Othering and Nationalism in Modern Japanese Literature

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Candidate for the degree

Bachelor of Arts

Submitted in partial fulfilment of the requirements for

College Honors

Departmental Distinction in English

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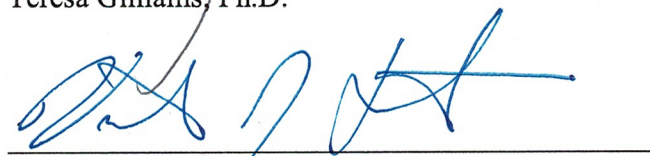Submitted in partial fulfilment of the requirements for

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ABSTRACT

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1. Introduction

My study abroad experience in Japan, which granted me the opportunity to explore life as an "other," sparked my initial interest concerning the intersections between Japanese nationalism and "the other," particularly since my experience was very different from the "others" within Japanese literature. Japanese people were polite to me, some attempted to have conversations with me in English, and most of them asked questions of me about America with great interest. It almost seemed as if Japanese people paid more attention to American life and politics than most Americans. Not once was I treated poorly or discriminated against, and the simple fact that it could even occur never even crossed my mind until I read *Barefoot Gen* in a Japanese Literature course. My reading about Gen's family's experience during WWII challenged me to recognize that othering was not a concept unique to the Western world.

Intrigued by *Barefoot Gen*, I began to delve further into Japanese history and Japanese literature, particularly Japanese fiction, searching specifically for instances of othering and how the Japanese treat those "others"; what I uncovered came as a shock. My findings indicated that the concept of othering originated before WWII, which meant that the Japanese had been othering outsiders for quite some time. As I continued researching, I found that othering was tied to some form of Japanese nationalism in most cases, as well as that Japanese nationalism gained its origins with the Meiji Restoration of 1868. The beginnings of Japanese nationalism occurred due to the restoration of the power of the Emperor, among other aspects, including international trade, rapid modernization, and by extension, rapid westernization. The concept of the "other" formed due to this sense of nationalism, as the Japanese, after the West's subsequent labelling of Japan as an "other," came to believe that they were superior to their Eastern neighbors, which, by Japanese logic, granted them the right to label those neighbors as "others" and form an imperial empire to

invade; some of these "others" include the native peoples living in Hokkaido, as well as Manchuria. Nationalism and the concept of the "other" continued to evolve with the times, coming to a head during WWII, but dropping off after Japan's defeat. However, othering and nationalism slowly began to revive during Japan's period of economic prosperity during the 1960s and 1970s, and continued to develop; even today, neonationalism and othering are prevalent in Japan, even if they are not immediately obvious.

Though "others" in Japan were originally defined by their profession and social status, the definition of the "other" changed over time, coming to encompass all foreigners and even native Japanese who do not agree with or are different from the majority of society; in some cases, an "other" may even intentionally other him or herself from the mainstream. Because nationalism's most basic definition is loyalty, "others" are typically not nationalists, which is what makes them an "other" in the first place. Nationalism also does not strictly apply to one's country, as in some cases, it applies solely to the immediate society in which the "other" lives. Ultimately, my findings concluded that nationalism and the concept of the "other" have a strong correlation, though they are not mutually exclusive, no matter if the "other" is a foreigner or a Japanese native.

To an extent, Ichiyo Higuchi's "Child's Play," Yukio Mishima's *Temple of the Golden Pavilion,* Kobo Abe's *The Woman in the Dunes*, and Keiji Nakazawa's first volume of *Barefoot Gen* highlight Japanese nationalism, as well as the idea of the "other," either within the Japanese community or in regards to foreigners in Japan; beginning with the Post-Meiji restoration era, my analysis of the formation of nationalism and othering in Japan between 1868 and 1970 will be informed by all four texts and offer theoretical insight into multiple causes of the formation of the "other" and their effects on the "other's" nationalism.

2. Historical Context

Both Japanese nationalism and the concept of othering are tied heavily to the Meiji Restoration of 1868, after which they continued to steadily gain interest. The Meiji Restoration ended the *sakoku*, or 'closed country,' era, which had only allowed for a "reconfigur[ation of] foreign relations in a manner that strictly benefited Tokugawa state formation and commerce" (Walker 95), and opened up Japan's borders to allow for foreign trade, ending the 250-year death penalty punishment for allowing foreigners to enter the country or nationals to leave it. However, many were not comfortable with foreigners or the international relationship that began and developed between Japan and Western civilization, spawning the idea of "othering" foreigners. At the same time, the Japanese sense of nationalism stemmed from the Emperor's regaining power and becoming a figurehead of Japan once more, restoring old customs and ending the reign and harsh rules of the Shogunate. The concept of the "other," which initially stemmed from the West's labelling of Japan as "The Orient," within Japanese society itself stems from the differences in ideals and values among Japanese people due to the Restoration. These differences, most of which initially pertained to strained Japan-Western relations and poverty caused by the Restoration, prove crucial to the othering of unique or 'different' individuals. Both nationalism and othering continued to evolve well into the 20th century, gradually becoming more prevalent before flourishing during World War II. After the war, much of the othering died down, as did Japanese nationalism, mostly due to shame; however, both became prevalent once again in the 1960s and 70s, as evidenced in popular Japanese literary works and other media, and they remain part of contemporary Japanese society. It is important to note that the threat from the West from the 1850s-1890s, the threat of Communism in the 1920s-1940s, the changing image of the

emperor, and the rise of neo-nationalism today are all important factors which contributed to the formation of nationalism and the concept of the "other."

Although the Meiji Restoration itself did not occur until 1868, the beginnings of modernization and westernization originate with the arrival of Commodore Perry: "In 1854, when Matthew Perry entered Japan by military force, Europe's and America's fascination with Japan began" (Birkle 326). After his arrival, Japan finally became fully exposed to and influenced by Western culture; so, when the Meiji Restoration actually began to take place, it was no surprise that westernization played a large part in the reformation of Japan. However, Japan's rapid modernization also sparked the beginnings of threats from the West, which began to refer to Japan as "the Orient" and treat non-whites as "others." Despite Japan's success in implementing modern technology, the West, particularly America, still viewed "Japan as a traditional, slow-paced, and to some extent backward – because feminized – country" (Birkle 328). Westerners wanted to take and develop Japan to their advantages, as they thought that Japanese culture was inferior; hence, they decided to try and make the Japanese more like them by slowly erasing Japanese culture. In essence, "Western culture assert[ed] its own identity in opposition to the inferior, alien Other, symbolized by the Orient" and "the specter of miscegenation haunted Americans and resulted in the creation of numerous stereotypes of the Orient inside and outside of the U.S." (Birkle 324-25), meaning that although Westerners wanted the Japanese to become more Western, they did not approve of interracial relationships during the late nineteenth and early twentieth centuries. The Japanese, however, became aware of the stereotypes and racism associated with Orientalism and quickly became disillusioned with the West, instead focusing on Japan as a whole, as well as publicizing its 'unique' qualities. Thus, while Japan started out as an "other" to the West, Japan came to adopt their own version of the

"other," both in terms of foreigners and native Japanese who did not follow social conventions,

an ideology that is heavily tied to the concept of nationalism.

