

East Asian Transwar Popular Culture

Pei-yin Lin · Su Yun Kim
Editors

East Asian Transwar Popular Culture

Literature and Film from Taiwan and Korea

palgrave
macmillan

Editors

Pei-yin Lin
University of Hong Kong
Pokfulam, Hong Kong

Su Yun Kim
University of Hong Kong
Pokfulam, Hong Kong

ISBN 978-981-13-3199-2 ISBN 978-981-13-3200-5 (eBook)
<https://doi.org/10.1007/978-981-13-3200-5>

Library of Congress Control Number: 2018962742

© The Editor(s) (if applicable) and The Author(s), under exclusive license to Springer Nature Singapore Pte Ltd., part of Springer Nature 2019

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover design by Thomas Howey and Fatima Jamadar

This Palgrave Macmillan imprint is published by the registered company Springer Nature Singapore Pte Ltd.

The registered company address is: 152 Beach Road, #21-01/04 Gateway East, Singapore 189721, Singapore

ACKNOWLEDGEMENTS

The genesis of this book was the one-day workshop entitled “Nation, Gender, and Genres: Literature and Film from Taiwan and Korea, 1930s–1960s” held at the University of Hong Kong on August 9, 2015. Organized by the two editors, this workshop had four presenters, with each of them presenting two papers. We also invited four experts to serve as discussants. The valuable comments and generous feedback they provided, which greatly helped improve the depth and clarity of the arguments made in our chapters, were carefully incorporated into the final version of this book. We would like to express our thankfulness to all of them, especially our discussants—Moonim Baek from Yonsei University, Ruth Barraclough from Australian National University, Faye Kleeman from the University of Colorado, Boulder, and Kinnia Yau from the Chinese University of Hong Kong.

We were extremely fortunate to have Kelly Y. Jeong from the University of California, Riverside, and Mamie Misawa from Nihon University on board for this project from the beginning all the way to the completion of this book. We had a fruitful discussion in a friendly atmosphere at the workshop and learned a lot from each other’s works. We are also grateful for their patience, as this edited volume has taken a long time to complete. Although we did not anticipate an all-women workshop, we very much enjoyed the female synergy socially and intellectually with our discussants and co-writers. Their friendship has made this project a truly rewarding experience for us.

We cannot thank Professor Lisa Yoneyama enough for her encouragement and faith in this project from beginning to end. She has been a great mentor and crucial source of inspiration throughout the publishing process. At our meeting at the AAS-in-Asia in Seoul last summer, she even helped us brainstorm the title of the book. Her epilogue, which presents our unique methodology astutely, makes an indispensable contribution to this book. Indeed, we should give her full credit for coining the term “transwar.”

We would like to acknowledge the generous support from the Faculty of Arts, at the University of Hong Kong. We are grateful, in particular, for the financial aid provided by the Louis Cha Fund as well as the China-West Strategic Research Theme Fund. The organization of the workshop and preparation of this volume would not have been possible without the support from the two grants. We would like to personally thank the support of the senior commissioning editor, Sara Crowley-Vigneau, and the senior editorial assistant, Connie Li, at Palgrave, as well as the constructive review by the anonymous reader.

An earlier version of Chapter 2 was published in Pei-yin Lin’s monograph *Colonial Taiwan: Negotiating Identities and Modernity through Literature* (Brill, 2017). An earlier version of Chapter 4 was published as: Su Yun Kim, “Claiming Colonial Masculinity: Sex and Romance with Japanese Women in Ch’ae Mansik’s Colonial Fiction,” *Acta Koreana* 21, no. 1 (June 2018): 255–82. A part of Chapters 6 and 7 was published in Japanese. Details are as below: Mamie Misawa, “Shokuminchiki Taiwan no senji dōin to eiga” [Wartime Mobilization and Films in Colonial Taiwan], in *Shokuminchiki Taiwan no Eiga* [Propaganda Films in Colonial Taiwan: Research on Newly Discovered Films], edited by Mamie Misawa (Tokyo: University of Tokyo Press, Publication cooperation: National Museum of Taiwan History, 2017); Mamie Misawa, “Sengo Taiwan no eigakan ni okeru kokka firumu jōei programu no kakuritu” [Establishing the ROC’s National Anthem Film Program in Post-World War II Taiwanese Movie Theatres], *Nihon Taiwan Gakkaihou* 18 (August 2016): 63–85. An earlier version of Chapter 8 was published as Kelly Y. Jeong, “Enlightening the Other: Colonial Korean Cinema and the Question of Audience,” *The Review of Korean Studies* 18, no. 1 (2015): 13–40. The editors would like to acknowledge the publishers and journals for granting permission to reprint the aforementioned work either partially or wholly.

