

The Ryukyuanist

A Newsletter of Ryukyu/Okinawa Studies

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In this issue, Professor John Potter familiarizes the reader with the most local, yet most globalized, aspect of Okinawan culture: *minyô* (people's, therefore popular, music) and modern minstrels singing to the accompaniment of his/her own *sanshin* (three-stringed lute). Dr. Sachiyo Ito (scholar/teacher/practitioner of classical and modern dances of Japan and Okinawa) reports on her studio's recent performances. Professor Vincent Pollard reviews *Profile of Okinawa: 100 Questions and Answers*. The desk begins a report on the 5th International Conference on Okinawan Studies. "Publications" brings up the rear.

Splendid summer for Ryukyu/Okinawa Studies (I)

For *The Ryukyuanist*, the summer was topped off by participation in the 5th International Conference on Okinawan Studies on "Imagined Okinawa: Challenge from Time and Space" held at the University of Venice, Italy on September 14 -16, 2006. The major theme was sub-divided into a number of sub-themes and a panel of academics was assigned to each sub-theme. In February, each panelist submitted an abstract of his/her paper to be presented at the conference. Two versions of the abstract, English and Japanese, were required. In June, each panelist submitted bi-lingual summaries of the paper (finished or to be written) for a 20-minute presentation at the conference. The panelists chose English or Japanese for delivery, which was simultaneously translated into the other language by a team of language students of the University of Venice. The full papers were to be completed by the end of the year for the proceedings volume needed at the follow-up conference in Okinawa in March 2007.

There were eleven panels after the opening ceremony and keynote lectures. The keynoters and their topics were Josef Kreiner, "The Southwestern Islands in the Theory-Building of Japanese Ethnology" and SUMIYA Kazuhiko, "Universalism and Particularism in Okinawan Studies." The eleven panels (with the number of panelists present at each panel) that followed the opening events were as follows:

- Panel 1. History and Reality in Okinawa Time and Space (4)
- Panel 2. Nantô in the Construction of Japanese Identity (3)
- Panel 3. Language as a Marker of Okinawan Identity (4)
- Panel 4. Okinawan Culture and Society as Seen from a Gender Perspective (4)
- Panel 5. Ryukyu in Chinese and Japanese Time and Space (4)
- Panel 6. Ryukyu in the Imagination of Seafarers (4)
- Panel 7. Imagined Okinawan Consciousness in Modern Japan: The Various Facets of Assimilation (3)
- Panel 8. Okinawa through Trade and Material Culture (5)
- Panel 9. War and Peace in Okinawan Space and Time (4)
- Panel 10. Marketing Exotic Okinawa (3)
- Panel 11. Rethinking Okinawa in the Face of Globalization (3)

The general theme, "Imagined Okinawa: Challenges from Time and Space," needed some probing before a paper could be written within its intended scope. This stage of work may have been difficult for some participants who were not privy to the thinking of the conference's planning committee. In fact, it was very hard for *The Ryukyuanist*. After some anguish, *The Ryukyuanist* interpreted the theme to imply, at a minimum, that there was an Okinawa in someone's imagination with debatable affinity or connection with "real" Okinawa and that the paper writer could examine this "imagined Okinawa" in light of the knowledge of "real" Okinawa defined by "time" (history) and "space" (geographical location). One would then decide whose imaginations were worth examining and go on from there.