The view of the emperor became an important factor in the development of nationalism,

as nationalism tends to peak when his support is strong. Thus, the emperor's regaining of his

authority during the Restoration meant that "Japan was now nominally under the control of a

'single authority,' the Meiji emperor. Indeed, 'personal rule by the Emperor' came to serve as a

prominent rallying cry in these early years" (Walker 161). Though rebellions occurred at the

outset of the Restoration, most Japanese people took part in the "nationalistic loyalty inherent in

revering the emperor" (Walker 158). Those who did not, as well as those who were not Japanese,

were deemed "others" and faced much scrutiny and suspicion: "Throughout history, the Japanese

have defined themselves in contradistinction to Others. Until approximately 150 years ago, their

most prominent Other was China… Japan's forced opening by the United States in the middle of

the 19th century made the West Japan's main referent" (Prieler 513). Japan had already begun to

"other" other parts of Southeast Asia, and when they realized that they were the "others" in the

eyes of the West, the Japanese took measures to change that view, in turn developing early

Japanese nationalism. Many adopted Yukichi Fukuzawa's sentiment: "'If we Japanese begin to

pursue learning with spirit and energy, so as to achieve personal independence and thereby

enrich and strengthen the nation, why should we fear the powers of Westerners?'" (Walker 166).

The Meiji Restoration then focused most of its attention on strengthening Japan as a whole,

developing another set of reforms that allowed "Meiji nationalism [to come] to emphasize the

notion of the 'family state'" (Walker 170); anyone who refused to be part of the family

essentially became "others." Because this second set of reforms was much more accepted than

the first set, since "unlike the first wave of Meiji reforms…the second wave pushed Confucian

retrenchment, or a re-emphasis on those 'Eastern ethics' central to Japan's imperial nationalism,"
(Walker 170) it contributed to the idea that Japan possessed a uniqueness that other Asian
countries did not and effectually helped to "other" them in the eyes of Japan. Essentially, the
second set of reforms glorified Japan, as well as the emperor and his power, strengthening his
ties to the formation of Japanese nationalism and the concept of the "other."

As the nineteenth century passed and the twentieth century began, communism and the
beginnings of WWI became threats to Japan, further strengthening the idea of nationalism and
concept of the "other." Japan's rapid modernization and eventual victory over Russia in the
Russo-Japanese war of 1905 saw Japan's entry into the world of imperialism, beginning with the
forced assimilation of the indigenous Ainu in Hokkaido and the invasion of Manchuria:
"Throughout the twentieth century, Japanese imperial expansion was often cloaked in the
language of extending 'civilization,' whatever its definition at that historical moment" (Walker
203). Under the guise of a helping hand, Japan became a strong imperial power, which
contributed greatly to its growing sense of nationalism and othering of foreigners. According to
Wilson, "The 1920s were certainly a crucial decade in the development of Japanese nationalism,
understood here as discourses and behavior that emphasize the primacy of the 'nation' over any
other group, and the enthronement ceremonies provide an important window on the ways people
became more conscious of the nation" (292). The emperor became a powerful figure in Japan
once again, and many supported whatever he decreed; in fact, Japan had united as a nation and
was continually growing stronger as more and more people dedicated themselves to worshipping
him.

Thus, despite the implementation of modern Western technology during the 1920s, "the
forging and extending of nationalist ideas and behavior were facilitated as never before by

[these] new technologies; at the same time, the dynamism of mass culture fostered a growing

sense in elite circles that it was more necessary than ever to strengthen nationalism, as society

appeared to be ever more fractured" (Wilson 295). In short, nationalism was quickly forming and

beginning to peak during the 1920s; however, many do not think of the 1920s as a crucial period

to its formation. Typically, "the mass culture of the 1920s is often implicitly treated as separate

from nationalism. Yet, ideas about nation did not cease to circulate in that decade...[and]

nationalist discourses continued to be produced anew, reinforced, displayed, and disseminated,

by the state as well as other agents, during the 1920s as at any other time" (Wilson 300).

By no means did nationalism disappear in the 1920s; in fact, the 1920s allowed

nationalism to continue gaining momentum within the Japanese community. Wilson notes, "the

rise of mass culture provides crucial new opportunities for nationalism…[and] central to

nationalism is the 'development of a uniform public culture,' … fashioned from a perceived

common heritage, to all members of a community" (300). This development of a uniform culture

heavily affected the concept of the "other," as anyone, Japanese or not, who was not a part of

that culture was conclusively outcast by the masses. In fact, Wilson notes that "The official

image of the nation as unified, powerful, cultured, and expansive reinforced a triumphalist

narrative that had been established in the late Meiji period and had only gathered strength since:

an internationalist version of Japan's identity emphasizing its modernity, great achievements,

and honored place among the most important nations" (Wilson 306). However, despite the strong

image of the nation and support for the emperor, the 1920s and early 1930s were tumultuous and

wracked with political party assassinations; the last prime minister's murder in 1932 marked the

end of Japanese political parties, primarily because "ultranationalists had come to view Japan's

major industrialists and their party patrons as the reasons for the nation's social, economic, and

foreign policy ills" (Walker 235). But, after Emperor Showa Hirohito, who formally took the

throne in 1928 and served until 1989, stopped the military coup d'état in 1936, also known as the

2-26 incident, people supported him more than ever before, thus bringing Japanese nationalism

to a head, which lasted until the Japanese defeat in WWII.

Nationalism and othering both within and outside of Japanese society flourished during

WWII, as "Japan rejected a US presence in Asia it found dangerous to its economic and security

interests" (Walker 249), among other foreign influences. The Japanese were so dedicated to the

emperor and their country that they were willing to kill their families and themselves on military

orders: "When US forces landed…under military orders euphemistically called 'crushing of

jewels,' Japanese on Tokashiki [a small village in Okinawa] began committing mass suicide,

often killing family members with their own hands" (Walker 250). Those who did not support

the war effort were singled out as "others" and effectively cast aside by the majority of the

Japanese who did. However, nationalism and othering declined sufficiently after WWII, as the

Japanese were forced to atone for their war crimes. As a result, nationalism and othering did not

begin to resurface until the 1960s when "economic success stoked a revival in feelings of

efficacy and burgeoning superiority" (Prieler 513).

