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# Recover Japan / Discover Japan

## “Promenade Literature” practiced by Utaro Noda and “Landscape” in Japanese Occupation Period

Riichi ENDO

The purpose of this paper is to consider about the conflict over the “reconstruction” in post-war Japan by focusing on “landscape” that has competed with each other. For that purpose, I pick up a topic of “Promenade literature (Bungaku-sanpo),” the practice of walking around places related with modern Japanese writers, done by the poet and journal editor Utaro Noda(1909-1984). Then I take up his discourses and practices about “landscape” and “Promenade Literature” in wartime and post-war, and attempt to analyze the subject from the point of view of “landscape”, which has been discussed among the studies of modernity and imperialism.

Therefore I begin by discussing about the two perspective of the landscape. One is the “character” of the landscape, discussed by Kojin Karatani, which is considered as a constructive structure in modern era. The other is about the “role” that has acted as an agent of imperial invading, which have discussed by W.J.T.Mitchell. And then, I point out a possibility that the Japanese landscape in pre-war and wartime has worked as imperialistic way through picking up the discourses of A Japanese Landscape theory (Nihon Fukei-ron), that was written by Shigetaka Shiga.

Next, I analyze the discourses and practices of Utaro Noda by focusing on his feeling about landscape. Firstly, he felt a sense of danger when the house of Ogai Mori was burned by air raid, making a record of the accident in spite of severe censorship. Secondly, he conflicted both with the town ruined by the air raids and poverty, and with the Americanized downtown, which was reconstructed by GHQ, but many Japanese approved. Finally, He practiced “Promenade Literature,” touring around places connected with modern writers, and then published Promenade Literature in *New Tokyo (Shin-Tokyo Bungaku-Sanpo)*. These results show us that there were different perspectives over “post-war reconstruction” in the occupation period, and conflicts have occurred over the respective “landscape” they gazed and were about to reconstruct.

# The Modernization of Osorezan

## Focusing on the Development of Modern Tourism in the Taisho Period

Haruka OMICHI

The paper examines the modernization of Osorezan, especially focusing on the development of modern tourism in the Taisho Period.

Osorezan, located in the Shimokita region of Aomori prefecture, is the sacred place where it is believed that the spirits of the dead gather, and famous for the religious ritual (*kuchiyose*, mediation between the living and the dead) performed by *itako*, who are folk shamans in northeastern Tohoku district, during the festivals in summer and autumn. The Japanese mass media began to report about *itako* at Osorezan in the 1950s, and have been supplying images of sacred place connected with *itako* to people all over Japan until today. As a result, Osorezan have been a spot where many tourists visit to consume the image constructed by the mass media since the 1960s. However, the beginning of modern tourism development in this place seems to be derived from the advance of railroad transportation in the Shimokita region during the Taisho period.

Over the past 60 years, a considerable number of studies have been conducted on diverse aspects of Osorezan by religious studies, Japanese folklore and psychiatry, but very few attempts have been made at the investigation of its modern history (the Meiji, Taisho and prewar Showa periods). In order to solve the problem stated above, this study aims at examine the development of modern tourism in the Taisho period under three aspects, as follows: 1.The Modernization before the opening of Ominato line (from the Meiji period to 1921), 2.The transition after the opening of Ominato line (from 1921 to the prewar Showa period), 3.The effect of modern tourism development.

# The State of Knowledge in the Age of Agricultural Modernization

The case of the pioneering village Hachirogata-shinnoson

Masayuki IMAI

This paper describes the state of knowledge in the age of agriculture modernization. Hachirogata-shinnoson is the post-war pioneering village made by the reclamation of Hachirogata in Akita Prefecture. The purpose of this village is to embody the model of agricultural modernization imaged by Japanese government, and for this purpose settlers were gathered from all over Japan. The settlers had to enter the training center for one year before settlement. In this training center, Japanese government taught them knowledge of agricultural modernization, the method of mechanized agriculture and rice direct sowing.