Now, to *imagine*, according to Webster's, is to form mental images of things *not actually present to the senses*, or [to do so] *without sufficient basis* (emphasis added). If the most important concern provoked by someone's imagination about something has to do with whether the result of the imagination is "true or false," the definition of the word *imagine* implies how to begin the search for an answer: i.e., ask (=>p.5)

YOUNG OKINAWA New Sounds from an Old Tradition

*My interest in Okinawan music began in the late 1980s after I came from the UK to live in Kobe, Japan. The discovery that such remarkable, vital music existed at all came as quite a shock to me and led to a complete change in my listening habits. To this day all forms of Okinawan music are of the greatest interest to me, and in 2001 I was able to publish the first book in English on Okinawan music: **The Power of Okinawa: Roots Music from the Ryukyus**, (S.U.Press, www.kto.co.jp/okinawa.) The book follows the development of Okinawan roots music in the 20th century and introduces many of the islands' key recording artists. It also contains individual chapters on two important musicians, Kina Shoukichi and Yaeyama's Oshima Yasukatsu. In writing the book I was able to obtain the cooperation of all the musicians I approached and made many good friends in the process. I continue to write about Okinawan music and the article which follows is an edited version of a feature on young Okinawan singers and musicians which originally appeared in an issue of fRoots magazine, a world music publication from the UK.*

It seems difficult to find anyone in the Ryukyu Islands who doesn't come from a musical family. Every other person I meet there seems able to play the *sanshin* or sing *minyô* or else be related to someone who's made an album. Not surprising that Okinawa became known historically as "The Island of Songs and Dances" and it really is the last outpost of Japan where the traditional music is still a vital and living thing. On one of my regular visits to the islands, in 2003, I met two of its young women singers, Uchizato Mika and Hatoma Kanako.

While Ishigaki's Natsukawa Rimi may be currently the most popular Ryukyuan singer among mainland Japanese, there is a wealth of lesser known young talent around the islands which for me is far more interesting. One of these singers is 23-year old Uchizato Mika, who I met when she sang at a *minyô*-style bar in Yomitan's Zanpa Misaki Royal Hotel. As well as making her own debut album and a new mini-album, Uchizato Mika provides the haunting vocals on much of the Ryukyu Underground duo's second album *Mo Ashibi*. Uchizato sings to her own *sanshin* accompaniment, with occasional *taiko* provided by Teruya Masao, and pre-recorded backing tracks for some songs. She is tiny. Just 147 centimetres she later tells me. But what a voice! Slightly husky (which she puts down to cigarette smoking) it's really powerful and it comes as a surprise that one so small should have such a belting voice. It reminds me a bit of Koja Misako. Later she tells me unprompted that Koja Misako is her favourite woman singer. Her performance is also so happy, energetic and full of life that it simply makes you feel a whole lot better. The audience agrees and are soon up and doing the arm-flinging *katcharsee* dance. Several of her songs are from her native island of Minami Daito, one of the two isolated Daito islands, which are a long way to the east of Okinawa in the Pacific Ocean. After her performance she answers some of my questions, first about her background.

"I live on my own in Okinawa now so I miss my parents and brothers and sisters who live on Minami Daito. The ship takes 14 hours to get there but you can fly there in an hour. The first people who came to Minami Daito to start a new life were from Hachijo Island in Tokyo prefecture, so they have some different customs and the music is different too. My own family originally came from Kume Island. My grandparents moved to Minami Daito for work and this is why I was born there. The island's history is very short and it's just over a hundred years since the first people came there. I speak now with an Okinawan dialect, but it seems that the dialect will disappear in the future. For example, if I didn't sing *minyô* I probably wouldn't speak in the dialect so much. I see a lot of young people who don't speak it much. I don't want it to disappear, so I try to use even little words like *haisai* and *mensôrê* as much as possible."

I wondered how she felt about working with Ryukyu Underground, a British and American duo who had previously only used samples rather than a 'real' vocalist for their modern technological take on Okinawan music. It must have been quite a challenge for her.

"I knew Ryukyu Underground before I joined their recording. Keith Gordon asked me to sing with them. It was the first experience of this kind for me. I sang *minyô* but in some ways it was not like *minyô*. People of my age in Okinawa can find out about *minyô* through Ryukyu Underground's music. This is really good.

