

Remembering Nanjing 2009 Reflection

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1. In Search of My Identity

When I was young, I asked my grandpa, “Did you kill anyone during the war?” He said, “Hmmm....I don’t remember because it happened such a long time ago.” Then I asked my grandma, “Do you know if grandpa killed anyone during the war?” Grandma said, “I have no idea. He never told me.” Then I asked my dad and he said, “Perhaps he did... Because that’s what war is... So maybe he did.” I was puzzled and greatly unsatisfied that no one seemed to know. Through education, media, books and family, I received incoherent messages about the war. No matter which one I tried to believe, I hit a wall of contradiction. Behind the wall was the silence of Japan, and the silence of my grandpa.

In 2003, my drama therapist instructor Armand Volkas produced a playback theatre titled, “Speaking with the Enemy,” as part of the Healing the Wounds of History. In the event, I was asked to contribute a story as a granddaughter of an atomic bomb survivor, alongside others from Israel, Lebanon, and Korea. I was used to telling a story about my grandmother’s experience, but in this event, I was asked to tell a story of “my experience” as I grew up listening to her story. Actors on the stage captured my inner experience by creating a scene where my grandma was holding my hand showing me around a field of burned rubble in Hiroshima. As I watched I wept because I became aware of my grief as a third generation survivor for the first time. As the audience accepted my feelings and empathized with me, another feeling came out of my mouth—that of regret: “Hiroshima suffered greatly from the atrocity of war, but in many Asian countries, Japanese caused much suffering. I want to express my feeling of apology. I am sorry.” After the event, I was surrounded by a group of Asian people from Korea, China, and the Philippines. They had tears in

their eyes and they all hugged me saying, “Thank you! Thank you!” I was struck by how just one person expressing an apology could bring such healing. The healing, I realized, was a sense of expanding connection that took place in the depth of our hearts, where politics, textbooks, and the media cannot reach. I have always felt so small against the enormity and the weight of the history, but there was something I could do. I escaped from the feeling of powerlessness.

Through Healing the Wounds of History (HWH) training and trials of community work, I became more in touch with my identity as a third generation atomic bomb survivor, and the pain and grief transmitted to me. My questions resurfaced. What pain and suffering do young people inherit in countries where my grandfather participated in the war? Many times, I have had a glimpse of these wounds as I spent time overseas interacting with Asian friends and students. Is it possible to heal the wounds of war between Japan and other parts of Asia? I had to go see for myself.

In 2007, I attended the International Conference “Remembering Nanjing: 70th Anniversary of the Nanjing Tragedy.” I listened to survivors with my own ears. I attended a conference where Japanese and Chinese historians examined historical facts and I contemplated those facts. I stood at the massacre site with my own feet and felt the air. I was finally able to gain my own truth and felt deep sadness as well as a tranquil relief. The fellow Chinese participants welcomed us so warmly. As they witnessed, I prayed and expressed my sincere apology at the memorial monument.

During the conference, I carried around a picture of my grandfather that was taken during the war. On the way to the conference, I showed the picture to the Chinese students. They looked at the picture, then my face, and then the picture. Their facial expressions were complex. I guessed that they were probably struggling to connect me with the image they had of the Japanese soldiers. One of them said, “I am from Chengde, where your grandfather was stationed.” I asked him if he knew anything about what the Japanese did around Chengde. He hesitated for a while and said, “I’ve heard that they came to my village to sell opium. Japanese soldiers were in need of money at the time.” The picture of my grandpa seemed to bring us closer and we talked about a lot of things. He e-mailed me later, “Please come to Chengde.

I will show you around. We can go to where your father was born.” And he added, “I thank god that we met.” I read this and wept again. There must have been more that he chose at the time not to tell me.

During the discussion time, a student of history made a striking comment. “I am not angry at Japan for invading China. At that time, many countries were trying to get into China. War may have been unavoidable. The Japanese people I’ve met are all very nice people. How could the Japanese have killed civilians and prisoners of war, raped women and even killed children with such cruelty? As a human being, I want to understand this. Because if we don’t, mankind will keep repeating the same thing forever.” He did not blame us but was trying to think with us. His stance moved me deeply. My grandfather was a nice person and I could not connect him with the image of murderous Japanese soldiers. What I wanted to understand and what this student wanted to understand was essentially the same thing. I felt ashamed about the fact that I had come to Nanjing thinking that I would be blamed. I also understood the importance of a face-to-face dialogue because I too had the stereotype of angry Chinese people.

