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# Every Single Time, the Horizon of a Start

## Introduction of a Phenomenological Study on the Reception of Japanese Subculture in China

TANG Tianyi

In the last years, the Japanese subculture known especially for animations and comics has been accepted widely by the youth in China. Such a reception is becoming a great driving force that cannot be ignored in the Japan - China cultural exchanges of the new century. On this phenomenon, however, there have been few convincing theoretical studies yet. Concerning the precedent studies' problems of the recognition of others and the subject judgment, I used a phenomenological method in this paper.

As an introduction to a phenomenological study on the reception of Japanese subculture in China, this paper focused on the theme of the First Horizon which refers to the PC-Internet environment as a kind of necessary media for the reception.

At first, on the basis of the data from precedent studies and Internet investigations, I managed to rearrange the history of the Japanese subculture reception in China from the side of the media form. Secondly, in order to examine the particular phenomenon on the Internet which made the very foundation of the subculture reception (phenomenon I named as Dissolution of "the Truth"), I defined the recipients' bodies, using the phenomenological theory of Merleau Ponty, as *Corpora ex machina* (Bodies in Machine) which is a dynamic formation based on the mechanical sensitivity in the computer world and the structure of intersubjectivity. Furthermore, considering the reception at the level of activity, I argued that the cyclical structure of P2P downloading used commonly by Chinese recipients brings with it the greed to contact with a Japanese subculture constantly.

With this paper, I only tried to present an original start for my study on the reception of Japanese subculture, therefore, developing examinations mainly on the problem of translation of the subculture (the Second Horizon) are to be expected from now on.

# The Consumption of *Itako*-image and the Changing of Reijyo Osorezan

Haruka ŌMACHI

The purpose of this study is to clarify the influence of *itako*-image constructed by the mass media upon Reijyo Osorezan from 1945 to 1979 (the 1970s), by analyzing articles about the Osorezan-festival in the local newspaper: Too-nippo and Daily-Tohoku. *Itako* are the folk shaman in northeastern Tohoku district, but well-known nationwide for their work at Reijyo Osorezan where is the sacred place in the Shimokita region of Aomori prefecture, through the mass media. According to my research, the Japanese mass media discovered *itako* as part of Osorezan-festival and constructed the *itako*-image connected with Reijyo Osorezan in the 1950s, and such image had already become popular in the 1960s. As a result, many people have come to the place from all over Japan in order to consume the *itako*-image since the 1960s.

The consumption behavior of people who have an image about *itako* brought about following changes: (1) the appearance of audience watching *itako*'s work (*kuchiyose*), (2) the increase of client asking for *kuchiyose* to *itako*. Both changes would have been unfavorable for *Entuji* managing Reijyo Osorezan because these changes means (1') the creating structure "observe/ be observed" and the appearing of people who don't take part in the established religious ritual of the holy place, (2') the centralizing *itako*-belief as unofficial belief of the place. From the end of 1960s to the 1970s, *Entuji* created an ideal image of Reijyo Osorezan, in other words, "orthodox belief" to solve some troubles caused by above changes. This action is regarded as the third subsidiary change.

These results show that state of Reijyo Osorezan after the world war II had been formed under the influence of the mass media and can't have a clear this state without analyzing the representation of *itako*.

# Schoolgirls Taken Under Police Guidance

*The Scripture of Virgins* and Occupied Japan

Yoshiko NAKAYAMA

In 1950, a movie entitled *The Scripture of Virgins* (*Otome-no-Seiten*) was released. This movie included scenes of schoolgirls taken under police guidance, due to having an “amorous affair” ( “momoiroyuugi” ) at an inn. The emphasis this movie laid on the depiction of the “amorous affairs” reflected a police initiative for the prevention of juvenile delinquency through the guidance of Juvenile, as well as changes in the policy on prostitution and prevention of venereal diseases, and the designs of the movie producers to attract the audience.

The serial novel *The Scripture of Virgins* featured descriptions of guidance of Juvenile, which had a close resemblance with those of the book *Protection and Guidance of Juvenile*, issued on the previous year end. At that time, the police guidance, which had its origins in policies on war orphans, was being implemented in amusement districts, raising the prevention of juvenile delinquency as its objective. In addition, new controls on street prostitution were being carried. *Protection and Guidance of Juvenile* featured several cases of schoolgirls taken under police custody due to their “amorous affairs” at inns, probably caught on anti-prostitution raids. In consequence, Tokyo Metropolitan Police Department pointed schoolgirls and young women as the source of the problem. Views questioning the sexual relationships of the people put on police guidance, created the expression “illicit sexual relations” ( “fujun-isei-kouyuu” ), as an original word in the area of police guidance. The beginning of coeducation on secondary education can be regarded as a cause for this situation.

In 1949, both coeducation and the relationship between boys and girls were questioned within the “Purity Education” . In addition, based on the previous year statistics on juvenile crime, an enforcement of the measures for the guidance of juvenile

was demanded and fulfilled. As a result, both police guidance and minors under guidance became a current topic, and at the same time youngsters from both sexes taken into guidance due to “amorous affairs” appeared on newspapers. In this light, the producers of Shochiku chose a current topic when they adapted the serial novel *The Scripture of Virgins* into a movie, that of a schoolgirl who was taken into police guidance due to an “amorous affairs” at an inn, and thus discovering that she was pregnant. The publicity depicting a <virgin> having an “amorous affair” attracted a large audience. But we must not ignore the attempts to control the sexuality of young people on the background.

