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**The Effect of Popular Songs
in Tadashi Suzuki's "*On the Dramatic Passions II*"**

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This paper analyzes Tadashi Suzuki's "*On the Dramatic Passions II*" with a particular focus on the popular songs using in this work. Suzuki is one of the central figures of the underground theatre movement in Japan. The movement took place from the late 1960's to the early 1970's and opposed *Shingeki*, the Western style drama that newly developed in modern Japan. Therefore, the former had some differences from the latter. For example, the underground theatre thought of the actors and their bodies as indispensable factors in the performance rather than a drama that *Shingeki* had regarded as the implicit norm. Moreover, countering the modern theater, it adopted the premodern theatre (*Kabuki* and *Noh*) and the elements that modernism had repressed and *alienated* (indigenouness, insanity and unconsciousness).

"*On the Dramatic Passions II*" is seen as one of the most important works in such underground theatre because this work uses some Kabuki scripts. Additionally, the mysterious performance of the female lead in this play, Kayoko Shiraishi, made a strong impression on an audience.

However, this work has a different feature that has been overlooked: the use of many popular songs. A closer examination of this character makes it possible that this play's new aspect is disclosed. The popular music in "*On the Dramatic Passion II*" invents indigenouness and alienation, which previous research has regarded as important.