On the last day, we watched a theatre piece, “December Hell,” by IMAGINE21 and shed tears together with the Chinese participants. This was the end of our program and I was disappointed that I had to leave when we had just begun sharing thoughts and feelings more directly. I adored the Chinese participants who kindly spent time with us. I was determined to comeback.

2. Healing the Wounds of History and its Goals

HWH was developed by drama therapist Armand Volkas, a son of World War II holocaust survivors and resistance fighters. After realizing that the trauma of the Jewish holocaust was transmitted to second and third generations, not just of the victims but also those of the Third Reich with their grief and guilt, he wanted to build bridges between cultures in historical conflict. Volkas suggests that if emotions of a historical trauma, transmitted from generation to generation, are not expressed and worked through in the society, it haunts us and affects the way we live and relate

to one another, affecting our whole society (2002, 2003).

In this approach, a small group of up to 25 people dialogue using expressive arts therapy and drama therapy methods. After the workshop a public event on a larger scale is conducted through documentary, performance, art or ritual. This is in order to share the deep process that occurred in the intimate group setting with the public and to show that healing like this is possible.

I have been involved in HWH, sometimes as a co-facilitator and sometimes as an interpreter for Volkas a number of times. In 2005 we worked in California, in 2007 in Kyoto and Hiroshima, and in 2008 in Kyoto and Hiroshima. What became clear to me through these trials is that in the heart of Japanese people, there is still unexpressed pain and suffering of past war. If we do not fully experience and become aware of those feelings, and if those feelings are not met by empathy, we will never learn to empathize with others pain in a true sense. That is because we humans learn empathy only through relationship with others. I, as an example, have been hurt as well as healed by how Americans responded to the history of the atomic bombing. My identity as a victim was always stronger than my identity as a perpetrator. But when I talked about my identity as a victim in 2003 playback theatre, I was able to also think about the wounds of Asian people. That is because Americans, who were perpetrators of horrific wartime crimes in Japan, received my grief and anger, and empathized with me. When one is shown empathy by others, one is able to empathize with the self and the feeling is transformed. This is the basis for many psychotherapy methods and it is what occurs between therapist and client, as well as in group therapy. This ability to empathize is a self-healing property we have. To create a place where this empathy is drawn out of people and to create the culture of empathy is the goal of HWH.

3. Remembering Nanjing 2009

Content and Flow of the Program, and Considerations

Using the HWH method, a program entitled, “Remembering Nanjing: Intergenerational Transmission of Historical Trauma and Attempts for Reconciliation,”

was held from October 7th to October 10th in 2009. HWH does not specify particular techniques but the facilitators choose from a variety of activities in order to facilitate the 6 step process:

1. Breaking the taboo against speaking to each other,
2. Humanizing each other through telling our stories,
3. Exploring and owning the potential perpetrator in all of us,
4. Moving deeply into grief,
5. Creating integration, performance, and ritual of remembrance,
6. Making commitments to acts of creation or acts of service (Volkas, 2009).

For this gathering, we had an outline of the program but the facilitators decided spontaneously by consulting with each other on what kind of exercise best fit the moment. Here, I will document the flow of the program and discuss it from a standpoint of the co-facilitator, as well as Japanese participants (drawing from the participants' reflections gathered at this point).

Oct 7, Program Day1

Morning: Symposium

Presentations by Zhang Lianhong, Kuniko Muramoto, Yang Xiaming, Armand Volkas. Report of 2007 event by Aggie Chen, Tianyi Dong, Kayo Watanabe, Aya Kasai. Twenty-six participants including the interpreters put on a nametag and introduced themselves.

Before the gathering we compiled a booklet of participants' self introductions including motivation for participation, personal connection to the events of WWII, and a message to other participants. Through this introductory booklet, participants' individual personalities and stories were already visible. The purpose of the face-to-face introduction then was to connect the faces to the introduction of the booklet and begin to create the safety of the group. This group also had a purpose of reporting the effects of the 2007 event and to link it to the 2009 program. The sharing of personal experiences by 2007 participants also had a purpose of encouraging 2009 participants to begin to pay attention to their own process. Most Japa-

nese participants were from the field of human services or psychology. The Chinese participants were a mix of students in psychology, history and linguistics. Most of them experienced drama therapy and expressive arts therapy for the first time. This symposium also informed them about HWH approach and made sure that the participants understood that our attempt was to get at the intergenerational transmission of historical trauma through psychological means. Participants all seemed interested in the relationship between psychology and history, and their willingness to learn something new was clearly evident. Some Japanese participants were moved by the fact that the Chinese students who participated in 2007 event remembered precisely what Japanese participants had said and did and how it affected them.

