of the West. Missionary rights and freedoms in China were the result of treaties extorted from unwilling Chinese authorities. Most missionaries maintained a Western standard of living, and church leaders became those who had attained the means to acquire a Western education and outlook. Institutions mimicked their Western counterparts. Ultimately, whatever the desires of the missionaries were, their actual policies precluded the development of a dynamic, self-governing church. This multifaceted failure became the root of the criticisms leveled against the church by the communists in China. More importantly, this failure brought on the judgment of God.

The final chapter focuses on the future prospects for missions. China is seen as an extreme example of a global trend. Paton sees increasing restrictions in store for the traditional patterns of mission that depend on Anglo-Saxon power and benevolence. In general, missionaries have not taken the transitory nature of their enterprise seriously enough. Although evangelism and the witness of the church extend to the last day, this doesn't mean that missionary work extends to the last day. The purpose of mission work is to establish the church throughout the world; when this has been done, the task of mission is complete.

Since the task is to build the church, numerous conversions are not enough; instead there must be a focus upon vigorous indigenous ministry. Patterns for surfacing and equipping local leadership should be simple, practical and suited to the local situation, not simply mimicking the institutional structures of the missionary-sending church. Churches must be treated as equals and direct cross-fertilization of younger churches (without the intermediary influences of London or New York) needs to flourish. There are roles for the missionary in the future but they will be different from the dominating, westernized roles of the past.

Reading this book 45 years after its creation, I find it is still applicable to the late twentieth-century church. I especially found Paton's theology of mission to be fresh and insightful. He also gives a much needed exhortation for us to be willing to see the problems in modern mission in relation to God's sovereign purposes: We must always assume God is on our side. While these insights challenge us even now, most of the practical observations and suggestions that Paton makes would be quite familiar to anyone who has read current missiological literature. Modern mission thinking has basically adopted the values Paton advocated, such as the need to break from Western dominance in mission. But that doesn't mean we live it out nearly well enough. I repeatedly felt the sting of Paton's prophetic message as I reflected on the churches here in Japan. Many of the sins of the fathers have been adopted and institutionalized within the indigenous church today. A half a century later, *Christian Missions and the Judgment of God* still calls missionaries and indigenous church leaders not only to change what they say, but what they do.

Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film

Edited by Mick Broderick
London: Kegan Paul, International, 1996, 252 pp.

Reviewed by Patrice Van Hyle, Tokyo

Mick Broderick, currently completing a Ph.D in apocalyptic narrative, works for the Australian Film Commission in Sydney. In this anthology, Broderick has compiled and edited a collection of eleven critical essays on the subgenre of *Hibakusha* Cinema (Japanese movies made in response to the atomic

bombings of Hiroshima and Nagasaki during World War II). The book's contributors are Japanese and foreign scholars, among them Susan Sontag and Donald Richie. Although there are many interesting insights on Japanese culture and psyche to be gleaned from this anthology, notably with regard to the aftereffects of the atom bomb on Japanese society, I found it a bit redundant to read similar discussions of the same films throughout the book with analyses often repeating each other word for word! Moreover, the 17-page introduction written by Broderick is much too long as it laboriously highlights each chapter's main points and structure almost to the point of rendering the rest of the book superfluous.

The motivation behind the book "to commemorate the 50th anniversary of the atom bombings and to give full recognition to often ignored popular culture responses to this catastrophic event" (2) is laudable. In my opinion, however, the highly technical and detailed nature of this book merit its use in a university film course as opposed to general reading. In this review, I will touch upon the most significant assertions and commentaries found within the various essays instead of a sequential synopsis.

One concept brought out by several contributors is the state of mind called *mono no aware* in Japanese, which recognizes the "sad beauty of life and transience of all earthly things." Many essayists agreed that this cultural attitude "close to a near-Buddhistic insistence upon a recognition of the eternal flux of life upon this earth" is directly related to the "Japanese view toward disaster and death" (Richie, 22) and was injected perhaps consciously or unconsciously into many of the films of Hibakusha cinema.