CONTENTS

1	Introduction	1
	Pei-yin Lin and Su Yun Kim	
 Part I Colonial Romance and Its Postwar Metamorphosis		
2	Coining the Ideal Woman in Love/Marriage Fiction from Colonial Taiwan	29
	Pei-yin Lin	
3	The Epic and the Alternative: Romance in Postcolonial Taiwan	55
	Pei-yin Lin	
4	Claiming Colonial Masculinity: Sex and Romance in Ch'ae Mansik's Colonial Fiction	81
	Su Yun Kim	
5	From the Detective to the Romance Genre: Popular Fiction in Postcolonial Korea	111
	Su Yun Kim	

**Part II Cinematic Nationalism and Melodrama
in the Colonial and Postwar Eras**

6	The Production of Imperialized Bodies: Colonial Taiwan's Film Regulations and Propaganda Films	147
	Mamie Misawa	
7	The National Anthem Film in the Early 1950s Taiwan	179
	Mamie Misawa	
8	Militarism, Enlightenment, and Colonial Korean Cinema	207
	Kelly Y. Jeong	
9	The Spectacle of Affect: Postwar South Korean Melodrama Films	235
	Kelly Y. Jeong	
10	Epilogue Transwar Imperial Formations: Popular Cultures	261
	Lisa Yoneyama	
	Bibliography	267
	Index	293

NOTES ON CONTRIBUTORS

Kelly Y. Jeong teaches Korean Studies and Comparative Literature at University of California, Riverside. Her areas of research include modern and contemporary Korean literature, Korean cinema, popular culture, postcolonial studies, and critical theory. Her book, *Crisis of Gender and the Nation in Korean Literature and Cinema: Modernity Arrives Again* (2011), examined how literature and cinema from Korea's modernizing decades both reflected and shaped the experiences and discourses of the nation, modernity, and gender relations. Her current research focuses on several issues in Korean cinema, such as gender and popular film genre, revenge narratives, propaganda cinema, and postwar melodrama films.

Su Yun Kim is Assistant Professor in the Korean Studies Program at the University of Hong Kong. Before arriving at HKU, she was a postdoctoral fellow and visiting assistant professor at Hamilton College and a Japan Society for the Promotion of Science (JSPS) postdoctoral fellow at Doshisha University. She is currently completing her first monograph on fictions of romance and marriage between Koreans and Japanese in colonial Korea. Her second project examines the production of popular fiction on romance and the family in twentieth-century Korea. Kim earned a Ph.D. in Literature from the University of California, San Diego and an M.A. in Comparative Literature from Yonsei University.

Pei-yin Lin is Associate Professor at the School of Chinese, the University of Hong Kong. She taught in Singapore and England previously and was also a visiting scholar at Harvard Yenching Institute

(2015–2016). A specialist on modern Chinese and Taiwanese literature and culture, she has published one monograph, *Colonial Taiwan: Negotiating Identities and Modernity through Literature* (Brill, 2017), and two co-edited volumes—*Print, Profit, and Perception: Ideas, Information and Knowledge in Chinese Societies, 1895–1949* (Brill, 2014) and *Border-Crossing and In-betweenness* (Maitian, 2016). She is currently working on her second book about Taiwan’s popular literature under Japanese rule.

Mamie Misawa is Professor at Department of Chinese Language and Culture, Nihon University. A specialist on modern Taiwan history and Sinophone cinema, she has published two books: *The Screen Under Colonial Rule: A Study on the Movie Policy of the Colonial Government of Taiwan* (Qianwei, 2001, in Chinese), and *Between “The Empire of Japan” and “The Motherland China”: Collaboration and Border-Crossing of Taiwanese Film Activists in the Colonial Period* (Iwanami, 2010, Japanese; National Taiwan University Press, 2012, Chinese), and an edited volume in Japanese: *Propaganda Films in Colonial Taiwan: Research on Newly Discovered Films* (University of Tokyo Press, 2017).