Afternoon: Visit to the Memorial Museum

The purpose of the visit to the museum was to learn the historical facts that the museum offers and to notice the gap of knowledge between the Japanese and the Chinese participants as well as to become aware of the change that occurs during the visit. We were hoping also that this visit would provide a more concrete collective theme to the group. The morning program went longer than we expected, so the time in the museum was shortened to an hour and a half. Many of the Japanese participants later reflected on their disappointment at this and expressed that they wanted to take more time to see and to feel since they had come all the way from Japan to see this.

Some of the Japanese participants realized that they had their nametag on from the morning and reported on the complex shifts of emotions and thoughts. Some of the reported process included feeling like hiding the name tag because of the guilt that was coming up, feeling fearful imagining the Chinese visitors wanting to take revenge, and feeling the meaningfulness of going around the museum with the name tag on. Both Chinese and Japanese reported awareness of somatic responses such as heaviness, nausea, and headache.

After seeing the museum, we gathered at the outdoor space and divided into small groups. We did an art process using paper and oil pastel. Participants drew

feelings and images that were stimulated by the museum exhibit and then shared. When the group was working on drawings, other Chinese visitors stopped by and watched with curiosity. Many children then joined and our activity suddenly seemed like a communal work or a public art performance. Some participants felt the warmth and hope working on art with children, being outdoors under the sun feeling the wind, seeing the water and the greenery that surrounded us. Some also felt good that people were witnessing our visit and our activity. At the same time, participants also felt ambivalent about this unexpected attention and exposure to the public on the first day of the program. As a facilitator, it felt more important to establish the safety of the group. In the future, we may plan things differently, such as visiting the museum in the morning and then going back to our private venue to work on our process. A community art project is an important part of the program but maybe more appropriate for the later part of the program.

October 8, Program Day 2

Morning: HWH Workshop

Warm-up exercise

Name and movement: Expressing how you feel in the moment using name and movement. When one person expresses, the whole group mirrors back and empathizes.

Lightening rounds: One person makes up a sound and movement and the group passes it around like a wave. This exercise encourages more spontaneous expression.

Imaginary object: Passing an imaginary object around the circle such as a bird, a lady bug, a match stick, a gold fish taken out of the fish bowl, etc. This exercise gets participants to start acting without knowing.

Sound ball: One person throws an imaginary ball with a sound, another person receives the ball and repeats the sound, and then throws it to some one else with a new sound attached. The ball then increases in number to 2 and 3. This exercise encourages participants to use their voice as well as to take the initiative in communication.

Here to there: Acting and moving, participants go from one end of the room to the other. Through this exercise, participants practice longer solitary exposure of spontaneous expression to the group.

Here to there in pairs: In a pair, participants get into an improvisational act without consulting each other and walk from one end of the room to the other. This exercise encourages participants to work spontaneously with another person.

Pair work: In pairs, participants enact assigned roles for 30 seconds. Some of the roles include: police officer and a speeding driver, a superintendent and a child in trouble, shy five year-olds in a park, black sheet of paper or a computer screen and a writer with writer's block, a fisherman and a fish, a person on a diet and a cake, a knight and a dragon. Through embodying these roles, they practice dealing with themes that may emerge in dialogue such as: perpetrator and victim, enemies, power dynamics, conflict, awkwardness, etc., with imagination and a sense of humor. Participants all act at the same time so there is less risk of embarrassment and it draws out their spontaneity, playfulness and bold expressions. It also invites participants to the world of imagination where objects and animals can talk.

Line repetition: Repeat the given line over and over in different ways.

