

## Research Summary

Three articles were produced during the extended period of this particular research project.

In *Artifacts of Memories, Artifacts of Wars: Cinematic Interpretations of War in Okinawa*, Tito Genoa Valiente examines the problematization and the poetics of a selection of films on or related to the “Battle of Okinawa.” The ability of film to “frame” reality provides its creators discursive tools that blur psychological and operational milieus. Both feature and documentary films rarely, if at all, project realities which are impartial or objective. Orientations as well as “orientalizations” eventually come to fore. The study of such films, biases notwithstanding, offer multiple possibilities in understanding Okinawa as the tragic experience of war by itself, as Valiente eloquently phrases “has created a distinctive history and identity for Okinawa.” The narratives associated with war, “retold, rehashed, re-visited, re-imagined, deconstructed,” in film as well as in other texts underscore the harsh lesson that once started, for its victims and collective inheritors, wars never truly end.

In *The Unconquered Mysteries of Okinawa in the National Museum of Modern Art in Tokyo: 1872-2008 Okinawa Prised*, Valiente expands his discourse on culture and identity by examining how these “twin variables” are constructed in an exhibit on “Okinawan artifacts, photographs, installations, paintings and other multi-media pieces.” This particular Tokyo exhibit brings the margin to a hallowed institution of the Japanese State, in and of the center, and projects an Okinawa that is, all at once... beautiful and scarred, rich and poor, near and distant, happy and tragic, young and old, traditional and contemporary. Indeed, Okinawa is many things to many beholders. The strained discussion of culture and identity within and without offers much in its clashing contrasts as well as monochromatic (read: unproblematic) shadings in grey. In the end Valiente ponders on a Philippine self-reflexive “gaze,” one perhaps that is in between and betwixt by the Japanese, Okinawan and Western ways of viewing, and raises the possibility of understanding Philippine selves in the complex web of construction culture and identity.

In *Capturing Ryukyu: (Re)Interpretations and Receptions of Okinawan Culture in Cyberspace, the Case of Shima Uta in the YouTube*, Matthew Constancio Maglana (MCM) Santamaria looks at the production of culture and identity in the so-called “junction” between a “real” Okinawan “ethnoscape” as defined by a global diaspora, and “virtual” mediascape in the internet. Specifically, Santamaria examines the YouTube as an emerging social space where cultures and identities encounter, (re)define and (re)create each other. Santamaria examine Miyazawa Kazufumi’s “Shima Uta” as a “deterritorialized” Okinawan artefact. Created by a native of Yamanashi Prefecture, the song has evolved into a “symbol” of contemporary Okinawan culture reappropriated by Uchinanchu (Okinawan) “native” performers and incorporated into a repertory that straddles traditional and popular forms. Santamaria’s analysis of texts in the form of viewer comments shows the power of the idea of culture in crossing actual and virtual borders of social realities.

### Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

A very tentative and incomplete draft of *Capturing Ryukyu: (Re)Interpretations and Receptions of Okinawan Culture in Cyberspace, the Case of Shima Uta in the YouTube* was presented, for the purpose of getting critical comment, on :  
6 October 2010, University of Indonesia, International Conference: Understanding Contemporary Japan, [Same Title],  
MCM Santamaria (organized by the Inyernational Center for Japanese Studies and the University of Indonesia)

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

MCM Santamaria plans to submit the above-mentioned manuscript for publication by the International Center for Japanese Studies (Nichibunken) for the year 2011.

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)