

A Review of Studies on Japanese "Post-3.11 Literature"

Jie Zou¹

¹ Harbin University of Science and Technology, Harbin, China

¹Corresponding author. Email: zoujie@hrbust.edu.com

ABSTRACT

Following the Great East Japan Earthquake of March 11, 2011, numerous trauma literature works emerged in Japan's literary world with disaster as their creative backdrop. These works either directly address the earthquake as their main theme or indirectly reflect the social characteristics and national psychological state of the "post-3.11 era." Although "post-3.11 literature" has formed a substantial body of work and attracted widespread attention in Japanese literary circles, systematic research has not yet emerged in Chinese academia. This study aims to organize and analyze important research findings on this topic from Japan, explore the definition, scope, and characteristics of "post-3.11 literature," reveal its significant position in the history of world disaster literature, and provide new theoretical perspectives and methodological references for related research in China.

Keywords: *Post-3.11 literature, Disaster literature, Great East Japan Earthquake.*

1. INTRODUCTION: GENESIS OF POST-3.11 LITERARY RESEARCH

In the wake of the 2011 Great East Japan Earthquake, Japanese literary circles have witnessed the rise of a significant body of trauma literature that engages with this catastrophic event. Referred to by critics as "post-disaster literature" or more specifically "Post-3.11 Literature", these works encompass both texts that directly address the 3.11 disaster as their central theme and those that indirectly capture the sociocultural psyche of post-disaster Japan. Criticisms such as, "Is this really the time to be leisurely discussing literature?" or "Are they using the disaster as a gimmick for literary commerce?" might certainly arise. However, such criticisms are ultimately superficial. Literature has its own mission, and it is crucial for professionals to reflect deeply on this mission—natural disasters are no exception, nuclear accidents are no exception.[1] While this literary movement has gained substantial critical traction within Japan, it has yet to receive commensurate scholarly attention in Chinese academia.

The earliest scholarly attention to this literary development came from Kimura Akiko, professor at Tsuda University, whose monograph *Literature in the Post-Disaster Era: Toward a New Japanese*

Literature pioneered the conceptual framework of *post-disaster literature*. She detects the "aura of events" permeating the atmosphere and instantaneously transmits this "sensory reality" to her readers. [2] It is precisely this extraordinary gift that distinguishes her. As the first academic champion of what would become known as "Post-3.11 Literature," Kimura significantly expanded the conceptual boundaries of the field by arguing that such works should not be limited to those directly depicting the earthquake, tsunami, or nuclear accident. Instead, she proposed that all literary production reflecting Japan's post-3.11 social, cultural, and psychological transformations should be included within this critical category. The unconscious social fabric constituting "our collective being" — and its inherent fragility — were laid bare by this disaster in a single, devastating revelation. In this sense, the catastrophe functioned as an illuminant, casting sudden light upon the (unconscious) social contexts that undergird human existence.[3]

1.1 *The Emergence of Short Fiction Addressing the Disaster Theme*

The Great East Japan Earthquake stands as a compound disaster that forced a reckoning with

both planetary-scale tectonic forces and the destructive power of science and technology capable of altering humanity's future. [4] Kimura observed that in the aftermath of the catastrophe, "post-disaster fiction gradually emerged. Initially dominated by short stories, one could sense something significant unfolding through these works. Gradually, it became evident that a new literary movement was taking shape. Two years later, full-length novels appeared, marking the maturation of 'post-disaster literature.' ...When works like *The Lynx Dome* (Tsushima Yūko) and *Blue Flowers* (Henmi Yō) created a definitive watershed moment, I felt compelled as a scholar of Japanese literature to write *On Post-Disaster Literature*." [5]

The formation of Post-3.11 Literature did not occur overnight but evolved through distinct developmental phases: newspaper columns → short stories → mid-length and full-length novels. In its early stages, Post-3.11 Literature primarily appeared in special columns, features, or short story collections curated by editors of prestigious literary journals. Between 2011 and 2012, writings imbued with the post-3.11 zeitgeist surfaced in special issues of literary magazines, including *Shinchō's* supplementary volumes *Story Power* (October 2011 and April 2012) and *Shinchō's* creative feature *New Generation Writers* (January 2013). While not explicitly referencing the 3.11 disaster, many featured works—such as Murata Sayaka's *Life Ceremony* and Ito Aki's *NR*—engaged with profound meditations on life, death, and destiny that unmistakably captured the post-disaster ethos.