Also, to play with them for me was a very good experience. It was difficult because I usually just sing songs with a *sanshin*. So the rhythm is different. I thought Keith and his partner Jon Taylor knew more than I do about *minyô*. They tried very hard to understand the meaning of the lyrics. There was a certain difficulty of having communication in different languages but they both have a passion for Okinawan music and so we could communicate well through music. I was very impressed and moved about their attitude. I want to carry on playing *minyô* but I also want to play with many different musicians like Ryukyu Underground. I don't discriminate against any genre. I'm happy to play with any musicians, not just in Japan, but I'm also interested in going abroad and playing with other musicians there. I want people to listen to *minyô* through my performances."

And what does she think of the young musicians who are coming through? "I think it's a very good thing that there are many good young musicians coming up. In my case when I was a child the *sanshin* sound and *minyô* songs surrounded your life in a very normal daily way. So when I left Minami Daito to go to mainland Japan this was the first time I realized how wonderful Okinawan *minyô* is – and how important it is. I know a lot of other young musicians from Okinawa who feel the same way because they've had the same experience. Any Okinawan musician - it doesn't matter which genre - they seem to have Okinawan roots of their own and it's something you can't forget. I can see those young musicians are actually increasing. Some of them often come back to their traditional roots even if they are playing rock music and they understand better because they are brought up this way."

"I'm just doing Okinawan music in a simple way. I basically don't want to be like anybody else. My idea is to never forget my roots and to do exactly what I want, which is a simple presentation always going back to my roots."

A 50 minute flight south from Okinawa brings me to Ishigaki, the main island of the Yaeyama chain. Tonight is the final of the *Tubarâma-taikai*. *Tubarâma* is the most famous of Yaeyama songs and a singer's ability to perform it well is one of the benchmarks by which musicians are judged. Entries for the contest come in from all over the Ryukyu Islands as well as a few from mainland Japan and there are qualifying rounds. Tonight's final is held outdoors under a full moon on a hot evening with the large audience sitting on the grass in a park in the small city of Ishigaki. Families are here with picnics and many are sipping beer or *awamori*. There are 23 performances of the same song by 23 different singers. There's a wide age range among the finalists too with the youngest just 15, the oldest 56.

Just a short walk from the park is the 'live house' *Bashôfu*, run by Hatoma Kanako's parents and it's here where I adjourn after the *Tubarâma* contest. Kanako's mother Chiyoko is a well-known singer herself but her daughter has already released a single and album since being discovered by Okinawan singer, producer and songwriter China Sadao. The bubbly, ever-cheerful Kanako is now at university and her recording career seems to be on hold for the moment though she still does regular live performances. Tonight she gets on stage to sing alone, and with her parents, and to do a duet - of the song *Tubarâma* of course - together with another remarkable talent, the 14-year old Higa Mayuko. I asked Hatoma Kanako first about the *Tubarâma* contest.

"I went to the *Tubarâma-taikai* when I was 15 and I won the *Shôreishô* (Encouragement award). Often the youngest singer gets it to give them encouragement for the future. The listeners are interested in *minyô* very much so they find each performance different. I never get fed up with hearing the same song again and again. I'm very interested in the really young ones and I always wonder how they're going to sing. A lot of young people are coming through because there's always a qualifying round and many of them don't get as far as the final. I went to the qualifying round in Ishigaki and the youngest singer was eight years old. *Tubarâma* is a difficult song to sing and especially so for children. Sometimes they just sing the way their teacher tells them, but Higa Mayuko was always different. She just listens and then sings in her own way."

How about the new young Okinawan singers in general? "I don't think the great singers are dead at all. There are always great singers. It just goes on from one generation to the next in Okinawan music. Nowadays many people use Western electric instruments. That doesn't mean the tradition has ended, it's just a new development. A lot of young singers have come through in the same natural way. Going back in history it was forbidden for young people to play *sanshin* because they had to work. Things have changed

now and people understand that playing *sanshin* and singing *minyô* is an important cultural thing and so older people know better about letting the young play *minyô*.”