Lisa Yoneyama is Professor at the East Asian Studies Department and Women & Gender Studies Institute, University of Toronto. Yoneyama received her Ph.D. in Anthropology at Stanford University and taught at the Literature Department, University of California, San Diego (1992–2011), where she also directed Programs for the Japanese Studies and Critical Gender Studies. Yoneyama’s book publications include: *Hiroshima Traces: Time, Space and the Dialectics of Memory* (University of California, 1999), a co-edited volume, *Perilous Memories: Asia-Pacific War(s)* (Duke University Press, 2001), and *Violence, War, Redress: Politics of Multiculturalism* (Iwanami, 2003, published in Japanese). Her latest book, *Cold War Ruins: Transpacific Critique of American Justice and Japanese War Crimes* (Duke University Press, 2016) received the Best Book Award in Literary Studies, presented by Association for Asian American Studies.

NOTE ON ROMANIZATIONS AND TRANSLATION

As a general rule, this book uses Hanyu pinyin for Chinese names and phrases, except for habitual spellings such as Chiang Kai-shek, Sun Yat-sen, and Kuomintang. Korean and Japanese words are transliterated in the McCune-Reischauer system and Hepburn system, respectively, except for the names (such as Shin Sang-ok) and words widely known in English by other spellings. For terms concerning more than one culture (mostly under Japanese colonialism), if deemed appropriate, multiple Romanizations options are given. For example, for Chinese residents in colonial Korea, both Korean and Chinese transliterations (K: *hwagyo*, C: *huaqiao*) are offered. As for the ideology of “Japan and Korea as one united body,” both Korean and Japanese transliterations are provided (K: *naesŏn ilch’ŏ*, J: *naisen ittai*). All Chinese, Korean, and Japanese names are listed surnames first, followed by given names. Translations of Chinese, Japanese, and Korean texts are authors’ own renderings unless otherwise stated.

LIST OF FIGURES

Fig. 5.1	Still photo from the 1956 production of <i>The Lover</i> . (Courtesy of the Korean Film Archive)	132
Fig. 5.2	Still photo from the 1957 production of <i>The Evil</i> (Courtesy of the Korean Film Archive)	134
Fig. 6.1	An article titled “Film is a Bullet” (<i>Source Taiwan nichinichi shimpō</i> [evening edition], November 10, 1940, 4)	152
Fig. 6.2	“A Crowd Surging toward the News Film Screening” (<i>Source Taiwan nichinichi shimpō</i> , January 5, 1942, 4)	153
Fig. 6.3	Pictures titled “Noble members of Taiwan Patriotic Labor Youth Corps” (<i>Source Taiwan nichinichi shimpō</i> (evening edition), April 12, 1941, 2)	164
Fig. 6.4	An article titled “Taiwan Patriotic Labor Youth Corps is to be filmed” (<i>Source Taiwan nichinichi shimpō</i> , April 18, 1941, 3)	164
Fig. 6.5	An opening title of <i>Taiwan Patriotic Labor Youth Corps</i> (925 feet, 35 mm) (<i>Source</i> National Museum of Taiwan History [No. 2005.001.0216])	165
Fig. 6.6	An opening title of <i>Civilian Training Center in Tainan Prefecture</i> (951 feet, 35 mm) (<i>Source</i> National Museum of Taiwan History [No. 2005.001.0164])	166
Fig. 7.1	Images from the film titled “The National Anthem” (76 feet, 16 mm) (<i>Source</i> National Museum of Taiwan History [NO. 2005.001.0304])	198
Fig. 8.1	<i>Kōminka</i> of children in <i>Homeless Angels</i> (Courtesy of the Korean Film Archive)	214

Fig. 8.2	Widespread poverty and crime in the colony in <i>Homeless Angels</i> (Courtesy of the Korean Film Archive)	218
Fig. 8.3	Lovers discuss Ch'unho's plan to serve in the imperial army in <i>Volunteer</i> (Courtesy of the Korean Film Archive)	220
Fig. 8.4	Mother watches her son leave for war in <i>Volunteer</i> (Courtesy of the Korean Film Archive)	221
Fig. 9.1	An example of <i>noir</i> visuals in <i>Forever with You</i> (Courtesy of the Korean Film Archive)	241
Fig. 9.2	The protagonist plays miniature golf with her husbands' friends in <i>Holiday in Seoul</i> (Courtesy of the Korean Film Archive)	245
Fig. 9.3	Protagonist of <i>A College Woman's Confession</i> agonizes in church and her moral struggles seem to enhance her physical beauty (Courtesy of the Korean Film Archive)	247
Fig. 9.4	Agent Margaret invites her lover into her exotic home in <i>Hand of Fate</i> (Courtesy of the Korean Film Archive)	250
Fig. 9.5	Yunju is humiliated and commits suicide at a dance hall in <i>Madame Freedom</i> (Courtesy of the Korean Film Archive)	256