By 2013, dedicated short story collections explicitly addressing 3.11 themes began appearing, including Gen'yū Sōkyū's *Mountain of Light*, Hashimoto Osamu's *Early Summer Colors*, and Ito Aki's *Forgotten Waltz*. The anthology *Now, I Oppose Nuclear Power* (2012) contained works directly responding to the Fukushima nuclear crisis, emerging as some of the most significant anti-nuclear literary works of the 21st century. Notably, the short story collection *And Yet, It's Still March* was published simultaneously in Japan, the UK, and the US in March 2012.

1.2 The Rise of Full-Length Novels on the Disaster Theme

Following the explosive proliferation of short stories, full-length novels soon emerged as a significant literary force — a central focus of this

study. Takahashi Gen'ichirō's *Nuclear Love* garnered immediate attention when published just six months after the disaster. Henmi Yō's *Blue Flowers* constructs a unique traumatized landscape — a linear space flanked by corpses along railroad tracks — where the protagonist's search for military stimulants juxtaposes disaster trauma with wartime experience, provoking profound reflection.

Sato Yuya's post-3.11 works center on nuclear contamination anxieties. *As Always* traces a young mother's pathological obsession with food safety, exposing the state's rhetoric of "no immediate effects" as masking long-term crisis. Kimura Akiko interprets this as a political allegory for Japan's post-3.11 national paralysis, where maternal helplessness mirrors governmental incompetence. *Burial of Dreams* employs experimental narration from the perspective of radioactive material, visualizing the invisible threat. While *Bedside Murder* projects nuclear consequences across millennia to interrogate intergenerational ethics, *Satellite Town Murder* redirects blame to food additives—a problematic shift from nuclear critique to consumer anxiety that diminishes the work's social significance.

Women writers made equally vital contributions. Hayashi Kyoko's *To Louis, Again* constructs transgenerational nuclear narratives through epistolary fiction connecting 1945 Nagasaki, 1999 Trinity Site, and 2011 Fukushima. Tsushima Yūko's *The Lynx Dome* follows two Japanese-American protagonists, intertwining personal growth with national history to reveal nuclear trauma's lingering echoes. Kakiya Miu's *Shelter* and Kanehara Hitomi's *Displaced* uniquely address post-disaster gender struggles, using female perspectives to explore collective trauma, social discipline, and redemption.

2. THEMATIC REPRESENTATIONS IN POST-3.11 LITERATURE RESEARCH

Representations of destruction remain possessed by the Great East Japan Earthquake — just as spectators, while surrendering to the spectacle of humanity's crisis through radioactive contamination, feverishly pursued impossible rituals of purification to dispel their deepest anxieties. This very obsession stems from radiation's spectral persistence: a ghost that clings relentlessly to the living.[6] The thematic landscape of "post-3.11 literature" exhibits considerable

diversity, encompassing psychological trauma, the predicaments faced by women, and social surveillance and disciplinary power. As a continuation of earlier work, this volume examines emerging trends in post-3.11 literature, concentrating on three principal themes: collective psychological trauma, the gendered dilemmas of women, and social surveillance alongside mechanisms of disciplinary power. Methodologically, the study innovatively introduces spectral (ghost) narrative analysis and extends the analytical horizon to include third-generation war literature, thereby offering a more comprehensive and in-depth theoretical framework for understanding post-disaster literature.

2.1 Post-Disaster Psychological Trauma

Five years after the publication of *On Post-Disaster Literature*, although the shadow of the 3.11 earthquake had outwardly begun to fade from everyday life, it persisted in literary and film works in the form of collective trauma, crystallizing into a distinctly Japanese trauma literature. At the same time, the emergence of “post-3.11 literature” unsettled previously rigid modes of reading literary works and posed new challenges to methods of literary criticism. In response to these developments, Akiko Kimura returned to the subject five years later with *A Subsequent Study of Post-Disaster Literature*, published by Seidosha in 2018.