However, the concept of nationalism, as well as the concept of the other, began to change

to fit the times: "nationalism underwent somewhat of a resurgence in Japan in the 1970s and

1980s…during this period Japanese nationalism was expressed in a new form of literature

commonly known as Nihonjinron, which can be translated as 'theories of the Japanese'"

(Hambleton 31). *Nihonjinron*-style literature, among other mediums, juxtaposed Japanese culture

with multiple foreign cultures, or others, "in order to re-examine Japanese cultural identity"

(Hambleton 32). The concept of *nihonjinron*, especially, moved beyond the literature genre in

the late 1980s, evolving into the "othering of whites via caricature, stereotype and humor [which] serve[d] as an important aspect of constructing and supporting Japanese identity as 'markers of social boundaries and devices of domination'" (Prieler 516). Ultimately, comparison between Japanese culture and foreign cultures stemmed the "idea of Japan's 'unparalleled national polity'…which linked Japan's 'beautiful nature not seen in other countries' to its unique 'national essence'" (Walker 244-5), in turn causing a rise in nationalism and the othering of foreigners once again. In fact, "by the 1990s, opinion polls were consistently showing that 90 percent of Japanese believed in their cultural superiority over other people," (Prieler 513) clearly demonstrating that nationalism and othering had become central to Japanese identity once more.

Even today, neo-nationalism is prevalent in Japan and central to Japanese identity. Japan, known for being a homogenous country, has a rising foreign population that is higher than ever before. Hambleton reveals that "In 2007, there were more than two million registered non-Japanese living in Japan, comprising 1.69% of the population, a 45.2% increase in the past ten years" (28). Because of this rising foreign presence, "questions of Japanese national identity and Japanese nationalism have become increasingly important" (Hambleton 29). While nationalism may not seem like it is still a ubiquitous concept, it is profoundly apparent in variety shows, especially those which feature foreign guests. Nowadays, variety shows with foreign guests "upon deeper examination… are in fact vehicles of cultural nationalism which, rather than providing a space for dialogue, instead provide a platform upon which ideas of Japanese national identity and even nationalism may be enforced" (Hambleton 30). These shows are essentially a media form of *nihonjinron*, as they contain "the chauvinistic notion that Japan is the best nation in the world, a view not so different from wartime view, though perhaps lacking the militaristic and imperial elements of pre-war discourse" (Prieler 513-14). Thus, neo-nationalism illuminates

the move from othering within Japanese society, as demonstrated in WWII and 1970s nationalism, to foreign, especially western, othering, though inner othering does not completely desist, as demonstrated by the poor treatment of the Ainu into the late 2000s.

Because Japan's nationalistic tendencies paint Japan as the best of the Asian countries, "both anonymous Asians and even [non-Japanese] Asian celebrities [also] act as a clear counterpoint, an obvious Other…to the Self – the Japanese people" (Prieler 523). Upon examination, it is clear that "variety television programs actually further marginalize and stereotype foreign residents, removing the possibility of open dialogue and debate about their place in Japanese society" (Hambleton 44) and reinforcing Japan's nationalist sentiment and the concept of the "other." Variety shows such as *Cool Japan* and *Ai! Chiteru* clearly show that the entertainment industry's main goal is "to 'sell' the virtues of Japanese culture to a generation of young Japanese raised on Disney," (36) which is an American company, to help to increase nationalism and Japanese pride, as well as further "other" outside influence, even if it is Asian. Ultimately, the development over time of both nationalism and the concept of the "other" demonstrates that the two, while not exclusive, have a strong correlation.

3. Defining Nationalism and the "Other"

Japanese pride and collectivistic tendencies form nationalism, which in turn forms and shapes the experience of the "other," as well as affects the "other's" the sense of nationalism. The "other" finds himself or herself struggling to fit in with the rest of society, experiencing daily a "the world vs. me" mindset that manifests as a coping mechanism borne out of being different. This experience, known as othering, involves the individual believing he is not and will never be accepted by the majority of society, may not even be considered human by the majority, and will continue to struggle with being defined by them. In "The Power of Not Understanding: The

Meeting of Conflicting Identities," Gurevitch notes that "the real presence of the other…has been concealed from the self by prejudiced projected images throughout the period of estrangement or animosity" (165). The other faces hardships, has little-to-no-support, and is not normal according to group standards. The "other" contends with being defined by his or her struggle with physical existence as well, since many "others" face more than just verbal abuse at the hands of the majority. Many "othered" people are labeled as such automatically because of their inability to form relationships or lack of usefulness to the mainstream. Because nationalism in its most basic form equates to loyalty and pride, it does not always necessarily apply strictly to the "other's" entire country, as demonstrated heavily in *Barefoot Gen*; nationalism can also apply to the "other's" society, as at work in *The Woman in the Dunes*, "Child's Play," and *The Temple of the Golden Pavilion*.

The concept of the "other" initially stemmed from the concept of "the 'Orient' [which] is a Western term used to construct the East from a Western perspective and turn it into the quintessential Other" (Birkle 323). In essence, the West, especially the US, was fascinated by Japanese culture, but wanted to force the Japanese to modernize, and by extension, westernize. According to Birkle, "The unfamiliar that could not be familiarized had to be rejected and excluded from the political, social, and cultural organization" (Birkle 327). While Japan was quickly able to adapt modern Western technology and some aspects of Western culture, they refused to completely succumb to Western influence, leading to Japan's overall status as an "other." When compared to the West, "the Orient was constructed as feminine, weak, and therefore inferior, and the Occident was presented as masculine, strong, and therefore superior" (Birkle 327). It is no accident that the characteristics of the orient are depicted in the character of the "other," and the characteristics of the occident are frequently depicted in the society which

rejects the "other." In short, Japan, recognizing its "other" status, began to "other" other Asian countries as it began its imperial conquest, which led to the concept of the "other" being associated with all non-Japanese.

During WWII especially, the Japanese viewed all foreigners, as well as those who were not in support of the war, as "others." Much of the US war propaganda depicted its Japanese enemies as insects, dehumanizing them so that they were easier to kill, and the Japanese were no different: "relationships between enemies of different races, genders, ages, religions, or political convictions are governed by the notion that the existence of one implies the outright denial of the other's right to exist" (Gurevitch 162). The Japanese, in othering foreigners and non-supporters, did not have to think twice about their actions or treatment towards said "others," which is why the "others" struggled with simply existing. The Japanese were not interested in the lives of the others, as they only possessed "a strong wish to place the opposite/other in the shadow as the negation of one's own justice, truth, and exclusiveness; to label the beliefs of the other as "misperceptions" … ignor[ing] the real fear, anger, and pain of the other; and ignor[ing] how [the Japanese's] own actions cause[d] that fear, anger, and pain" (Gurevitch 164-65). While the Japanese would later atone for their war crimes and treatment of foreigners after their loss of WWII, the war became a defining moment for Japanese nationalism and the concept of the "other." During this period, "the other was cast as someone who hitherto had failed to see the point and understand 'me,' and had made the wrong moves, formed distorted ideas, and imputed false attributes" (Gurevitch 167). In other words, those who failed to recognize and support the war effort, as well as foreign enemies, became "others," which is what allowed the majority of Japanese society to act in the manner that they did.