“I want it” vs. “You can't have it”

“I'm sorry” vs. “You hurt me”

Up to this point, participants must have been shocked doing these exercises for the first time. During these exercises, the facilitators observed the difference in the way the Chinese and the Japanese participants moved the body and expressed their feelings. The facilitators also noticed the difference in the ways of expression between the East and the West. Some participants moved stiffly at first but they gradually became more humorous and playful as if they were playing as children. Pair work also had a purpose of embodying the fact that there is a playful inner child in each of us who is interested and wants to play with “the other.” Participants also learn that although there is a language barrier, we can communicate through movement and facial expressions, and that we can use our body playfully and engage in arguments and fights. In line repetition work, participants reported awareness of

thoughts and feelings such as “feeling the pain in repeating ‘I’m sorry’ and ‘you hurt me,’” or “feeling good apologizing even though I am not being forgiven,” which all relate closely to the theme of reconciliation.

Socio circle: The group forms a circle, and a person discloses a fact that is true to the self. All members who identify the fact to be true to themselves step inside the circle forming an inner circle. They then look into each other’s eyes recognizing each other and confirm that they share this fact.

Parents were in war

Grandfather was a soldier

Grandparents talked about war

Heard a war story directly from a war victim

People who feel affected by the war

People who have anger towards the atrocity of Nanjing

People who identify with both perpetrator and victim

My name I ... I am ... (identity work)

In front of the group, one person says out loud, “My name is (name). I am (nationality).” And then focuses on thoughts and feelings that come up. Facilitator acts as an interviewer. The line can be said several times or in another language to notice different feelings. One Japanese person and two Chinese people participated, shared their complex identity and feelings as they faced the group in Nanjing. To stand in front of the group and to disclose oneself is difficult and people were hesitant to raise their hands. However, when doing this exercise, participants are usually simulating it in their own mind. It would have been ideal if there were time to divide the participants into small groups so that everyone could experience it in a small group.

Map of messages: (Deconstructing and reconstructing identity)

Our identity and images we hold about each other are constructed of messages we constantly receive from family, friends, school, community, the media, the internet, government, and books. Drawing a map of messages elucidates what kind of messages came from whom or where, and how those messages affect the individual. Bringing a person’s map to life and getting inside the map facilitates empathy in

the group. The participants from opposing groups can experience the inner conflict within the heart of the enemy by taking on a role in the map. A Japanese participant shared her map and the group attempted to practice empathy and understand her standpoint, situation, and the media environment. This participant reported that this exercise brought her closer to the other participants in the group. Her relationship to the group transformed as the group's recognition of her changed from "a Japanese" to a person with a name and a unique identity and story of her own.

Afternoon: HWH Workshop

Identity work continues

During lunchtime, people filled out their map of messages and it would have been ideal to look at a Chinese person's identity. However, since we wanted to begin working with personal stories, we decided to do another related exercise.

In small groups, participants shared an episode of a formative moment when they realized their Japanese or Chinese identity in relation to the theme of WWII. The time for free discussion up to this point had been limited, and the participants seemed to get into active discussions about other related topics. We extended the time until people felt done. Some groups also shared maps of messages. Many participants reported that this discussion time brought the participants closer to each other.

Since we already worked on a Japanese person's identity in the morning, two Chinese people shared their personal stories in psychodrama. The first person shared the story of how he grew up listening to the story of Japanese soldiers' atrocities in his village and how he feared the Japanese as a child. The facilitator asked three people to come up and take the place of the storyteller as a child, and to imagine speaking directly to the image of a Japanese soldier who wounded people in his village.

The second person's story was about an invisible wall that she felt between her and an old lady in her village who was raped by Japanese soldiers. Three people were asked to enact the wall and one person took on the role of the old lady. Many par-

ticipants cried as they witnessed her grief. We felt the anger towards violence, and recognized how rape and the experience of the victim are treated as taboo topics, and suffering and sadness were transmitted to her even though silent. In this drama, the teller was able to go through the wall and hug the old lady. What could not be realized in real life can still come true in drama.

These two dramas were different from the information we gained from the museum in that they are about the trauma transmitted to people of our generation standing before us. Both stories struck the Japanese participants deeply. Both were stories of their childhood and it showed how traumas of war are transmitted to children and continue to threaten their sense of safety. Participants also realized that they too held their own childhood story of war trauma and the image about the other country that formed as a result.

In this psychodrama, the facilitator was challenged by the six-way translation: Chinese-Japanese, Chinese-English, and Japanese-English, which often slowed down the process. We need to improve the way interpretation is done so that the communication does not slow down the process.