# Self-representation and Violence in the Representation of the Other:

The Japanese Emperor as Depicted in *Around the World with General Grant*

Facundo GARASINO

On this paper, I focus on *Around the World with General Grant*, the record of the travels made between 1877 and 1879 by the then former American President Ulysses Simpson Grant, and written by the American journalist John Russell Young (1840-1899). By doing that, I attempt to analyze how this text represented the Japanese Emperor, by questioning how was related this depiction with the representations that Young made of themselves, that is, the Grant's troupe in Meiji Japan.

I also attempt to rethink critically certain arguments which regard the “epistemic critique” in Said's *Orientalism*, that is Orientalism as a critique on the relations between language or texts and “reality” , as an erroneous departure. Sharing the view that the central problem in Orientalism is the critique on the colonial conditions that makes possible an Orientalizing representation of others, I point that such arguments might lead to disregard an inherent text analysis, and that a proper critique on the text, far from decontextualizing a colonial situation, can lead to a historical analysis of how the representing subject redefined and dominated the others and their “reality” , through a critique of the narrative devices of a Orientalizing text.

Then, I redefine the unequal relation between the subject who represents and the object represented as a kind of “violence” , maping the text to search how was violence depicted. Young redefines fixed representations of the Emperor on his contemporary context, depicting Meiji Japan as gathered around a sacred emperor, where violence is strategically excluded from the narrative and shifted to European Imperialism, redefined now as the Other. Meanwhile, Young representations of the self shall emerge, showing us that texts are both crystallizations of a certain power relation, and at the same time a phase to re-contextualize and redefine the relations with the Other.

# The Discovery of “Noh-play Performed by Farmers”

The Thought and Praxis of Jin Makabe Concerning Kurokawa-Noh

Sachiko ISHIYAMA

The purpose of this-paper is to focus on the relationship between Jin Makabe (1907 – 1984), a poet and thinker, and Kurokawa-Noh from 1930s to 1980s.

Professional performers have never performed Kurokawa-Noh. It has always been inherited and performed by local residents worshipping Kasuga shrine in Kurokawa district of Tsuruoka-city in Yamagata prefecture. They practice the Noh-play as a part of their rituals. Ogi-sai, the most important annual festival held in February in the area, draws many spectators from all over the world every year.

Kurokawa-Noh belongs to the school of Sarugaku-Noh established by Kan'ami and Zeami (father and his son) in the latter half of 14th century. In this sense it is of the same type as the present five schools of Noh-play(Kanze,Konparu,Hosho,Kongo,Kita). However, it has a special style different from-the style of present schools and has many old themes and patterns which cannot be seen in the main stream.

Makabe began the research on Kurokawa-Noh after his first visit to Ogi-sai in 1938. Both the performers and himself were farmers. He was strongly impressed by the fact that farmers performed Noh-play, a highly refined classical theatrical art.

It had a great impact on the shift of the thought and praxis of Makabe himself. This paper argues about the changing of his thought along with the historical transition of Kurokawa-Noh in early Showa period.

# Remembering of the memories of the Japanese-American in the days of 9.11

Through the Lens of Los Angeles based Filmmaker, Fourth Generation  
Tad Nakamura

Yuri TAKAHASHI

In my research, I explore how the Japanese-American community has experienced American society post-9.11 by focusing on the personal experience of Los Angeles-based filmmaker Tad Nakamura and investigating his trilogy of the films *Yellow Brotherhood* (2003), *Pilgrimage* (2007), and *A Song for Ourselves* (2009). Within forty-five days after the 9.11, the United States government had passed the USA PATRIOT Act into law, amid a climate of hostile social trends in the United States that were developing in retaliation toward Muslim and Arab communities. This unreasonable reactionary discrimination and prejudice against Muslims and Arabs was a similar phenomenon to the Japanese-American experience during World War II. In both cases, innocent American citizens who lived in the United States were seen as foreign enemies due to their ethnicity and subsequently became the objects of racial discrimination. Similar injustices are still occurring today. This research is not broadly concerned with the politics of Japanese Americans in the United States, but rather focuses on the individual experience of Nakamura through his works themselves and the qualitative data that I obtained by interviewing him personally. My research explores how he remembered the Japanese Americans' collective memories of the internment camps during World War II and of the 1960s when Japanese Americans were influenced by the social justice movements such as the Civil Rights Movement and anti-Vietnam war movement.

I examine Nakamura's trilogy not through a film study approach that analyzes the films their director separately but by investigating how Nakamura's personal experience and his intentions in filmmaking are expressed in his work. Asian-American cinema,



including the films of Nakamura's, has developed in a manner of explaining themselves for themselves by themselves. For Asian Americans, producing and seeing their own films is an exercise in realizing their collective history, deconstructing their images and finding who they are. Therefore, it is essential not to separate the films from the director's intention.

By examining how Japanese Americans interpret their own experience and find meaning in their experiences of internment during World War II and their experience of the 1960s, I discover how in post-9.11 society they find themselves anew through introspective filmmaking.