In this volume Kimura follows up on and examines newly emerging thematic expressions. Some novels are set in the post-3.11 era and center on the collective psychological trauma brought about by the disaster. Characters in these works often exhibit post-traumatic stress reactions—difficulty concentrating at work, prolonged depression, and so forth—reflecting the profound effects of the catastrophe on individual emotions and social psychology. A representative work is Nagashima Yuu's *An Answer with No Problem*, which draws on a real Japanese case; “what at first appears to be an unrelated real case is in fact a reenactment of events from the Great East Japan Earthquake.”[7] The novel situates an act of individual violence within the context of a collective disaster, probing the interrelations among disaster memory, social structural imbalance, and psychological trauma, and thereby portraying the complex psychological condition of post-disaster Japanese society.

2.2 Gendered Dilemmas Faced by Women

Women writers have paid increased attention to the gendered predicaments of women during and after the disaster, as seen in Miu Kakiya's *Shelter* and Hitomi Kanehara's *Displacement*. Kakiya's novel, through the post – Great East Japan Earthquake experiences of three women, reveals how the catastrophe amplifies preexisting gender structures. The female characters are variously trapped by domestic violence, burdens of family responsibility, and biases related to motherhood; these preexisting gendered constraints are further intensified within the specific setting of government-designated evacuation centers. In the evacuation-space women not only face infringements of personal rights but are also systemically marginalized by economic compensation mechanisms—the compensation scheme's recognition only of the household head's registered domicile effectively strips women of economic autonomy, forcing many to remain dependent on their marital households. Nevertheless, Kakiya's narrative actively depicts a reconstruction of female agency, charting a shift from passive compliance to consciousness-raising, solidarity, and collective resistance. Kanehara's novel, by employing multiple narrative perspectives, discloses the nuclear crisis's disruptive effects on family structures: the male protagonist's psychological trauma following the nuclear accident leads to marital breakdown, and the conflict between him and his wife over “mother-and-child evacuation” symbolizes two divergent societal responses in Japan to the nuclear emergency.

2.3 Social Surveillance and Disciplinary Power

Kimura also observed a tendency for the Japanese government to strengthen social surveillance and techniques of disciplinary power in the post-disaster period, and she argues that this tendency is reflected in “post-3.11 literature.” For example, Ban'ichi Yoshimura's *Pollard Syndrome* is set in the fictional coastal city of Umituka and, through the retrospective narration of a fifth-grade pupil, Ky ō ko Ō guri, depicts the multiple predicaments that arise under the banner of “reconstruction” after the disaster. The novel skillfully employs a child's perspective to weave together anxieties over post-disaster food safety, social monitoring, and mechanisms of disciplinary power. Under the guise of “solidarity,” the Umituka

city government implements disciplinary measures—organizing compulsory community labor and establishing surveillance-and-reporting systems to regulate citizens' behavior, strengthen collective identity, and suppress dissent. Citizens gradually lose individual will, becoming indoctrinated and alienated by ritualized content such as "songs of unity." By exposing individual alienation under post-disaster social monitoring and disciplinary regimes from a child's viewpoint, the novel reads as an allegorical and powerful work.

The theme of "Post-3.11 Literature" is diverse, such as psychological trauma, female predicament, social surveillance and power discipline. As a continuation of the previous work, this book focuses on the new development trends of "Post-3.11 Literature", concentrating on three major themes, namely collective psychological trauma, female gender predicament, and social surveillance and power discipline. At the same time, it innovatively introduces the analysis of ghost narrative in methodology, expanding the research perspective of the third-generation war literature, and providing a more comprehensive and in-depth theoretical framework for understanding post-disaster literature.

3. THE DEEPENING OF RESEARCH ON "POST-3.11 LITERATURE"

The book *On Literature after the Great East Japan Earthquake* was written by the renowned Japanese literary criticism research team, Genryu Kenkyujo, and was officially published by Nanundo in 2017. This book aims to present the changes brought about by the earthquake to Japanese literature, thereby gaining a deeper understanding of the significant changes the great disaster has brought to Japanese society and culture. The book is structured into four chapters, each with a relatively independent theme, composed of essays written by different critics.