The group did as much sharing as possible after these dramas before ending the day. Some Japanese participants felt the anger towards the perpetrator as well as guilt of perpetration as Japanese. Some even recognized the identification with the perpetrator. These were natural but difficult feelings to deal with. However, this situation is different from when the Japanese people are learning history through books and media where information transmission is one-way only. The difference in this situation was that when difficult feelings came up for the Japanese participants, there were Chinese participants who shared the stories. Through the participants' journals, it is evident that during this day, some Japanese participants were able to directly share these feelings with the Chinese participants during sharing time and after the workshop. They dialogued honestly with their hearts and the Japanese participants felt a sense of connection, warmth and support. Then they were able to accept these feelings. I regret that there was not enough time to encourage more of this important process within the workshop.

Oct 9: Program Day 3

Morning: HWH Workshop

Testimony by a survivor

After using our bodies to warm up, we invited an eighty five year old survivor, Chang ZhiQiang to share his testimony as a survivor of the Nanjing Massacre. In order to let him know to whom he would be speaking, we sat in a circle and introduced ourselves stating our names, specializations, and where we came from. Chang went back into his nine-year-old memory and talked to us for over two hours about his horrific experience, often in tears. We wanted to let him know how each of us felt listening to his stories, and Chang also expressed his strong wish to interact with the participants. We were concerned for his frailty but he agreed to stay for one hour with us after lunch and rest. When we gathered again, each person spoke to him for one minute. Chang received the feelings from us, and shook each of our hands. Despite our concern for his health, he declined our offer of a taxi and took a bus to go back to his home far away from our venue.

Afternoon: HWH Workshop

Human sculpture

Many participants reported feeling “heavy” in their bodies so the afternoon was spent using our bodies. Volkas instructed as follows, “When hearing the survivor’s story, we empathize and become the nine-year old wounded child ourselves. We hold many images from the stories but, we did not listen to his story to become traumatized. We are going to work with the story so that we can process and integrate the story that he gave to us.” The participants formed mixed groups of fours and fives. Everyone took turns being a sculptor and used the group members’ bodies to sculpt an image and feelings. Everyone sculpted and titled their own piece. They then memorized the group members’ sculpture so that they could re-create them and show it in front of the group like a slide show. They rehearsed it so they could transition from one sculpture to the next smoothly. Finally, like a ritual, each person’s sculpture was shown to the group one by one. The whole series of them looked

like a children's book of war, made of things that came out of us. Without words and explanation, it included all the possible feelings we felt listening to the survivor.

Testifying about war experiences is a serious burden for the survivor but it often leads to no healing. Often, survivors are invited to tell a story to a mass of people. And they are asked to tell just the story of their trauma, a focus of attention even though their life is more than the trauma. They tell a story and then leave. A Hiroshima survivor once told me, "When I talk to a group of school kids, I take a sleeping pill before telling my story." In a recent study of brain and trauma, it was found that when we face danger, our brains ability to process experience to language shuts down but instead we create memory using other senses. This is why trauma is often remembered as images and physical sensations. Once the memory is triggered, all sense memory is activated and the person feels as though he or she is back in that moment (Van der Kolk, 2001). The receivers of the stories must make an effort and think of ways to make the experience for the survivors as healing as possible.

What about the experience of people receiving stories? Peace education has always emphasized the importance of testimony as a "story telling." However, in order to make the experience meaningful for the post-war generation youth, it is not enough to let them passively listen to the story. The weight of the survivor's story is enormous. In an attempt to avoid being crushed by the weight of the story, one might create distance between self and the story by convincing themselves, "This is a story of long ago, that does not have anything to do with me." If we are to help people empathize with a story of atrocity beyond imagination, and to make meaning of it, there has to be a process of digestion and integration no matter how old the listeners are. Reactions such as sadness and fear must be validated as their ability to empathize. When a listener feels the story with heart and body, and stays aware of senses and feelings that emerge, "an old story that does not have anything to do with me" is transformed into "an important story with meaning." We tried to facilitate this process throughout the day. Many participants gave positive reflections on this day. They were deeply moved as they connected with the survivor shaking hands and telling him how they felt. Many also reported a pleasantness of moving the body,

feeling the openness and freedom to express, and feeling good that they were also able to empathize with one another through the exercise. The survivor, Chang, left stating, “It is my utmost pleasure to have been able to interact with you all!” I truly hope that his suffering and pain could have been lessened by any miniscule amount by talking to us.