Discussions of Godzilla films made in Japan during the post World War II era also occupies a significant portion of the book. The film, Japan's first international hit, inspired 16 sequels and roughly a dozen other "radioactive dinosaurs" (Noriega, 54). Godzilla can be interpreted as "a symbol of Japan, a monster aroused by U.S. hydrogen-bomb tests caught between the imperial past and the postwar industrial future" (Noriega, 61, 62). These movies "reveal a self-conscious attempt to deal with nuclear history and its effects on Japanese society" (Noriega, 54). It was fascinating to read how the story lines of Godzilla and other science fiction movies could be correlated to historical events of the Cold War era, namely the development of more lethal nuclear weaponry, including the U.S. testing of larger atomic bombs at Bikini atoll in the Pacific Ocean in 1946 and in 1948 and the U.S.S.R.'s development and testing of its own hydrogen atom bomb in 1953 (Goodwin, 180). Through its films, Japan found an outlet for "repressed anxieties about nuclear disaster" (Noriega, 71). As one essayist wrote, "in Japanese films, one gets the feeling that a mass trauma exists over the use of nuclear weapons. Science fiction films attempt to exorcise this trauma" (Sontag, 46).

One of the most educational aspects of this book was its in-depth description of the Allied Occupation of Japan from 1945–1952, and the U.S. authorities' strict censorship of all forms of Japanese artistic expression. Although Japanese filmmakers felt it urgent to create a permanent record of the destruction wreaked by the atomic bombs and, amazingly, succeeded in making documentaries of the affected cities and people, their work was confiscated and could not be released until after the occupation had ended. Even then, the Japanese government was very reluctant to have the films seen and in some cases prevented them from being shown in full (Hirano, 116).

Within one year of the conclusion of World War II, film director Akira Kurosawa began writing and directing *gendai mono* (films that "addressed social issues arising out of Japan's defeat, reconstruction and occupation by the Allies") (Goodwin, 178).

In 1955, no longer bound by the rules of censorship, he was free to deal directly with the atom bomb as a subject and wrote and directed "Record of a Living Being" (*Ikimono no kiroku*), considered by many film scholars to be "the best Japanese film on the A-bomb" (Richie, 33). Kurosawa's portrayal of the psychological schism created within a Japanese family, due to their opposing views toward the possiblity of nuclear destruction, clearly illustrated "the social and psychological havoc produced by the atomic era."

It wasn't until almost 40 years later that Kurosawa made several more films on the atom bombings, namely "Rhapsody in August" (*Hachigatsu no kyōshikyoku*, 1991) which explored the rapid breakdown of the *ie* (stem family) system following World War II, the increasing number of issues associated with a growing but rejected elderly population in Japan and the psychological effect on children of intense pressure to achieve. "Dreams" (*Yume*, 1990) dealt with nuclear fall-out and destruction (Ehrlich, 166).

Another Hibakusha movie frequently highlighted in this anthology is Imamura Shohei's "Black Rain" (*Kuroi ame*, 1989). Set against the backdrop of the horrors of the aftermath of the bombing of Hiroshima, this film "looks at the victimization of explosion-affected people (hibakusha) by a society that reacts to them with suspicion and fear" (Goodwin, 193). In fact, the Japanese national government for over a decade after the bombings made no special provision for the economic relief of radiation victims. Not until 1957 did the A-Bomb Victims Medical Care Law go into effect, an indication of the "widespread social stigma and marginalization suffered by hibakusha" (Goodwin, 192).

Atom bomb films made by non-Japanese film directors are also included in this book "Hiroshima Mon Amour," by French filmmaker Alain Resnais, and "Typhoon in Nagasaki" (*Wasureenu bōjō*) by Yves Ciampi.

One essay, entitled "'Death and the Maiden': Female Hibakusha as Cultural Heroines, and the Politics of A-bomb Memory," took an approach different from the others in its examination of the Hibakusha cinema's image of young female A-bomb survivors. The author, Maya Morioka Todeschini, concludes, "real life Hibakusha women do not want to be pitied or idealized. Japanese films' portrayal of them as long-suffering, virtuous survivors only serves to undermine their complaints of mental alienation and gender-based discrimination in marriage and the workplace as well as their demands for compensation from the Japanese government" (Todeschini, 244, 245).