3.1 A Profound Turn in Pure Literature

Chapter One, "Supercritical Literature after Earthquakes", mainly studies pure literary works after earthquakes. In his article "The Aftermath of the Great East Japan Earthquake", Naoya Fujita offers unique insights into the shift in Japanese literature after the Great East Japan Earthquake, categorize it into fourteen types, covering a wide range of topics from "death and mourning", "religious/divine themes" to "nuclear power and

science", "Reproduction and genetics", and depicts a relatively comprehensive picture of "post-3.11 literature". At the same time, he pointed out: "There are representative works in post-earthquake literature, but no masterpieces." There are no works that comprehensively reflect the major earthquake disaster and the subsequent nuclear power accident. This is the characteristic of "post-earthquake literature", which reveals the nature of the earthquake disaster. [8] Fujita attributed this phenomenon to the inherent limitations of the Japanese literary tradition. Japanese writers, deeply influenced by the tradition of private fiction, "are not good at depicting organizations and society", and most of their works are still confined to "a narrow perspective of describing their own actual feelings", unable to grasp the macroscopic and structural aspects of disasters beyond individual experiences. [8] Fujita believes that true post-earthquake literature must possess two key characteristics: one is to "take risks in creative methods", and the other is to reflect on Japan's blind optimism towards science and technology after the war and reinterpret the nuclear power accident from a humanistic perspective. [8] Based on this standard, Fujita listed 11 representative works in his mind, including Hiromi Kawakami's *God 2011*, Genichiro Takahashi's *Love Nuclear Power*, Masayuki ITO's *Imagine Radio*, etc. These works have formed what Fujita calls the "thematic resonance" phenomenon. Fujita's analysis is both a calm assessment of the current state of earthquake disaster literature and an expectation for the direction that literature should have in the future. He implies that Japanese literature needs a broader perspective and more adventurous writing methods to truly respond to this heart-wrenching disaster.

In his article *Hope - Kiyoshi Shigematsu's 'New Godzilla'*, Kazushi Iida constructed a post-disaster literary criticism that integrates personal experience with social observation. The full text is divided into two parts: one is a progressive criticism of the series of works on the theme of the Shigematsu Kiyoshi earthquake disaster, and the other is an exploration of new possibilities for post-disaster narratives through the film "New Godzilla". Then he highly praised the film "Shin Godzilla", calling it "the supreme masterpiece of earthquake literature" [8].

Ryohei Tomizuka's article *Non-destructive Maturity: Kyohei Sakaguchi, Sayaka Murata and D.W. Winnicott* analyzes the deep transformation of Japanese literature after the earthquake based on spatial theory, focusing on the spatial narrative

practices of the two writers, Kyohei Sakaguchi and Sayaka Murata. Tomizuka keenly pointed out that Sakaguchi's exploration of urban apartment life from a child's perspective to the memory space of dementia patients reveals the oppression of modern cities on individuals and the paths of individual resistance. For Sayaka Murata, Tomizuka goes beyond the common interpretation of gender, pointing out that her works have a triple spatial structure: real space (the field of institutional oppression, such as schools and families without patriarchy), locked space (the secret room against the normative system), and colorless space (the dialogue place of mutual recognition of differences). The "door" image in the work not only serves as a passage connecting different Spaces but also implies a possible world beyond reality. From this, Tomizuka sees new possibilities for Japanese literature to respond to social changes through spatial narratives after the earthquake. In this sense, Sakaguchi's works precisely discover new "spatial sprouts" and ponder how to create more "transparent Spaces". [8]

Yoshinori Fujii's article *The Shaken World and Existence: Nakamura Bunzo's Literature after the Earthquake Disaster* reveals how Nakamura Bunzo, a graduate of Fukushima University, responded to the trauma of the disaster through "alienated writing" [8]. Fujii points out that Nakamura's uniqueness lies in his avoidance of directly depicting obvious disasters such as nuclear power, radiation, earthquakes or tsunamis, and instead focuses on the impact of the disaster on daily life. The most insightful part of the article is its interpretation of the social criticism dimension, revealing how Nakamura, through works such as *Cult X*, expresses his vigilance against the increasingly obvious totalitarian tendencies in Japanese society after the disaster.

3.2 Post-Disaster Science Fiction

This chapter examines the post-disaster crisis of public trust in scientific institutions, analyzing science fiction's response to the 3.11 catastrophe while interrogating the fraught relationship between scientific discourse and literary expression.