October 10: Program Day 4

Morning: Memorial service

We conducted a memorial service at the memorial site along the Yangzi River. It would have been ideal for the participants to talk amongst themselves and decide how to conduct this ritual. Again, the limitation of time forced the three co-facilitators to talk the night before and then suggest the plan to the group. At first, pairs of Chinese and Japanese participants went up to the monument pair by pair. They offered a flower and prayer, and witnessed each other. After that, the Chinese participants went up as a group and offered a bouquet of flowers and prayer as a group. Then the Japanese participants went up as a group and offered a bouquet and expressed sorrow and apology. This service was open to the public for the purpose of sharing our experience with the larger community. We hoped that local citizens would be affected by seeing us conducting a ritual at the memorial site. After this, people walked around the park area and took photos together as well as conversed with the local people.

All participants took part in this ritual with sincerity and created a solemn atmosphere. Each expressed feelings of grief, remorse and apology in their own way and prayed for the repose of the victims’ souls. As individuals and as a group, participants felt deeply as they stood where the massacre took place and conducted the ritual. Chinese participants reported being deeply moved to see Japanese shedding tears and expressing grief and apology. The Chinese participants also reported to us that the local citizens were moved by seeing the ritual. A Japanese participant stated that it felt like “a wedding” between China and Japan as she went up the steps. Some Japanese participants came up to me during our free time in the park and com-

municated that they understood the meaning of actually standing at the site where the historical trauma took place and why it was important to come to do this work in Nanjing. There are things we can feel only if we stand at the site. The energy of the site triggers a process and pushes us through. I was struck by how peaceful and bright participants' faces looked as they walked around the park. Even a Chinese cameraman, who just joined us on this day and wore a meek facial expression on the bus, was smiling like Buddha and communicated to me how grateful he felt to have witnessed this event.

Afternoon: Integration, reflection, and program evaluation

Clay sculpture museum

We returned to our venue at Nanjing Normal University. People reflected on the past four days as they kneaded and stroked a piece of clay and created images that emerged. Each person put their sculpture on paper, titled it and displayed it as if to create a sculpture museum. We then went around as a group looking at each person's creation.

Program evaluation

We sat in a circle and shared in one minute each, what change(s) we each noticed as we compared before and after the program.

Integration Drama work

Pair work

Two tropical fish are fighting for their territory in a fish tank

Two survivors of a plain crash are surviving in a jungle but getting sick of each other

Once upon a time

The first person begins by stating "Once upon a time..." and continues creating a story until the facilitator says "switch" and the teller changes. The pair co-create a story.

Allegory

In the same manner as the once upon a time exercise, a pair creates a story that

continues after “Once upon a time, there was a Chinese person and a Japanese person that went on a journey together to heal the wounds of history.” Along the way they encounter three things including a bridge, a dragon, and a couple of elders who live on the hill.

During the program, at the memorial museum, and at the foot of the memorial monument, we unexpectedly encountered the local children. Participants were immediately drawn to them as if they had been looking for them. As we looked into our past, we desperately needed hope and a future. Many of the clay sculptures also depicted the participants’ determination to protect the new lives. Perhaps, because of the sense of safety that any feelings and expressions were accepted, pieces were creative and had a rich variety. Some of the feelings captured were anger, ambivalence, the universality of war, affection, and remembering. I chose this exercise hoping that these feelings would be re-integrated by individuals and by the group as they shaped the clay. Everyone seemed to enjoy the clay, it was soothing and provided comfort. The clay sculpture can be fired and solidified, returned to clay by adding water, or returned to the soil.

During the program evaluation, participants frankly spoke about how their anxiety and doubts experienced before the program had changed over the course of the program. Some themes expressed included, the importance of direct dialogue, a realization of historical trauma within the self, the possibility of psychological approaches to history, possibility for healing, and the usefulness of using drama and arts. Some comments also indicated a change in the participants’ impressions towards each other. There needs to be a further analysis of the participants’ comments as well as their journals and reflections to document these changes.