The development of the concept of *nihonjinron* in the 1970s also heavily influenced the concept of the "other," as it "draws almost exclusively on comparisons with the outside world, in particular the West, in order to maintain its argument of Japanese uniqueness" (Hambleton 31). It appears as though Japanese identity functioning as "'the image of the nation as an organic unity always relies on the configuration of that nation's cultural 'other''" (Hambleton 31). Hence, Japanese nationalism cannot exist if there is not an "other" to which the Japanese can compare themselves. Thus, "Japanese social conventions…reinforce homogeneity…portrayals of foreigners in Japan usually show them as nothing more than *misemono* [i.e., something to be displayed or put on show] in order to sell an image" (Hambleton 31). So, when foreigners, or even native Japanese, display behaviors outside of the established social norms, they become an "other," resulting in their being treated as such. In short, being and acting Japanese is the norm, and those who are not Japanese, or Japanese who do not follow social customs, are "others," which, according to this logic, makes the Japanese superior. It is clear that over time, the Japanese have "[used] the image of the foreign [to] 'help construct and perpetuate an imagined Japanese self-identity' and reinforce a cultural 'other'" (Hambleton 32).

Both in the past and now, Japanese identity, then, "is not only constructed based on national characteristics, but also on difference *from* Others…[with] the representation of Others construct[ing] 'Japaneseness' by creating differences and highlighting boundaries" (Prieler 512). These boundaries primarily concern ethnicity, race and the Japanese sense of 'uniqueness,' stemming from "Japanese people tend[ing] to perceive themselves as comprising their own racial group, despite being basically indistinguishable from, and having common origins with, for instance, Koreans" (Prieler 512). Because the Japanese believe that they are unique and take so much pride in their culture, "any similarities between Japan and other cultures are unseen,"

(Hambleton 39) which causes the formation of the "other." Even today, "less than one in ten Japanese have opportunities to speak or interact with foreigners," (Hambleton 33) which means that the othering will persist, especially if nationalism continues to trend. Ultimately, nationalism and othering appear to go hand-in-hand.

4. Higuchi's "Child's Play"

The Meiji Restoration effectively abolished the Tokugawa caste system and expelled feudalism from Japan, but in doing so, it integrated the former lower and untouchable castes, or "others," in with former samurai, many of whom were displeased with what was essentially a demotion. Along with the abolishment of the caste system came land taxes, which poor farmers were forced to uphold in order to keep their land. Due to a combination of these two factors, among others, many rebellions broke out in rural areas. Despite these rebellions, the urban areas of Japan were flourishing, especially Tokyo, because of Japan's ability to modernize, and by extension, westernize, quickly and effectively; this rapid expansion sparked Japanese pride and the beginnings of nationalism. This nationalism eventually becomes the reason why the Yoshiwara, an area in Tokyo near modern-day Asakusa, was essentially considered a space for "others."

Poor farmers suffering from the land taxes would sell their daughters to the Yoshiwara for money, and then the girls were forced into prostitution to repay their debts. Prostitutes were strictly confined to this area, as it essentially acted as a cage, and they could not leave until their training debt was repaid or until they were purchased by a man; however, many girls died before they paid their debt, and some chose to continue living as a prostitute. Higuchi, who lived on the back street of the Yoshiwara and used it as a setting for her most popular short stories, experienced both sides of othering, as she othered poor people when she lived in a nicer area of

Tokyo, but became an "other" herself when her family was forced to move near the Yoshiwara due to financial concerns (Danly 89). In "Growing Up," Higuchi contextualizes nationalism and the formation of the concept of the "other" during the 1890s primarily through the characters of Shota, Midori, Nobu, and Chokichi; although nationalism is typically characterized by one's identification with his or her nation, since nationalism was in its early stages during this time, Higuchi defines it in her short story more as loyalty to one's family. Hence, as the children grow up, they "other" each other due to where they live and what their families do for a living, as well as their own future professions.

The short story begins with the introduction of Nobu, who is the first of the children to resign himself to his future career, also taking pride in it: "In time, his thick, black hair would be shorn, and he would don the dark robes of a priest. It may well have been his own choice, and then again perhaps he had resigned himself to fate" (256). Higuchi implies that while Nobu made the decision to follow in his father's footsteps and become a priest on his own, he most likely would have become a priest regardless. Because he is the first of the children to come to terms with his destiny, the other children consider Nobu an "other" right away: "He was fifteen and of average height, his dark hair was closely cropped in schoolboy fashion, and yet something about him was different from the others. Although he had the ordinary-sounding name of Fujimoto Nobuyuki, already in his manner were the suggestions of the cloth" (256). While the other kids at school used to bully Nobu about his becoming a priest, now they leave him alone, as he has grown up, though they continue to consider him an "other" for that very reason.

Shota others Chokichi because Chokichi, the fire chief's son, is a poor kid from the back street, which is right next to the Yoshiwara, whereas Shota is from the main street and his family is rich from moneylending: "Chokichi went to the Ikueisha; Shota, to a fancy public school. The

school songs they sang may have been the same, but Shota always made a face, as if Chokichi and his friends at the Ikueisha were poor relations" (257). Shota wants nothing to do with Chokichi because of where he lives and what his family does for a living, dubbing him an "other." He is not the only one to do so, as Chokichi recounts to Nobu, "a bunch of kids from the main street were putting on their slapstick. You know what snide things they said to me? 'Doesn't the back street have its own games?'" (258). People from the better areas of Tokyo want nothing to do with the area near the Yoshiwara simply because the "others" live there, and even children recognize and abide by this sentiment. Chokichi, due to losing gang members to Shota, worries about his "other" status; he plots to fight Shota at the festival to prove that he is the better of the two, but he ends up failing because Shota is not there, choosing to attack Sangoro for switching to Shota's gang instead (264). Although Sangoro, among other kids, leave Chokichi's gang to join Shota's, Shota continues to other them, typically making fun of them and making sure they are aware of their differences due to living and education situations: "I'll run the lantern, and Sangoro from the back street can be the narrator…if Sangoro does the talking, no one will be able to keep from laughing. Too bad we can't put a picture of him in the show" (260). Sangoro remains optimistic in the face of his othering, continuing to work the family stall in the backstreet and not caring that it sets him apart from Shota and the rest of the gang (285). Thus, while both Chokichi and Sangoro take pride in their future professions despite their "other" status, remaining loyal by continuing the family businesses and displaying basic nationalism, Chokichi worries about what others think of him, later causing his sense of nationalism to waver.