Science fiction, as a distinctive literary genre, has demonstrated unique modes of engagement and conceptual frameworks in confronting disaster realities. The seminal essay *Navigating the Informational Tsunami: Scientific Imagination Post-3.11* delineates the evolution of post-disaster speculative fiction — from initial portrayals of

physical devastation to profound meditations on deeper societal fissures. Key conceptual contributions by leading authors reveal the genre's multidimensional approach: Komatsu Sakyō's critique of technological trust, Tat-sunari Takayuki's theorization of "post-apocalyptic imagination," and Sena Hideaki's framework of triple disasters (natural, nuclear, and informational). These writers astutely capture the epistemic ruptures of the information age—the dissonance between scientific data and vernacular understanding, the "crisis cognition overload" phenomenon—highlighting the modern challenge of maintaining risk awareness amidst informational deluge. Within this context, science fiction emerges as both a critical buffer zone between scientific and humanistic discourses, and an effective vehicle for disseminating risk consciousness through narrative entertainment. This dual capacity establishes the genre as: (1) a vital medium for societal self-reflection in disaster's aftermath, and (2) an imaginative laboratory for prefiguring future catastrophes.

The article *The PSYCHO-PASS Series as Post-3.11 Literature* positions the anime PSYCHO-PASS as a seminal text of post-disaster Japanese fiction, arguing that its fictional "Sybil System" constitutes a profound allegory for post-3.11 Japanese society. This omnipotent governance mechanism achieves social control through quantified crime coefficient predictions—ensuring ostensible absolute security while raising fundamental ethical dilemmas: *Quis custodiet ipsos custodes?*

The system's preemptive governance logic mirrors Japan's post-3.11 crisis management paradigms, crystallizing the societal psyche's simultaneous techno-dependence and technophobia. Against the backdrop of Fukushima's shattered trust in scientific institutions, the work interrogates modernity's central paradox: as technological rationality permeates social structures, the tension between individual autonomy and collective security escalates irreconcilably.

3.3 Post-Disaster Detective Fiction and Media Arts

In the aftermath of the Great East Japan Earthquake, Japanese detective fiction underwent a paradigm shift through the dynamic interplay between social realism and literary innovation. This study centers on Shimada Sōji's *Mystery of the*

Goggle-Eyed Man, contextualized alongside works by Tomoi Yō, Aiba Hideo, and Higashino Keigo, to analyze how catastrophe narratives have redefined post-disaster mystery fiction.

Moreover, a systematic examination of post-3.11 Japanese visual media reveals profound interconnections between catastrophe and media transformation. The study demonstrates how the disaster accelerated digital and networked transitions in visual culture, with social media and multi-device proliferation saturating society with short-form videos, while "multi-perspectivalism" emerged as the defining creative paradigm of this era. Notable examples include Suzuki Takuji's film *Migratory Birds Jogging* (2016), which blurs fiction/reality boundaries through role-swapping actors and heterogeneous recording devices, and Sakai Ko & Hamaguchi Ryusuke's *Tohoku Documentary Trilogy* (2011-2013), where innovative framing facilitates reciprocal penetration of subject-object gazes.

In summary, this part reveals the multifaceted evolution of post-disaster artistic creation through innovative approaches in detective fiction and visual media. The classical mystery genre expands its capacity for social reflection by incorporating social critique, while multi-perspective visual narratives break through conventional storytelling limitations - together forming a complex artistic response to catastrophe.

3.4 Literature on Reproductive Themes in the Post-Disaster Context

The paper *To Everyone After the Earthquake: More Than Human* examines how the 2011 Great East Japan Earthquake catalyzed the emergence of reproductive-themed literature as a distinct genre in Japanese fiction, marked by three defining characteristics: the systematic integration of scientific perspectives, a narrative focus on reproduction itself rather than sexual acts, and the use of science fiction frameworks to reimagine social structures. This new literary paradigm transforms intimate reproductive discourses into scientifically grounded public debates, with women writers like Mizuki Tsujimura, Sayaka Murata, and Motoko Arai playing pivotal roles through works that employ speculative scenarios to interrogate biopolitics — from Mieko Kawakami's trauma-driven psychological narratives in *March's Yarn* to Tsujimura and Murata's extreme allegories of fetal personification and abolished family structures, and Arai's trilogy probing the existential ethics of

reproduction. Tsujimura's dystopian novel *Crimson Deity*, which critiques state reproductive control and post-disaster information crises, exemplifies how this genre refracts Japan's social anxieties through speculative fiction, expanding the possibilities of post-catastrophe literary expression.