And how about Kanako's own music in the future? "I don't know about my next CD because I'm just concentrating on the university at the moment and I haven't sung so much. Probably when I make another album it will be produced by China Sadao again because I like him. I haven't decided yet about the long-term future. I'm studying history and I want to get a teacher's diploma to teach on a small Yaeyama island or maybe I'll become a professional singer. I live in Tokyo now during the university term and I'm having a good time but I can't avoid thinking about the difference in the air and the colour of the sky. Definitely Okinawa is the place you want to be."

Since the above visit to the Ryukyus, Hatoma Kanako has graduated from university and is still contemplating whether to embark on a full-time musical career. She has made no further albums but has performed at two of the annual Ryukyu Festivals in Osaka, once with her parents and brother, as the Hatoma Family, and again in 2006 as a solo artist. Uchizato Mika's profile has continued to rise. She has appeared at further Ryukyu Festivals on the mainland and has produced her second solo album, "Kaze no Shonkane". She has also collaborated on another album with Ryukyu Underground.

*Many other young musicians are currently making roots-based Okinawan music and releasing albums. These include producer, singer, and multi-instrumentalist Yonaha Toru from Chatan, Okinawa, who recently produced a double album of *eisâ* music from his local area. Twenty-one year old Irei Asano is also from Chatan and she teaches *sanshin* as well as singing, writing and recording songs. Also 21 is Uema Ayano from Okinawa who has just made an interesting debut album, "Negai Boshi". Ikeda Suguru (27) is an original singer and *sanshin* player from Iriomote; while Kamiya Chihiro (24) from the small island of Tsuken, off Okinawa, has already released two albums. She is the niece of the respected musician Kamiya Koichi. Another singer, Shimoji Isamu performs in the Miyakufutsu dialect of his native Miyako. Looking north to Amami, there is Atari Kohsuke, Nakamura Mizuki and Kijima Yasuo. These are just a sample of the many newer musicians firmly rooted in the music to be found in their own backyards, who are at the same time not afraid to experiment with contemporary sounds.*

John Potter
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John Potter was born in Norwich, England, but has lived in Japan since 1984. After surviving the Great Hanshin Earthquake he moved from Kobe to Mie Prefecture where he is now professor at Kogakkan University's Faculty of Social Welfare in Nabari. He is a regular contributor to the music pages of *Kansai Time Out*, and also to the UK's *fRoots* magazine. In addition, he has published articles on literature and education, as well as a book on Summerhill School. He is interested in all kinds of music and his special feeling for the sounds of Okinawa has led to numerous visits to the Ryukyu Islands. As a result, he was able to publish *The Power of Okinawa*,* which provided the first definitive guide in English to the islands' roots music. When not listening to music he enjoys reading novels and watching football (soccer). John is married to Midori and they have a son, Akira.

*Potter, John. 2001. *The Power of Okinawa: Roots Music from the Ryukyus*. Kobe, Japan: S.U Press. 184 pp. \$12.00, ¥1,200 E-mail: suppress@japanfile.com Website: www.kto.co.jp Address: S.U.Press, 1-1-13 Ikuta-cho, Chuo-ku, Kobe-shi, Hyogo 651-0092, JAPAN

"For any foreigner living in Japan and wondering where all the good music is, this book can point you in the right direction. If you're living on the other side of the world, this book can make you feel a bit closer to the action, and give you an insight into the minds of Okinawan musicians and moreover, the Okinawan way of life." (Paul Fisher, "Foreword," *The Power of Okinawa*, p. 10)

COMMUNICATION:

50TH ANNIVERSARY CONCERT
Rare Japanese Classical and Okinawan Dances

On Saturday, September 30, 2006, commemorating the 50th anniversary of Sachiyo Ito's debut in Japan, Sachiyo Ito and Company presented a concert of Japanese classical, contemporary, and Okinawan dances at the Michael Schimmel Center for Performing Arts at Pace University, New York City. The concert also marked the Sachiyo Ito and Company's 25th Anniversary as a not-for-profit organization and Sachiyo Ito's 34th year of performances in New York.