The field of Japanese animation and children's entertainment was another particularly enlightening topic of discussion in this anthology. Playing out the themes of Armageddon, death, destruction and rebirth through sacrifice, essayists explored the significance of Japan's defeat and near-destruction in World War II and demonstrated its impact on animated TV, video, movies and "the apocalyptic imagination" (Freiberg, 95). Japan is the world's biggest producer and consumer of animation and comics (*manga*) as well as the major creative source behind the themes of robot-enhanced warfare that have dominated the field of animated TV and videos since the beginning of the 1970s evolving from the "simple good robot versus bad robot to epic struggles between civilisations peopled by psychologically complex characters" (Crawford, 82).

It was written 30 years ago that the Japanese had not "come to terms with the bomb" (Richie, 37). Through the various essays in Broderick's *Hibakusha Cinema*, the reader comprehends to a greater extent not only the physical damage wrought by the dropping of the atom bombs on Hiroshima and Nagasaki but also the severe emotional and psychological trauma caused by these tragic events which have yet to be fully integrated into Japanese society. Films, comics and videos, however, have allowed Japan

to make an artistic attempt to deal with these long-term and deeply embedded scars and have made a major contribution toward healing the wounds.

Christianity Made in Japan: A Study of Indigenous Movements

Mark Mullins
Honolulu: University of Hawai'i Press, 1998. 278 pp.

Reviewed by Robert Kisala
Nanzan Institute for Religion and Culture

In *Christianity Made in Japan*, Mark Mullins presents the result of over ten years of field work on twelve Japanese indigenous Christian movements. These movements reveal another side to Christianity in Japan, a side often rejected by the missionary Christian churches and largely ignored by scholars of religion. The wealth of insights gained by Mullins' study indicates that the attention he has given to these groups is long overdue.

Mullins approaches his topic as both a committed member of a church that has transplanted itself in Japan (viii) and a sociologist of religion. As part of the missionary church in Japan he reflects on what these movements can reveal about Christianity's failure to take root in Japan, focusing particularly on the issue of inculturation. As a sociologist Mullins offers a consideration of such themes as global cultures, religious vitality and charismatic figures.

The first three chapters place the Japanese indigenous Christian movements within their respective historical and theoretical backgrounds. Chapter One provides a brief summary of some of the issues involved in the transplantation of religion to a foreign culture, leading to a discussion of indigenization as the process by which a foreign religion is no longer perceived as an alien or deviant phenomenon (6). Mullins contends that, while small or even insignificant in the number of believers they have attracted overall, the indigenous movements provide us with perhaps the only opportunity to see what an indigenized Christianity might look like in this country, since the missionary churches are still perceived as Western imports. The subsequent chapter deals with the development of the more Western-style Christianity in Japan, while Chapter Three provides a sociological consideration of the emergence of indigenous movements. Taken together they present the historical and theoretical framework of this study.

Previous research on the indigenization of Christianity in Japan has focused on Uchimura Kanzō and his Nonchurch Movement. Mullins likewise begins with this movement, pointing out that it has functioned as the fountainhead of indigenous Christianity in Japan and given rise to many other movements (54). However a major contribution of this present study, with the perspective offered by the wide variety of groups under consideration, is the observation that Uchimura's group was like the missionary Christian churches that he rejected in attracting followers mainly among intellectuals and thus does not present a complete picture of Japanese Christian indigenization. The more interesting story is what happens to Christianity when it is taken up by the "riff-raff," to borrow a term used by Mullins in his final chapter (201).

Chapters Five and Six present this story, the first dealing with two groups that incorporate popular Confucian ideas of self-cultivation (The Way and The Christ Heart Church). The latter chapter focuses on three Pentecostal (or, to use Mullins' term, Apostolic) movements: The Spirit of Jesus Church, The Holy Ecclesia of Jesus and The Original Gospel Movement. In this way the present study serves to highlight the fact that these indigenous movements both reflect some of