Midori, the younger sister of a popular courtesan in the Yoshiwara, is also an "other" due to her sister's profession, causing the other girls to make fun of her upon her arrival: "New to the city, Midori had bristled when the other girls made fun of her…not now, though. It was Midori

who would tease when someone seemed uncouth" (260). Once people realize that Midori's sister

is popular and that she sends Midori money and expensive gifts, everyone befriends her,

including Shota. Despite her popularity, Chokichi and the backstreet kids deem her an "other,"

telling her, "You're nothing but a whore, just like your sister" (264). Initially, their remarks just

make her angry, but as she starts growing up, she realizes that what they say is true: "Needless to

say, Midori, who spent her days and nights immersed in such a world [the Yoshiwara], soon took

on the color of the quarter" (271). She begins distancing herself from Shota and his gang, and

people begin to notice that she "[is] not the old Midori" (280). When Shota goes to see Midori

and ask her why she has not been coming around, she cannot bear to have him see her dressed up

in the style of the courtesans in the Yoshiwara, rudely turning him away because he cannot

understand why she is isolating herself: "Midori felt her face color. Shota was still a child, clearly.

Where did one begin to explain?" (284). Essentially, Midori chooses to other herself, as she

knows that due to her sense of nationalism, she will eventually have to work in the Yoshiwara

like her sister.

As the short story comes to an end, the kids resign themselves to their respective fates,

growing up and beginning to take over the family businesses, with the exception of Chokichi.

Since Chokichi focused too much on his "other" status, his sense of nationalism wavered, causing

his parents to send him elsewhere: "Chokichi's losing his right arm…any day now, he's going off

to learn how to be a monk. Once he puts those robes on, they'll cover up his fighting arm" (286).

Instead of training to become the next fire chief, his parents send him to become a monk so that

he quits picking fights with Shota over who is better. Midori, however, effactually othered

herself, as she refuses to speak to her former friends in favor of becoming well-known in the

Yoshiwara: "From that day on Midori was a different person. When she had to, she went to her

sister's rooms in the quarter, but she never went to play in town…there was praise for Midori now from some quarters" (286). Out of loyalty to her sister, Midori focuses on embracing her "other" status, even though she is not happy about it. Shota begins collecting money in his grandmother's place, and though he continues to lead his gang, his demeanor changes altogether: "Seldom did Shota sing his songs any more. At night you could see him with his lantern making the rounds for interest payments" (287). Shota's nationalism causes him to take over the family business, and though he participated in most of the othering throughout the story, he becomes an "other" to the rest of the kids as he grows up and must take on responsibilities. Nobu continues on to study so he can become a priest, also succumbing to family loyalty, which is essentially nationalism, and presumably remains an "other" (287). Ultimately, due to societal sentiment, the kids must other themselves and each other according to each of their future professions. Thus, in the context of the Yoshiwara, nationalism, or loyalty to the family business, is the reason why the characters of "Child's Play" resign themselves to their fates, as well as why the rest of Tokyo generally looked down upon the Yoshiwara as a space for "others" during the late nineteenth century.

5. Nakazawa's *Barefoot Gen Vol. 1*

Although *Barefoot Gen* was written in the 1970s, which is when nationalism began to resurface in Japan, it contextualizes wartime nationalism during the late 1930s and early 1940s, which is strongly associated with the othering of foreigners and those who supported them; these forms of othering and nationalism have evolved way beyond the othering and nationalism seen in "Child's Play," and also encompass a much more severe punishment for the "other." During this time, Japan was essentially a family state; this meant that anyone who did not support the war, as well as anyone who was not Japanese, was an "other," which, by Japanese logic, gave the Japanese the right to treat the "others" like they were subhuman. Thus, despite Gen and his

family being native Japanese, they become "others" because Gen's father does not support the war effort; the family also helps a foreign "other," further solidifying their own "other" status.

Gen and his family struggle for existence not only due to of the lack of food, but also because they must deal with abuse and ostracism from the rest of the community for choosing not to support the war effort, which disrupts the status quo. Gen and his younger brother Shinji cry regularly because of how hungry they are. Nakazawa writes, "it's wartime, there's no food in the countryside either" (8), drawing readers' attention to the plight of the family's financial state and revealing that there is nothing that Gen's parents can do to try and placate the boys. Despite the fact that they farm, the crops are not ready and food is hard to come by because most of it goes to feeding the military and rich people. Gen's situation only becomes worse when his father refuses to conform to the expectations of the pro-war men running the spear drill, which incites the ostracism and othering process. He tells the men that they are "all sick with war fever! This war is wrong!" (13). Repeatedly labeled a "traitor" (14) by the other men and subsequently, the rest of the town, Gen and his siblings are forced to endure having rocks thrown at them because their father, from the majority standpoint, is considered "a disgrace to [their] neighborhood, a coward" (22) for opposing the war.

To keep the children from starving, Gen's parents decide to let Gen and his sister sell the handmade wooden clogs they've worked on so they can buy rice. However, the entire cart of clogs is dumped into the river by other children whose families support the war effort, thus destroying the last of the family's finances and ability to eat. Gen expresses his frustration with being an other, telling his parents that "they make fun of us and call us traitors, all because Papa's against the war" (25). To make matters worse, the police arrest Gen's father for speaking out against the war and beat him severely, all while calling him "unpatriotic" (32). Because

Gen's father's view diverges from the popular opinion, he is told that he must change his opinion or else the ostracism will continue: "it's not just you! Everyone is suffering! Things will get better when we win the war" (34). Gen's father explains to the family that he was beaten by the police, using it as a mechanism to let Gen and his siblings see that conflict only makes the situation worse: "police gave me a pretty rough time, broke my teeth…this is what happens in a military dictatorship when you're against the war" (36). At this point, the entire town now knows of Gen's family and their refusal to support the war effort, turning on them and refusing to help them. Gen's mother goes to borrow food from close friends, but she is turned away because "if we [her friends] have anything to do with them, the whole town will turn against us too" (50). Even Gen's classmates are taught to hate "others" because "people against the war should be punished" (54). Acts as innocent as playing outdoors together become banned, as the local parents believe that their children will "turn stupid if you play with traitors' kids" (58). Gen's family is struggling to survive because of this othering situation, yet they choose to remain anti-war and uphold their beliefs despite the difficulties they face.