The company chose rarely performed and significant dances for the occasion. All members of the company participated in the opening auspicious work, pine tree, which symbolized prosperity and longevity --- quite appropriate for this event. Other highlights included the lively *Ayatsuri Sambaso* (Marionette Sambaso), performed by Sachiyo Ito and the guest artist from Japan, Shogo Fujima. In contrast was the dramatic *Shigure Saigyo* (Saigyo in the *Autumnal Rain*), also performed by Shogo Fujima and Sachiyo Ito. *Shigure Saigyo*, a Kabuki dance created in 1864 based on the 14th century Noh play, "*Eguchi*," recounts an episode of the great Japanese poet Saigyo with a courtesan who becomes a venerable bodhisattva. The waka poems exchanged between them are well known in the history of Japanese literature.

The second part of the program consisted of two revivals choreographed and performed by Ito: *Moon Child* on her childhood at the time of her debut, and *Passing*. The third number, *Warabi Gami* (Child God), was accompanied by live Okinawan music and three vocalists.

Other works of note on the program were Okinawan dances *Hamachidori* (Plovers on the Beach) and *Kariyushi no Mai* (Celebration Dance) performed by five guest artists from Okinawa and *Kanayo* performed by Ito. One of contemporary works among the Okinawan repertory was choreographed about 25 years ago by Ito's mentor, Takako Sato. The program's climax was *Shishimai* (Lion Dance), performed by two strong male guest dancers from Okinawa. Lion dances and dragon dances are prevalent as auspicious pieces in Asia, but any audience can appreciate the unique Okinawan lion dance, rarely performed in the West.

Sachiyo Ito
New York

Sachiyo Ito earned her M.A. and Ph.D. in Dance at New York University. She was awarded the name, Sachiyo Fujima from the Fujima School of Japanese classical dance in Tokyo. Sachiyo Ito choreographed *Yeats' Trio*, *Three Irish Noh Plays* in Ireland as well as the New York production, *And the Soul Shall Dance*, *Monkey Music* at the LaMama Theatre, and the Off-Broadway production of *Shogun Macbeth*. She was the Kabuki consultant for the Off-Broadway revival of Stephen Sondheim's *Pacific Overtures*. She has also taught and performed for the educational programs supported by many sponsors such as Japan Foundation, National Endowment for the Arts, and others. She has contributed articles to the *International Encyclopedia of Dance*. Sachiyo Ito and Company that she founded in 1981 has been performing a wide range of dance styles including Kabuki, Noh, Okinawan court, Jiuta-mai, and contemporary dances created by Ito herself. The Company also offers the Salon Series of lectures and demonstrations on performing arts of Japan three times a year. The address of Sachiyo Ito & Company is 405 West 23rd Street, Suite 4G, New York, NY 10011. Tel/Fax: (212) 627-0265. Website: www.dancejapan.com.

(from p.1) "what is the *factual* basis for imagining Okinawa the way it is presented (or represented)?" If "truth" is the primary concern, this kind of question can be asked *mutatis mutandis* on about any subject. But if objectives are other than "truth" as in art, entertainment, or faith, even pure imagination without any factual basis is clearly a proud prerogative of practitioners engaged in these activities. In the next issue, *The Ryukyuanist* will look into the conference papers and try to understand the kinds of "imagined Okinawa" that various authors chose and challenged "from time and space." (To be continued to the next issue)

Book review

Wa-Ei ryôbun 100 Q&A, Okinawa no sugao; Profile of Okinawa: 100 Questions and Answers, edited by **Arasaki Moriteru**. Tokyo: Techno Marketing Center, Inc, 2000. Pp. 239. Price: Unknown. ISBN 4-88538-601-2.