Following the Great East Japan Earthquake, Japanese society witnessed a distinct ethical discourse shift: a growing emphasis on "responsibility toward unborn children." While superficially aligned with existing theories of future ethics or intergenerational ethics, this discourse is fundamentally rooted in the unique temporality of nuclear catastrophe—specifically, the long half-life of radioactive decay. It posits that since nuclear disasters impact distant futures, the living bear moral responsibility for descendants yet to be born, thereby constituting a novel framework of bioethics.

Consequently, literary works began personifying unborn fetuses as potential victims of radiation exposure. This ideological mechanism transforms the "amorphous biological mass" into entities endowed with personhood—"beings possessing will and language." Such narrative strategies transcend traditional physical threat narratives, evolving into more morally coercive spiritual threat narratives. However, as Minako Saito critically notes, the rhetorical claim that "fetuses have human rights" ultimately functions as an ideological tool against women's rights. Its aim is not to protect fetal dignity but to reinforce a premodern sexual governance regime.[8]

Post-3.11 reproductive narratives function not merely as reflections of reality but as interventions in existential philosophy. Through a detached examination of human procreation—and its paradoxical affirmation through elimination—these works fundamentally question the rationality of biological reproduction. It is precisely from such dissonance that new expressions emerge as outcries. Moreover, by transforming sensibilities and perceptions, these expressions ultimately reshape both the world and life itself. This paradigm not only illuminates post-disaster trauma but also furnishes a critical framework for contemporary bioethics, further affirming literature's capacity for emancipatory transcendence when confronting the existential void.

3.5 The Inauguration of Galactic Literature

In the paper *On Takahashi Gen'ichirō: Beyond Galactic Literature*, Sugita Shunsuke proposes the concept of "Galactic Literature," exemplified by works such as Ueda Takahiro's *The Sun and Planets*, Tawada Yōko's *The Lantern Bearer*, Hoshino Tomoyuki's *Night Never Ends*, Nakamura Fuminori's *Cult X*, Takiguchi Yūsei's *Those Who Did Not Die*, Ōsawa Nobuaki's *New Century Divine Comedy*, and Takahashi Gen'ichirō's *The Far Side of the Galaxy Express*. These texts collectively respond to the spatiotemporal disorientation and linguistic crisis following the disaster, charting new trajectories for post-3.11 literature. Sugita positions Takahashi's writing as a pivotal coordinate within this movement, highlighting its endeavor to rehabilitate aphasic trauma and forge language capable of confronting fluid realities. Crucially, he contends that authentic post-disaster criticism must "reach a critical threshold" where critics undergo transformative engagement—"a shift in their spirit or capacity for empathy" [8]—reflecting the interactive dynamics of trauma theory. This redefines literary criticism not as objective analysis but as an integral process of collective catharsis.

As a quintessential exemplar of Galactic Literature's disaster narrative, Hoshino Tomoyuki's *Night Never Ends* manifests a distinctive narrative architecture. The protagonist Reina, who survives by extorting and murdering men, orchestrates a vortex of storytelling wherein not only central figures but even the meaninglessly slaughtered male characters undergo ontological dissolution. This phenomenon resonates with the truth unveiled in Takahashi Gen'ichirō's *The Far Side of the Galaxy Express*: amid the dissolution of reality-fiction boundaries, all existence fragments into ontologically equivalent particles within language's "great flux." Herein lies literature's imperative—to capture the essence of being within this maelstrom of uncertainty, whether that existence belongs to flesh-and-blood children, fictional constructs, or the phantoms haunting post-disaster memoriescapes.

Though not explicitly framed by Nakamura Fuminori as a disaster novel, *Cult X* stands as a culminating work of post-3.11 literature. Nakamura's earlier writings often fuse depictions of child abuse with Job-like theological anguish, mirroring the spiritual desolation of a faith-deprived Japanese society. Within these topographies of evil, his oeuvre relentlessly

interrogates how individuals scarred by childhood trauma endure such spaces—a thematic preoccupation that engages in profound artistic dialogue with Takahashi Gen'ichirō's explorations of developmental wounds.

As a pivotal figure in contemporary Japanese literature, Takahashi Gen'ichirō's oeuvre exhibits a distinctive binary architecture, demarcated into two discrete creative series: Works of Series A and Series B. This taxonomy extends beyond formal distinctions to reflect the author's conscious deployment of divergent thematic concerns and narrative strategies, forming an essential framework for interpreting his literary cosmos.