While Gen and his family are othered by the mainstream for their opposition to the war, there is another type of othering occurring that applies solely to foreigners living in Japan during this period. Prieler asserts that this type of othering stems from the "Japanese feelings of superiority and pride in self [which] were evident when Japan annexed several Asian territories in the decades leading up to the Second World War. Japanese believed that, because of their 'natural' superiority, only they could regenerate Asia – and that other inferior Asian peoples were incapable of managing their own affairs" (513). Since the Japanese saw their neighboring countries as inferior, is it not surprising that Gen's Korean neighbor is treated horribly. For example, when Mr. Pak, attempts to comfort Gen and his sister after they are made fun of at

school, Gen tells him, "I don't wanna be called a traitor AND be made fun of for being with a

Korean" (60). Gen knows that while he is an "other," he is essentially not on the same level as

Koreans, who were also othered during the war. Gen's parents explain that "Korean and Chinese

people [were] brought here and forced to help with Japan's war effort. They're treated like

cattle" (72). Had Gen been seen talking to a Korean person, who was not even considered a

human by Japanese standards at the time, he would have been further ostracized since, at this

point, he is already an "other" himself. However, Gen's father reprimands Gen and tells him not

to treat Koreans like animals, which is his way of coping with being an "other" himself.

Gen and his siblings continue to cope with being "others," but face struggles and

opposition from the majority due to the majority's sense of nationalism. Hambleton notes that

"cultural nationalism is the process of regenerating a national community or identity when it is

perceived to be under threat, and can be seen in behavior as simple as displaying the national

flag, or in more complicated performances" (42), and in this case, the more complicated

performances include deceit, dehumanization, and criticism. For example, Gen's sister is blamed

for stealing money at school, and the teachers tell the students that "it doesn't matter if you saw

her or not! The point is to punish traitors who oppose the war" (82). Even teachers, instructed to

be harsh with non-supporters of the war, teach their students to ostracize non-supporters as well.

Koji, who went to work for the military in the weapons factory, is blamed for an explosion that

was not his fault due to his father's opinions. This incident makes him want to join the war effort

so that he will not be ostracized (96). Life is no better for Gen's siblings in the country, as the

children who were evacuated "get more lice and fleas every day," (130) as well as "sores [are]

from malnutrition" (131). Despite all of the hardships and criticism they face daily, all of Gen's

family members continue to oppose the war effort; even after Hiroshima is bombed, leaving only

Gen, his mother, and baby sister alive, Gen's mother raises the baby up and says, "when you grow up, you must never, ever let this happen again" (284). The three will continue to be "others," standing up for their beliefs and promoting non-violence to end the war that killed the rest of their family. However, choosing to be an "other" is not always an option, as demonstrated by Mizoguchi in Mishima's *Temple of the Golden Pavilion.*

6. Mishima's *Temple of the Golden Pavilion*

Japanese nationalism witnessed a severe decline after Japan's loss during WWII. Thus, when Emperor Hirohito formally renounced his divinity after the war, Mishima, who was very much a nationalist, was outraged by his dismissal, as the Emperor is who the Japanese fought and died for during the war. Later, Mishima began planning a coup d'état, known today as the Mishima Incident, in an attempt to restore the power of the emperor. However, the attempt failed, leaving Mishima disgraced, and he committed seppuku, which is a ritual suicide performed by samurai who committed shameful acts or were captured by enemies. Because Mishima's views were so right-wing, he did not have many followers, and since he was also believed to be homosexual, he can be considered somewhat of an "other" himself. Thus, it is no surprise that his personal views and experiences are illuminated in his writing.

Published in 1956, Mishima's *Temple of the Golden Pavilion* is loosely based on the actual arson committed by a monk at the Golden Pavilion in 1950. The story recounts the tale of a lonely acolyte, Mizoguchi, who is othered by society in terms of his differences from the majority due to his stutter and unattractiveness. Though he is able to make two friends throughout the course of the novel, he refuses to get close to them, essentially othering himself simply because he is so used to being an "other." His "other" status and lack of nationalism eventually lead him to

burn down the Golden Temple, as it is symbolic of the beauty, and by extension, identification with the majority, that he can never possess.

     Mizoguchi is an "other" from birth, experiencing othering and isolation from society at an early age. Mizoguchi explains that he "had a weak constitution and was always being defeated by the other boys…I had suffered since my birth from a stutter, and this made me still more retiring in my manner" (5). Because he is weaker than the other children and has an obvious stutter, he is othered and subsequently bullied due to his physical differences from those belonging to the mainstream. His own mother even treats him as an "other," berating him and insulting him with statements like "'You fool! … If they start taking stutterers like you into the Army, Japan is really finished!'" (60). In other words, Mizoguchi cannot escape the constant devaluation of his worth even at home. Mizoguchi is also set to become a priest, which further isolates him from society. He recalls, "some of the more ill-behaved children used to make fun of me by imitating a stuttering priest as he tried to stammer his way through the sutras" (5). Since the novel takes place during the 1950s after Japan has fully modernized, becoming a priest is not as common a profession as it was during the late nineteenth century when "Child's Play" was written, which is why Mizoguchi is mocked both for his stuttering and for his future line of work. Mizoguchi notes that the temple itself is isolated, as it "leav[es] the outer world to itself, the temple continue[s] according to the regular traditions of the Zen sect" (40); so, even if Mizoguchi had less difficulties connecting with others, it would still be a problem because the temple is not situated near the rest of society. However, Mizoguchi's stuttering is what that sets him apart from the rest of his society, as he notes, "My stuttering, I need hardly say, placed an obstacle between me and the outside world" (5).

Mizoguchi also vehemently asserts that his lack of beauty plays a large role in why the rest of society "others" him, stating that "My face…was one that had been rejected by the world" (14). To figure out what beauty is and why he does not possess it, he fixates on the Golden Pavilion, which his father revered his entire life. Mizoguchi muses, "If beauty really did exist [in the Golden Pavilion], it meant that my own existence was a thing estranged from beauty" (21). Naturally, Mizoguchi finds the Golden Pavilion beautiful, which only serves as further affirmation of his difference from society and why he can never connect with his peers. He prays that the Golden Pavilion will be burned down during an air raid, and when that does not happen, he is crestfallen, lamenting, "Now I shall return to my previous condition, but it will be even more hopeless than before. A condition in which I can exist on one side and beauty on the other. A condition that will never improve so long as this world endures" (64). Mizoguchi is essentially ashamed of his existence due to his stuttering and ugliness, knowing that it will cause him to remain an "other" and be ostracized by society for the rest of his life.

Initially, Mizoguchi tries to connect with those of the majority, but because of his stuttering issue, he cannot connect with them instantly as one would normally be able to do, making all his attempts futile: "When I finally reach the outer world after all my efforts, all that I find is a reality that has instantly changed color and gone out of focus" (5). Realizing that he will never be able to connect with society, Mizoguchi gets used to the idea of being an "other," and decides to act accordingly. He says, "because the fact of not being understood by other people had become my only real source of pride, I was never confronted by any impulse to express things and to make others understand something that I knew" (9). Since he knows that trying to connect with others will only result in torment and mockery, Mizoguchi gives up on trying to get them to understand his pain. Eventually, he concludes that "other people are all witnesses [to [his] shame].