Arasaki Moriteru's *Wa-Ei ryôbun 100 Q&A, Okinawa no sugao; Profile of Okinawa: 100 Questions and Answers* is a broad, thematically organized presentation of one hundred concise articles on Okinawa's social, cultural, aesthetic, environmental, political, economic and militarized history. As editor of this collaboration, Professor Arasaki guided the contributions of twenty-two co-authors and nine translators. Names and affiliations of contributing writers and translators are listed, although authorship of individual articles is not attributed.

Japanese-language originals of articles in this compendium face their respective English translations. According to Professor Arasaki, the translation policy was "to reflect as closely as possible the spirit of each text and to retain the flavor of the style in which it was written." In other words, "the English text is not a word by word translation" (p. 20). This review is based on the English-language text of the entries. Despite the large number of translators, it reads fluidly.

Grouped under seven headings by the editor, the main themes are further combined below into four categories: Okinawa's geography (location and physiography), natural environment and history (twenty-seven articles, pp. 30-83); community and military bases (twenty-one articles, pp. 84-125); lifestyle and culture (forty-one articles, pp. 126-207); and the future of Okinawa (eleven articles, pp. 208-229).

A product of socially engaged scholarship, *Profile of Okinawa* was prepared for the July 2000 G-8 Summit of the world's richest countries held at the Bankoku Shinryôkan in Nago. This handbook's immediate purpose was to brief journalists writing about the G-8 leaders' decisions (p. 20). At that time, President Bill Clinton and Prime Minister Mori Yoshiro were unable to resolve US-Japan military bases issues to the satisfaction of stakeholders in Okinawa (p. 221). The influence of the Movement to Demilitarize Okinawa on the choice and arrangement of articles in *Profile of Okinawa* is apparent. The diverse and beautiful physiographic and cultural beauty of Okinawa is emphasized, but it also is portrayed as socially embattled. In particular, this compendium foregrounds history that often is erased from journalistic reports on Okinawa by mainstream English-language mass communications news media, especially in the United States.

In the following paragraphs, selective comments will further alert prospective readers of *Profile of Okinawa* to prominent cross-cutting themes and other noteworthy features .

Major themes include the following: a portrayal of Okinawa as the "Galapagos Islands of Asia" for the archipelago's biodiversity (pp. 41); botany (p. 39); weather (p. 35); language and literature (pp. 71, 155, 157, 187, 189, 191, 193); etiology of Okinawans' longevity (pp. 127, 137, 229); religion (p. 173); karate (p. 95); classical and popular music (pp. 181, 183); cuisine (pp. 149, 151); the endangered dugong, a protected species ocean-going mammal related to the Florida manatee (p. 43); and the destruction of Okinawa's coral reefs (pp. 31, 43, 95).

Among other essential topics discussed in *Profile of Okinawa* are the following: the vast trading zone of the Ryûkyûan Kingdom during the fourteenth through sixteenth centuries (p. 53; compare p. 3); Japan's domination of Okinawa (pp. 55, 57, 59, 63, 65, 71); the status and roles of Okinawan women (pp. 81, 87, 145, 161, 223); the enduring influence of the horrific Battle of Okinawa in 1945 and the continuing desire of many Okinawans for a demilitarized peace (pp. 73, 75); the growth and expansion of foreign military bases (pp. 87, 123, 125, 209, 211, 213, 219, 221, 223); Okinawa's Reversion to Japan on 15 May 1972 (pp. 81, 83); emigration from Okinawa to the main islands of Japan, as well as to Hawai'i, Latin America and elsewhere (p. 69); tourism (p. 105); and the Movement to Demilitarize Okinawa (pp. 121, 211).

As a comparativist and student of social movements, I suspect that many of these articles will allow readers to infer and appreciate a major achievement of the Movement to Demilitarize Okinawa, namely, having redefined *security* in the Japanese, American and global media as freedom from land seizure, freedom from environmental destruction, freedom from noise pollution, and freedom from fear of rape, and freedom from other human rights violations.

