well-known that the earliest texts of Slave Narrative borrowed greatly from the conventions of Indian Captivity Narrative. Cf. John Sekora, "Red, White, and Black: Indian Captives, Colonial Printers, and the Early African-American Narrative," *A Mixed Race: Ethnicity in Early America*, ed. Frank Shuffelton (New York: Oxford University Press, 1993), 92-104. If we positively "misread" the *Tetsuo* diptych from the perspective of American Narratives, the director Shinya Tsukamoto seems to have revived and re-Japanized not simply the Captivity Narrative, in which an ordinary salaryman gets captivated and brainwashed by the cyborg Apaches, but also the Diaspora Narrative, in which these metallocentric and metallivorous freaks are about to declare their own tribal independence within Japan itself.

<sup>33</sup> Jonathan Goldberg, "Recalling Totalities: The Mirrored Stages of Arnold Schwarzenegger," Gray, *Cyborg Handbook*, 233-254.

<sup>34</sup> Ian Buruma gives us a most helpful "queer" reading of Japanese films and novels. See his "Weeping Tears of Nostalgia," *New York Review of Books* 11, no. 14 (August 12, 1993):29-30. For a hyper-Orientalist rereading of *Tetsuo: The Iron Man*, see Mark Dery's provocative analysis I cited in n. 2.

<sup>35</sup> Larry McCaffery defines "Avant-Pop" as combining "Pop Art's focus on consumer goods and mass media with the avant-garde's spirit of subversion and emphasis on radical formal innovation" (Larry McCaffery, introd. and ed. *After Yesterday's Crash: The Avant-Pop Anthology* [New York: Penguin, 1995], xvii-xviii).