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## SUMMARIES

### **On the Necessity and Possibilities of Historical Ethnomusicology : with a Review of Trends in Oceanic Studies**

YAMAGUCHI Osamu

There is a growing tendency among folklorists to emphasize folklore as "performance" rather than as a written record. And music has received greater attention in this regard, because its performing aspects are more readily noticeable. But a proper conceptualization of performance was lacking both in folkloristics and ethnomusicology. Performance of folklore, including music and dance, is a result of recreation by communities composed of different generations of culture-carriers. Every item of folklore, thus possessed with time depth, can be regarded as a source material for studies in historical orientation only if an appropriate methodology is applied.

culture. This means that studies in historical perspectives do not necessarily denote those developed in the West; e. g., to trace the absolute chronology of an aspect of culture. In this regard, so-called "ethnomethodology" should be encouraged both for synchronic and diachronic studies, making the best of folk evaluation. Thus, the symptom of archiving and documentation activities by "native" paraethnomusicologists that has been apparent in Oceania can be positively evaluated. The outsiders' projects are to be planned and executed carefully only in relation to them.

### **The Meaning of the Figurines from Çatal Hüyük**

TANJI Masako

Çatal Hüyük in the south of the Central Anatolia is one of the earliest settlements of Village-Farming Communities, dated from ca. 6500-5700 B.C. Excavations here unearthed many anthropomorphic figurines. They are generally called Mother-Goddesses and Goddesses' partners. Their

appearance, however, make no impression of deity, and the comparisons with the schematic figurines of the Chalicolithic and the Early Bronze age of Anatolia, which are regarded as amulets, suggest that those of Çatal Hüyük might have had more realistic functions. I here remark the female figurines without heads, which are assumed to have been cut off intentionally just as in the case of the reliefs. The appearance of the headless figurines belongs to the various phenomena all of which point to a drastic change that must have occurred at the end of Level VI, i. e. , a social confusion caused by the increase of population and food shortage. Therefore I suppose that the figurines from Çatal Hüyük might represent human beings, particularly pregnant women, and have been intended for the objects with magical functions in the cults performed under the hard conditions that demand the control of population. This also accords with the concept of space of the people of Catal Hüyük which they had inherited from the ages before the Neolithic.