Ancillary features of *Profile of Okinawa* enhance the reader's comprehension of the text. Articles are illustrated with ninety-four color and black-and-white photographs and nineteen diagrams, tables and maps. Each of the one hundred and thirteen images is numbered, and that cross-referencing potential let the editor draw connections between articles in the same and different sections of the book. In the "Chronology of historical events" during 1187-1999, events occurring in "Japan and Overseas" are placed in columns parallel to contemporaneous developments in Okinawa (pp. 231, 233). The index (pp. 235, 237, 239) will help readers to engage diverse Okinawa-focused topics more deeply.

This reviewer has a few minor quibbles. First, the book needs a one-sentence "legend" or "key" explicitly stating that numbered circles and squares, respectively, designate cross-referenced images and articles. Second, while I agree that there is no need to feign neutrality on issues of pressing concern to Okinawans, the justifiable exhortations against unfair treatment of Uchinanchu by the U.S. and Japan in two articles (pp. 95 and 105) should have been attributed to specific individuals, organizations or perhaps more generally to the Movement to Demilitarize Okinawa. Third, readers may infer a discrepancy in the way in which reef destruction in the Okinawan archipelago is reported in two articles, i.e., first as "almost 99%" (p. 43) and later as "90%" (p. 95). A statement that these percentages are based on overlapping but not equal areas of Okinawa's reefs might have solved the problem.

In addition to professional journalists, *Wa-Ei ryôbun 100 Q&A, Okinawa no sugao; Profile of Okinawa: 100 Questions and Answers* will also benefit students of history, culture, travel industry management, and politics. College and university instructors might assign individual articles as basic or supplementary readings in upper-division undergraduate courses and in graduate seminars. This reference work will nicely augment college and university library collections. In future editions, each of the seven sections might be supplemented with references to suggested readings. Specialists and novices alike will appreciate this accessible book.

Vincent K. Pollard
University of Hawai'i at Manoa

Vincent K. Pollard earned his master's at The University of Chicago and a Ph.D. at the University of Hawai'i-Manoa. He also completed an Undergraduate Certificate in Tagalog at the latter institution. Pollard is the author of *Globalization, Democratization and Asian Leadership: Power Sharing, Foreign Policy and Society in the Philippines and Japan* (Ashgate, 2004). Pollard's comparative chapter on the Anti-Bases Movement in the Philippines and the Movement to Demilitarize Okinawa appears in Robert W. Compton, Jr.'s edited volume *Transforming East Asian Domestic and International Politics: The Impact of Economy and Globalization* (Ashgate, 2002). Vincent Pollard edits several online Internet libraries, including the "Chinese Cultures Abroad WWW Virtual Library." Dr. Pollard teaches politics, Asian studies and research design in the University of Hawai'i System.

Publications (LII)

We gratefully acknowledge the gifts of the following publications:

Hosei University Institute for Okinawan Studies. *Okinawa bunka kenkyû* (Okinawa Culture Studies), vol. 32. Tokyo. 324 pp. This issue contains seven articles and a research report. The first two articles are about modern Ryukyuan intellectual history during the period from the demise of the kingdom to World War II. In the lead article, "Diffusion of the concept of "nation" [minzoku] throughout the prewar Ryukyu Islands," the author YONAHA Jun points out that the first modern generation of Okinawans who attended college in Tokyo, IFA Fuyu at the head of the group, "invented" the concept of "Ryukyuan nation" sharing common ancestry with the "Japanese nation." The author relates this "invention" and its diffusion throughout the Ryukyu Islands to the academic trends in Japan and the world that must have influenced the Okinawans