4. Future considerations

Looking back on the program as a co-facilitator, I struggled with my own sense of guilt. Here we were, a westerner and a Japanese person bringing drama therapy and expressive arts therapy that developed mainly in the west, and I could see that the Chinese participants were shocked by the method at first. We were also directing

the group in English and Japanese with the help of two Chinese interpreters. These dynamics reminded me of missionary based western colonization as well as Japanese education forced upon Asians during the war, and I struggled with these overlaps. After all, is it not wrong for the perpetrator to facilitate a dialogue for reconciliation? For example, it would not be right for a domestic violence perpetrator to facilitate reconciliation with the victims. However, Volkas advises, “ When I work with the Germans, it is almost always me, the Jew, who suggests and facilitates the reconciliation work. Germans don’t come to me and ask us to work with them. It means a lot that Japanese are taking the initiative in this work in this case. If Germans initiated something like this and facilitated a reconciliation work, it would make me happy.” Universality of creative arts and artistic expressions also transcends borders, cultural boundaries and language differences, and it was clearly evident in many situations during our program. These facts may contradict each other and may be the multifaceted nature of our work. These are also my personal internal issues and struggles that I have yet to overcome. Taking all of these together, we could attempt to consider the following for future. One is to secure a sense of safety so that the participants could more freely give feedback to the facilitators; a challenge in a culture where a hierarchical relationship is valued and facilitators are easily given automatic power. It would also be ideal if a Chinese participant could join the facilitation team. In addition, it would also help for the facilitators to learn the language and the cultural differences, especially to understand the difference in the way a different culture expresses feelings and communicates with each other. Western based drama exercise and art process could also be adopted and integrated with the art forms and expressions native to China or what China and Japan share in common. These are some ideas to create more comfort, safety and free expression in the workshop that I would like to consider as a facilitator. The content analysis of the workshop using the audio and visual recordings, journals and reflections have just begun, and we are beginning to present our reports at conferences and lectures. Further interdisciplinary study with the collaboration of Japanese, Chinese, and American colleagues would help evaluate and develop the program further.

5. Conclusion

It was not possible to capture the richness of our experience. Many of the Chinese participants journals and reflections are still being translated and cannot be reflected in this writing but I offer this as my report at this point.

Lastly, I looked at my own change compared to 2007. In 2007, I only experienced mild physical symptoms while in Nanjing, but as soon as I arrived in Japan, I fell violently ill. As I faced our history of perpetration for the first time, I was tormented by the feelings of guilt and shame. In the train on my way home, incoherent thoughts raced through my mind. I wanted to go back to China or I wanted to disappear. What saved me was the sense of warmth the fellow Chinese participants gave me during our time together. Sense memory of that feeling pulled me out of self-defeating thoughts and I was able to re-discover a solid compassion for my self. This was a valuable experience. So, what is going to happen to me this time?

It quietly came to me on the bus ride to Kobe. It was something similar to a sense of pride. I am just a drop of water in the ocean of history that is heavy and enormous. But I felt the confidence and conviction that each drop of water has meaning. The connection of people felt like borderless water in the ocean. I was unmistakably Japanese and I felt good. I was able to take a step forward from 2007 and return to Japan with these feelings. But I knew this was not the end of the journey. The journey of our hearts will continue. I am curious what my return home will be like next time.

HWH combines history, psychology, creative arts, peace education, and activism and it is often difficult to explain. It attempts to grapple with what could not be fully explained in words such as trauma, silence, and taboo using drama, art, and psychology. It is often only best understood by participation. However, this was not the case in Nanjing. When we visited Nanjing Normal University to arrange our gathering, Professor Zhang Lianhong, who is a history professor, seemed to deeply understand what we were trying to do from our simple proposal and short explanation. I learned after our gathering that this was because he has known hundreds of

survivors through his studies, and he knows more than anyone else that the wounds of history still lives, and the suffering of the survivor never ends. Luo Cuicui the director of Japanese language studies at Nanjing Aeronautics and Astronautics supported our program by interpreting and participating. I would like to express our sincere appreciation for collaborating with us. I would like to thank Xiaming Yang, Xiinyin Huang, and Cathy for helping with the communication and Tao for arranging the logistics. Thanks to all the Chinese and Japanese participants for giving up holiday time and for taking time off from work and studies to be with us for four days. I also thank Kim for participating as the only Korean person and as a witness. Thanks to our camera crew Doi, and our translation angels Dai and Xiaodan. I thank all the staff who are currently working on transcription and translations. Lastly, I would like to thank Kuniko Muramoto of Ritsumeikan University for her passionate leadership and Armand Volkas of California Institute of Integral Studies for his generous teachings. I hope our effort and collaborative research continues into the future.

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