帝国のあいだで、スクリーンの上で：中露国境河川流域におけるロシア・コサック

ゾーレン ウルバンスキー、斎藤 祥平、郡司 憶人

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approaching this agenda with a concept of the Anthropocene by examining the arguments of the main critics against already existing concepts and by giving responses to these.

Section 4 investigates conventional theoretical premises of Politics and IR for tackling the age of the Anthropocene. Taking into consideration urbanization and natural deterioration through the exploitation of fossil fuels in the process of civilization, the section reconsiders and suggests altering the meanings of the concepts of “freedom” in political theory and a state of “nature” in the theory of social contract. It raises the problematique on the premises found in the English School of International Relations and even historical science.

Section 5 argues that new geo-politics has the potential to play a significant role, in which “planet politics” is imagined through such theoretical interrogation and reconstitution. Section 6 describes the potential for thinking that all “species”, including humans, floras and faunas, can be on equal standing rather than the idea that humans are superior to all other species. In doing so, it creates a comparison between Cosmopolitanism and Cosmopolitics in order to emphasize the potential of the latter. Section 7 affirms the difficulty in making operational conventional frameworks of international relations, such as the UN Security Council and the United Nations Framework Convention on Climate Change (UNFCCC), and overcoming the issue of climate change through technical fixes.

The conclusion indicates the kinship approach to build a bridge between humans and non-humans, and proposes a means to work through and undertake such issues as engaged researchers in the field of Border Studies and even include all of us in the face of “planetary boundary.”

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**Between Empires and on the Screen: The Russian Cossack in the Area of Chinese-Soviet Border Rivers**

Sören Urbansky  
Saito Shohei  
Translated by Gunji Okuto

This article explores the living conditions of the Russian Cossack diaspora in northwestern Manchuria during the first half of the twentieth century and their representation in Manchukuo propaganda. The starting point is a movie fragment produced by the Manchukuo Film Association.
in 1937. Called “Three rivers” (Japanese: Sanga, Russian: Trekhrech’e) this silent movie depicts military service, farming techniques, Cossack traditions and Russian culture abroad – four key elements of how Japanese imagined the rural Russian diaspora during the Manchukuo period. In part one we explore the different waves of emigration of Russian farmers to the Three Rivers Delta, just across the Soviet border and the emergence of a rural Russian diaspora community. Part two examines the hybrid identities of the Russian Cossacks who were caught between the competing political interests of the Soviet Union, Warlord China and Manchukuo. Part three analyzes for what purposes the Manchukuo Film Association produced this movie and how the Cossack lifestyle can be interpreted as a model or exotic image of the “ethnic harmony” of Manchukuo.