during their salad days in Tokyo. The author speculates that their distinctive “nation-consciousness” arose from their need for resistance to the conquest and colonization of their country by Japan and their desire for improved terms of relationship with the conqueror. The second article examines the work and life of the unique modern woman writer, KUSHI Fusako, whose ideas of creative writing and freedom of expression clashed with her still benighted compatriots. The other articles in this volume are on various aspects of arcane Ryukyuan (*Omoro*, royal rain-begging rituals, and 18th-Century paintings) as well as anthropological esoterica (brother-sister matrimony and a comparative study of funerals in Okinawa/Yaeyama and Sulawesi/Toraja). The last paper in the volume aims at a complete biography of TASHIRO Antei (1757-1928), one of Japan’s first modern botanists and a pioneer in the study of post-Ryukyuan (early Okinawan) Yaeyama.

Idem. 2006. *Okibunken Shohô* (IOS Report), No. 58. Tokyo. 50 pp. This issue contains detailed reports on works in progress. Two contributions are especially noteworthy: “An unexpected aspect of the Ryukyu Kingdom seen from outside” by SUN Wei and “Okinawa and Taiwan from the perspectives of the Mudanshe (J. Botansha) Incident” by OHAMA Ikuko. Dr. Sun, an expert on Chinese-language sources for Ryukyuan studies, confides her shocks at discovering different faces of Ryukyu presented by the Ryukyuan-language *Omoro sôshi*. She re-examines her research design and looks to more effective ways to integrated historical interpretation based on sources in all languages. Ms Ohama looks into the Mudanshe (Mudan Community) Incident and presents new evidence that the Mudanshe was not guilty of the massacre of 54 Ryukuans in southern Taiwan in 1871. Her re-interpretation of the incident may compel a major revision of the history of Japan’s scandalous expedition against the Mudanshe in 1874.

Idem. 2006. *Ryukyu no hôgen* (Dialects of Ryukyu), vol. 30. Tokyo. 211 pp. Four articles analyze various aspects of the dialects of Okierabu, Kudaka, Kumejima, and Tarama. One article traces dialects of several different areas to a common ancestor language by phonological analysis.

WADA Hisanori *et al.* 2006. *‘Ming shilu’ no Ryukyu shiryô* (3) (Ryukyu data in the Ming Records). Haeburu, Okinawa: Okinawa Prefectural Foundation for Cultural Promotion Archives, Historiographical Institute. 105 pp. Third, and final, installment of *Ming shilu* entries on Ryukyu covering the Ming’s period of decline and fall, 1567-1644. Ryukyu suffered oppression and exploitation by Hideyoshi who invaded Korea twice (1592-93, 1597-98) as a preliminary to entering the Ming. Ryukyu, a loyal tributary kingdom of the Ming, was punished by Satsuma in 1609. In the wake of this incident, the Ming searched for alternative ways to handle the Ming-Ryukyu relationship. But the emperors consistently upheld the traditional system and endeavored to live up to the requirements of sovereign benevolence in response to Ryukyu’s unwavering loyalty. For its part, Ryukyu was determined to maintain the traditional form of relationship with the Ming and attained the objective by its unflinching will and considerable diplomatic skills. The Ming was in irreversible decline, however. By the 1620s, the Ming court was overrun by imperial incompetence, bureaucratic corruption, and fiscal exhaustion. It even lost the minimal leeway to reciprocate tributes received with the expected imperial largesse. An entry for 1623 in *Ming shilu* says that the silks and garments received by the Ryukyuan envoys from the court were bug-infested shreds and that a whiff of breeze was enough to blow them up in pieces. In 1644, the Qing entered Beijing and proclaimed a dynastic succession. Unaware of this historic revolution, Ryukyu sent its tribute-bearing ships to Fujian later in the same year. Learning about the change of government in Beijing, the envoys proceeded to Nanjing to pay respects to the hastily improvised Nan-ming court. Such was the loyalty of Ryukyu to the Ming. The entries on Ryukyu in the *Ming shilu* are a miniscule portion of the total Ming Records, but a very large part of pre-modern Ryukyuan history.

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