If no other people exist, shame could never be born in the world…Other people must all be destroyed" (12-13). Mizoguchi, in his delusion, which is effectively caused by the isolation associated with being an "other," believes that his shortcomings are not the problem, but rather the rest of society's nationalism that is problematic. Unlike the "others" within the previous texts, Mizoguchi then decides to take a stand by destroying the symbol that represents his inability to fit in with the majority – the Golden Pavilion.

Because he is so used to being an "other," when he does encounter people who are not cruel to him, which is extremely rare, Mizoguchi effectively others himself. After knowing his first "friend," Tsurukawa for a few months, Mizoguchi is angry that Tsurukawa does not begin to treat him in the same way that the rest of the majority does. He says, "I was overcome with rage. Ever since I had met Tsurukawa, he had not once tried to tease me about my stuttering" (43). Mizoguchi is angry that Tsurukawa is not othering him as he should be, and even claims that "derision and insults pleased me far more than sympathy" (43). Since Mizoguchi cannot recall a period in which he was not othered by the majority, he cannot cope with being treated like he is not an "other," which is why he then retreats and others himself. In other words, Mizoguchi experiences self-imposed othering, similar to Gen's family, in addition to natural othering.

Mizoguchi's othering in relation to his profession continues throughout the novel, especially during the WWII period. Mizoguchi notes, "the army and officials were only giving consideration to the Shinto shrines and were looking down on the Buddhist temples—not only looking down on them, in fact, but actually oppressing them" (27). Since Buddhism is a foreign religion and Japan possessed a strong anti-foreign front during the war, those who did not follow Shinto were also treated as "others," and since Mizoguchi is already an "other" to begin with, this added othering further takes a toll on him. When the war ends, Mizoguchi is glad that it is over,

unlike most other Japanese people, because it brought about the end of some of the harsh treatment the "others" faced. He says, "I myself did not feel the slightest unhappiness about having lost the war" (66), and continues on to insinuate that despite Japan's losing of the war, depletion of nationalism, and rethinking of the concept of the "other," his status as an "other" does not change: "I must state what the defeat really meant to me. It was not a liberation. No, it was by no means a liberation. It was nothing else than a return to the unchanging, eternal Buddhist routine, which merged into our daily life" (67). Mizoguchi will continue to be an "other" due to his profession, even if anti-foreign sentiment and nationalism begin to disappear among the masses.

When Mizoguchi begins school at Otani University and starts to drift apart from Tsurukawa due to his inability to make friends, he temporarily finds solace in Kashiwagi, a fellow "other" due to a physical deformity; but, even Kashiwagi views Mizoguchi as an "other". Initially, Mizoguchi is afraid to approach anyone and strike up a conversation, lamenting, "with my stuttering, however, I lacked Tsurukawa's courage, and as the number of his friends increased, I became more and more isolated" (91). Mizoguchi is about to fall into isolation once again due to being an "other," but he relents when he notices that Kashiwagi is also an "other." Upon seeing him, Mizoguchi remarks, "I was relieved at the sight of [Kashiwagi's] deformity. From the outset his clubfeet signified agreement with the condition in which I found myself" (91). Although Kashiwagi's handicap is not evident until he begins to walk, Mizoguchi believes that it is possible to strike up a friendship with him since he is also an "other" and has probably suffered the same ostracism that Mizoguchi has because of his stutter. However, upon looking at Kashiwagi, Mizoguchi realizes that "he suffered from none of that shyness, none of that underhand guilt that I felt" (92). Even though Kashiwagi is an "other," he is able to blend in with

the majority much better than Mizoguchi, using his handicap to his advantage, making Mizoguchi the true "other." Kashiwagi even tells Mizoguchi that he is "'a strange fellow… about the strangest person I've ever met'" (212), showing that even among the "others," an individual can be singled out for being more of an "other" than the rest. In short, Mizoguchi is an "other" among "others," which is why he will never connect with or adopt society's nationalistic tendencies.

Mizoguchi begins othering himself after Tsurukawa's death, ultimately making it his goal to isolating himself from the rest of society, as well as get the Superior to kick him out of the temple. It is easy for him to return to not socializing with anyone, as "once [his] solitude had started, [he] realized anew that it was easy for [him] to become accustomed to this state and that the most effortless existence for [him] was in fact one in which [he] was not obliged to speak to anyone" (135-36). Since Mizoguchi claims that it is the easiest for him to exist when he does not talk to members of the majority, it is clear that he also struggles simply to exist because his is different from them. He once again states that "the fact of not being understood by others had been [his] sole source of pride since [his] early youth, and [he] had not the slightest impulse to express [himself] in such a way that [he] might be understood… [and] such a motive is in accord with a person's real character and comes automatically to form a bridge between himself and others" (135). While Mizoguchi does not possess the nationalism that the rest of society possesses, he does seem to retain some form of it, as he prides himself on his "other" status in order to cope with the ostracism he faces due to his stuttering. Mizoguchi then succeeds in gaining the Superior's hatred, causing the Superior to choose a different apprentice as his successor and the rest of those in the temple to hate Mizoguchi. Mizoguchi notes, "the Superior's reprimand soon became known among the people in the temple and their attitude towards me became visibly more hostile…I continued my life in the temple during the summer and the

autumn, and hardly spoke to anyone" (174-75). In successfully getting everyone at the temple to hate him, Mizoguchi succeeds in his plot to make his existence easier. However, his contentment does not last long.

Towards the end of the novel, Mizoguchi finally tires of being an "other" and resolves to try and change his status, which is what sets him apart from the protagonists in Higuchi's and Nakazawa's stories. After losing his virginity to a prostitute, who treats him like a normal customer, Mizoguchi recounts, "I was being handled like a man who is part of a universal unit. I had never imagined that anyone would handle me like this" (228). After being treated like a member of the majority by an "other," Mizoguchi finally tires of having to endure society's ostracism regarding his stutter and his looks. Mizoguchi notes that he "wanted to escape from some wordless force that controlled [him] and imposed itself on [him]" (88), and decides that the only way to do so is to burn the symbol of the connection to the majority that he cannot attain due to his status: "Yes, I must burn the Golden Temple after all. Only then could a new life begin that was made specially to order for myself" (197). Burning the Golden Temple would allow Mizoguchi to theoretically create a new life for himself in which he was part of the majority; if he burns this symbol of beauty, which he himself does not possess, then beauty will cease to exist, which means that he will finally be accepted. Ultimately, Mizoguchi is othered by the majority due to their sense of nationalism, and because Mizoguchi knows he will never be able to identify with or emanate that nationalism, he attempts to destroy it in the hopes that its destruction will finally make him one of them.