The knowledge that settlers were able to adopt were of two types, one was the knowledge settlers had acquired before settlement and the other was the knowledge acquired in the training center. So first we describe the former by means of a hearing survey, next we analyze the latter by means of bibliographic survey.

As a result, we have found the following. In the age of the agricultural modernization, the settlers acquired various knowledge in the respective circumstances. It cannot be grasped in the framework of folk knowledge nor scientific knowledge. This particular situations refuse facile categorization, but they represent aspects of the agricultural modernization. In the dawn of agricultural modernization, Japanese government didn't know clearly how to farm as well as the settlers. Therefore the guidance continued, groping for better way between ideal and reality. What Japanese government hoped to teach was different from what settlers acquired, but the training period wasn't nonsense for settlers.

This paper concludes that, to understand the age of changing, in particular, we shouldn't analyze by facile categorization. We have no chance but accumulating concrete examples.

# What Lies Beneath the “Monotonous Harmony” of Assimilation

Multifaceted “Voice” in Masugi Shizue's “Nanpô no Kotoba”

Huiyun CHENG

This paper discusses various aspects, such as gender, class, and geographical belonging, that construct individual “voice” in Masugi Shizue's “Nanpô no Kotoba”. The term “voice” is understood as the perception of someone's linguistic utterances, as opposed to an objective measurement of differences between such utterances. The short story “Nanpô no Kotoba” was published in 1941, when the Japanese colonial discourse of assimilation (*dôka*) and imperialization (*kôminika*) was at its peak, promoting the idea of “one nation, one people, one language”. Through depicting a Japanese woman married to a Taiwanese man, the story problematizes the myth of Japanese (people) being equal and Japanese (language) being homogeneous. At the same time, it reveals a complex relationship between the colonizer and the colonized, resisting the common dichotomous understanding of the two.

# Systems of Death and Reconfirmation

## Focusing on the Transition of Mourning from Meiji to Heisei

Akihiro KOYAMA

Several ceremonies are performed in Japan since ancient times. Among them, funeral rites and wedding ceremonies are regarded as specially important. They both are turning points of life. Therefore, a certain model is settled, and there is a fixed pattern for clothes. They consist of dresses and suits, for a wedding ceremony, and for the funeral rites, most people wear a garment called mourning dress. The purpose of this paper is to clarify the understanding of the ceremonies, by considering the transformations and the significance of the mourning dress for funeral rites in the two ceremonies.

In Chapter 1, I describe mainly the profound process of the change of the mourning dress, which occurred on the Meiji era. The Meiji era black Western clothes was adopted as a formal dress, as part of the flow of westernization. Because civil officers participated in funeral services with their formal dress, black clothes came to be recognized as the mourning dress between upper classes. It became a fashion among the common people, and therefore this image of the black suit settled and penetrated.

I discuss about the history of the clothes which supported the penetration of the mourning dress on Chapter 2. At first, the Western clothes spread among the upper classes through uniforms, through the Meiji era. However, the common people could not get afford them easily. It is after Russo-Japanese War that this changes. Western clothes became easy to purchase with postwar prosperity, and attracted attention once more with the Great Kanto Earthquake. Furthermore, people paid attention to Western clothes through TV and movies after World War II. In this way, Western clothes became usual.

I paid attention to one side of the "system" of the mourning dress in Chapter 3. It was a kind of status to wear a prevalent black mourning dress in the Meiji era. An attendant wearing a black mourning dress leads to reconfirming the position of the deceased. In

this way, the mourning dress was a device for reconfirmation in the Meiji period. Then, what kind of system represent a dress in the present age? An image of the "death" accompanies the mourning dress, and this image becomes stronger as this clothes continue to be in contact with the moment of death. In consequence, as I will demonstrate in this paper, in the present age, the mourning dress is not a tool to reconfirm the position of the dead person, but rather represents "death", even when an actual death does not take place.