Series A gravitates toward pure literature traditions, employing an introspective lyricism to excavate trauma and existential quandaries.

Series B manifests experimental radicalism, synthesizing eroticism, absurdism, and postmodern fragmentation to probe language's outermost limits through extreme narration.

This dual creative system transcends mere generic categorization, embodying a strategic response to post-3.11 Japan's representational crisis. Simultaneously, it offers a critical prism through which to examine the catastrophe's profound reshaping of literary forms—where aesthetic bifurcation becomes both survival tactic and cultural diagnosis.

The research value of this book is reflected in multiple aspects. Firstly, it systematically sorts out the literary phenomena in Japan after the earthquake and deeply analyzes the characteristics and trends of literary creation after 3.11, thereby providing readers with a comprehensive understanding framework. In addition, this book offers an important perspective for understanding the complex state of Japanese culture in the 2010s, revealing how post-3.11 literature has become a reproduction of social changes and emotional responses. More importantly, this book offers new perspectives for contemplating the relationship between disasters and literature, as well as between technology and humanity. Through multi-angle and cross-disciplinary research methods, it comprehensively grasp the changes in Japanese literature after the earthquake, demonstrating how literature responds to major social disasters and the profound thoughts of writers on the important issue of human destiny during the creative process. These research achievements not only enrich the discussions in related academic fields but also

provide valuable references for future literary studies.

4. CONCLUSION

The value of the research results related to "post-3.11 literature" in Japan lies in that it systematically sorts out the literary phenomena in Japan after the earthquake disaster, deeply analyzes the characteristics and trends of post-3.11 literary creation, and thus provides readers with a comprehensive understanding framework. In addition, it provides an important perspective for understanding the complex state of Japanese culture in the 2010s, revealing how post-3.11 literature has become a reproduction of social changes and emotional responses. More importantly, it provides new perspectives for contemplating the relationship between disasters and literature, as well as between technology and humanity. Through multi-angle and cross-disciplinary research methods, it comprehensively grasp the changes in Japanese literature after the earthquake, demonstrating how literature responds to major social disasters and the profound thoughts of writers on the important issue of human destiny during the creative process. These research achievements not only enrich the discussions in related academic fields but also provide valuable references for future literary studies.

ACKNOWLEDGMENTS

Project: 2021 Ministry of Education Humanities and Social Sciences Research (Grant No. 21YJA752018).

REFERENCES

- [1] H. Tsuda. The Power of Literature. Nihon Bungaku, vol. 61, no. 4, pp. 36-37, 2012. DOI: https://doi.org/10.20620/nihonbungaku.61.4_36
- [2] K. Sukegawa. "Journalist as Messiah": A Review of A. Kimura's The Subsequent Literature after the Disaster Theory. Media Gaku Kenkyu, vol. 19, pp. 62, 2019. DOI: https://doi.org/10.24523/mgk.19.0_62
- [3] M. Sano. The Disaster as Light Source: On Discursive Conditions after the Great East Japan Earthquake. Nihon Kindai Bungaku, vol. 91, pp. 182-188, 2014. DOI: https://doi.org/10.19018/nihonkindaibungaku.91.0_182
- [4] M. Maeda. Review of K. Haga's *Post-<3.11> Fiction Theory: Anthropocene Thought Against Slow Violence*. Nihon Kindai Bungaku, vol. 100, pp. 135-138, 2019. DOI: https://doi.org/10.19018/nihonkindaibungaku.100.0_135
- [5] A. Kimura. Literature after the Disaster: For a New Japanese Literature. Seidosha, 2013. (pp. 14-15)
- [6] A. Kimura. The Sublime and Spectral Ontology of Anxiety in the Post-Fukushima Era. Nihon Bungaku, vol. 66, no. 11, pp. 61, 2017. DOI: https://doi.org/10.20620/nihonbungaku.66.11_56
- [7] A. Kimura. The Subsequent Literature after the Disaster Theory. Seidosha, 2018. (p. 13)
- [8] Genkai Ken. Literature after the Great East Japan Earthquake. Nan'undo, 2017. (pp. 33; 35-36; 42-43; 123; 179; 434; 474)