7. Abe's *The Woman in the Dunes*

The Woman in the Dunes, published in 1962, is a prime example of the concept of *nihonjinron* within literature because Niki's inability to fit in with the people of the dunes due to

his superiority conflict reflects Japan's perception of itself when compared to foreigners. Hambleton asserts that "highlighting the difference of the 'foreign other' and the Japanese…reinforce[s] and legitimize[s] the Nihonjinron theory of Japan's uniqueness" (43). This difference is highlighted in the villagers' treatment of Protagonist Niki Jumpei, as they believe that they are better than him, even though he is educated and from the city. However, unlike the protagonists of the previous stories, Niki, a school teacher, is an "other" both within the urban society to which he thinks he belongs, as well as within the society of the dunes. In this case, nationalism is displayed in terms of specific societies.

Niki Jumpei of Kobo Abe's *The Woman in the Dunes* does not fit in with the majority within his home society, nor does he fit in amongst the society within the dunes, making him an "other" no matter where he goes. His own society's indifference to his disappearance is illuminated when not many people go looking for him when he goes missing: "naturally, everyone at first imagined that a woman was involved. But his wife, or at least the woman he lived with, announced that the object of his trip had been to collect insect specimens. The police investigators and his colleagues felt vaguely disappointed" (4). Thus, the people who comprise the majority are more concerned with fantasizing about why he went missing than they are with actually finding him. In fact, "it was doubtful whether they were sincerely worried," (80) highlighting the author's presentation of how difficult it is for Niki to form genuine relationships with those in the mainstream, including his wife and students, which is why they are so indifferent to his absence.

Despite his society not caring about his absence, Niki thoroughly believes that he belongs there, refusing to admit that he is an "other," even though his colleagues speak poorly of him and his entomology hobby. For example, "[a colleague] claimed that in a grown man enthusiasm for

such a useless pastime as collecting insects was evidence enough of a mental quirk" (4). They even go so far as to theorize that "[entomologists] frequently have an acute desire for acquisitions and that they are extremely reclusive, kleptomaniac, homosexual" (6). Niki either ignores their ostracism or is unaware of them, as he repeatedly insists that he does not belong to the society in the dunes and attempts to return to his own society. When he begins to realize that he cannot leave, he "[becomes] more and more upset. He had no intention of becoming involved in such a life [of shoveling sand]" (39). In spite of his claims, however, the villagers refuse to let him leave, disregarding his claims because they believe him to be inferior, as he is a foreign "other."

Thus, because Niki is a foreigner, and also because of his own superiority complex, he is unable to connect with the woman and the townspeople since they label him as an "other." Instead of introducing himself to the townspeople as he treks through their territory, he looks down upon them because he is more highly educated, choosing to ignore them, as "sand and insects were all that concerned him" (8). He also views the woman as inferior to him because her knowledge of sand – due to direct experience – does not match his textbook knowledge of sand. Instead of listening to her explanation of how the sand affects life in the dunes, Niki immediately dismisses her: "'Impossible!' he exclaimed rudely…he felt that his own personal concept of sand had been defiled by her ignorance" (27). Because it is difficult for him to connect with the woman and the new society in which he finds himself, the woman and her society other him, forcing him to remain in her home against his will by removing the ladder. While there, Niki also struggles to simply exist, as he faces a lack of food and water (25), having to perform manual labor in order receive them, a concept to him which is totally foreign, as manual labor was not something he encountered in the urban society to which he thinks he belongs.

Nationalism in *The Woman in the Dunes* applies, then, to the society in which the "other" lives, rather than to the entire nation. The woman is perhaps the best example of nationalism, as she remains loyal to her village, even though her life is hard. When she explains the village's motto to Niki, stating, "'In our village we really follow the motto 'Love Your Home'… It's the love you have for where you live'" (37-8), he is appalled, as he cannot fathom why one would love a village that forced its people to live such a hard life. The woman and Niki continue to have a hard time connecting throughout the rest of the novel, and Niki remarks that, "she had shut herself in her own Alice in Wonderland tale where she herself played the main role" (134). The woman almost seems to other herself from Niki because he is so obstinate and refuses affiliate himself with her, even though it is the exact opposite of what she is trying to do. However, she continues to reach out to him due to her pride in her society and ability to cope with her living situation. Niki also seems to retain a sense of nationalism, as he continually attempts to escape, but this nationalism, just like Chokichi's nationalism in "Child's Play," wavers, which is why Niki can never leave the dunes.

Although Niki initially tries to cope with his "other" status by rejecting it and trying to escape the dunes, he fails to do so numerous times. He then decides to settle into a routine, his logic being that "repetition of patterns… provides an effective form of protective clothing. If he were to melt into a life of simple repetition, there might possibly come a time when they could be quite unconscious of him" (212). In short, if he quit rebelling against society, the society will eventually lapse in its overseeing of him, allowing him to quietly slip away. He also builds a contraption, which he names "Hope" (211) that allows him to draw clean water from the sand, giving him some leverage over the majority because he no longer has to rely on them for water. Since the device is successful, Niki decides to put off his escape because "there was no particular

need to hurry about escaping. On the two-way ticket he held in his hand now, the destination and time of departure were blanks for him to fill in as he wished" (239). Although Niki now has an advantage, he essentially uses the trap as an excuse to stay within the dunes, as he has come to the realization that he does not fit in no matter where he goes. Thus, Niki continues to be an "other" because he is not able to emotionally connect with either majority, out of place both in the dunes and in his former urban society.

9. Conclusion

In both Japanese history and Japanese literature, there is a strong correlation between nationalism and othering, though they are not exclusive to each other. Being othered in Japan, a collectivistic society, is extremely difficult for the "other," as when one of the majority ostracizes the "other," the rest follow suit. As made apparent in "Child's Play," *Barefoot Gen, Temple of the Golden Pavilion,* and *Woman in the Dunes*, the "others" struggle to exist alongside the majority, as their existence breaks the status quo and as a result forces them to endure harsh consequences. While some "others," such as Gen's family, and to an extent, Mizoguchi, choose to be othered, either to uphold their beliefs or because they are so used to being othered that they cannot cope with normal treatment, most people, such as Niki Jumpei and the children of the Yoshiwara, are othered because they are no longer useful to or cannot form relationships with the majority, or they must do so to retain their sense of nationalism and family loyalty. Thus, the "others" must either accept their status as an "other" and use it to their advantage, whether it is to aid or end their struggle for existence, or to simply create a future in which no one else has to be dehumanized, ignored, mistreated, and devalued.

It is clear that over time, Japanese nationalism during 1868 is not the same as Japanese nationalism today. It has evolved from a basic form of loyalty to loyalty to the entire nation of

Japan, and is tied heavily to support for the emperor. The concept of the "other," though initially created by Westerners to apply to the East, has evolved to encompass both foreigners within Japan and Japanese natives who do not agree with the majority opinion. Ultimately, othering and nationalism coincide often within Japanese literature, and it appears that they will continue to do so as long as having an "other" to which the Japanese can compare themselves is central to Japanese identity.

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