

Title	英文抄録
Author(s)	
Citation	文化/批評. 2010, 2, p. 122-127
Version Type	VoR
URL	<a href="https://hdl.handle.net/11094/75762">https://hdl.handle.net/11094/75762</a>
rights	
Note	

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Osaka University

## Illness and Sacred Woman in Modern One Consideration Concerning Mieko Kamiya

Ihama Hazuki

This paper's purpose is to analyze some aspects of sacralization of a person; Mieko Kamiya. Mieko Kamiya (1914-1979) was a psychiatrist, who treated leprosy patients with psychosis at National Sanatorium Nagashima\_Aiseien. She wrote many books as a highly-educated, multi-lingual person; her most known work, titled *On the Meaning of Life (Ikigai)*, based on her experiences with leprosy patients. As soon as *On the Meaning of Life* was published (1966), attracted many readers. Kamiya was called "sacred woman", "apostle of redeeming leprosy patients(Kyu-Rai)" in 1966-1970s.

In 1990s, Kamiya became famous again after her death. She was called "adviser to Empress Michiko", "soul healer", because a close bond with Empress Michiko came to light in 1990s. In addition, at announcement engagement of Prince and Princess Akishinonomiya, Princess Akishino(Kiko) said that she loved reading *Travel of heart(Kokoro-no-Tabi)*; one of Kamiya's famous works. The then mass media introduced Kamiya's life, works, and philosophy. In short, Kamiya was sanctified with relationship to Japan's Imperial Household.

# Disabled People and Art Centering on Outsider Art

Nakatsukasa Nozomi

Today, Outsider Art is highly regarded internationally.

This paper tried to grasp the Japanese situations that about how the arts of disabled people and Outsider Art are classified and evaluated now.

Some people think the arts of disabled people as charity by the view on disabled people that characteristic in Japan. Another people think that disabled people can create such peculiar arts because of their disability, and tend to alienated them as foreign existences.

I object to these charitable and exclusive ideas. I think that both the originality of Outsider Art and that of other arts created by disabled people are automatic exposures of authors' personalities and characteristics caused by their disabilities. I estimate the influences of characteristics caused by authors' disabilities, but I want to object to alienate them as foreign existences that are different from us.

One of the ways to object that is the strategy of "Atelier Incurve" . They sell their creations as modern arts, and entrust their estimation as arts to the art market.

Then the dispute about the estimation of the creation as art should be more deepened and clearly.

Another way is to compare those arts of disabled people and Outsider Art with other arts. The exposure of one's personality and characteristic is seen not only at them but other arts.

Handcrafts that called "Mother's Art" and "Bricolage" that proposed by Claude Lévi-Strauss are same.

Not only disabled people but also everyone different from the "normal" and cannot be free from social context that they live.

## Mayonnaise and Ambiguity

Nagaoka Takashi

In this paper, I examined the order of eating and its rip in postwar Japan through pleasure and danger of mayonnaise. In Japan, mayonnaise became popular during the rapid economic growth. Consumption of it kept increasing and it is used in very various foods today. However, there are discourses which criticize redundant ingestion of it because it has high calories and unifies tastes of various foods.

Until 1960s, makers appealed the nutritional value of Mayonnaise, which consists of eggs, oil and vinegar. For, the government and the mass media aimed to have Japanese people get enough nutrition like Westerner. But because eggs' value in the market fell and people began to avoid high calorie foods, Kewpie, the major maker of Mayonnaise, change over the marketing strategy in 1970s: mayonnaise must assist vegetables as a supporting actor.

On the other hand, mayonnaise appeared as an agent which put modern categories such as Japanese food/Western food, food/seasoning and healthy/unhealthy in danger in cultural representations in 1980-2000s. There are people who criticize redundant ingestion of mayonnaise against these representations. But it is important that we reflect critically on the orders which constitute this society, of which fictional natures is being unveiled by mayonnaise.

# A range of Criticism of Everydayness in Tsumura Takashi About A Possibility of Strategic Reading

Kamakura Shotaro

Tsumura Takashi is known as an activist and journalist in 1970s in Japan. This thesis was reconsideration about a criticism of “everydayness” be dealt with by him, using his texts from the latter of 1960s to 1970s. His criticism took over a concept of “everyday life” that Henri Lefebvre raised. In addition, the criticism captured “everydayness” as ambiguous place where power oppressed people and they encountered others. Tsumura said, we recognize and overcome “a structure of discrimination” that impedes solidarity with others, through a process of the encounter. I though possibilities of solidarity and response between different cultures, ethnics, gender, and so on. The possibilities were led by his argument that joined power and other theory; also the argument took a viewpoint to criticize the society of Japanese “post war” .

Also, I considered readers encountered others in texts and shook permanent self-identity from reading experiences that Tsumura encountered others. A recognition that “ reading” is important in theory and practice is ideologically spread. However, I cleared “reader” who confused modern self-identity, not were stable and privileged them.

## God (kami-sama) in Songs To Sing, To Find Narrative

Hidaka Niwatori

When I tried to translate this essay's title, my fingers stopped on the keyboard. Because I didn't know how to translate the word, "kami-sama" into English. I know the word, "God", but it is different from kami-sama, which I want to express. So I decided to use both words at the title of this essay.

I'm a singer, student, front clerk of hotel (part-time job), woman, daughter, wife, sister, friend, Japanese, grown up in Japan. I'm not Christian, and do not believe any religions. But I've been felt kami- sama, since I was small children, especially in songs.

I've been singing jazz songs since I've entered the university. And for the first time I touched to blues, gospel, which is regarded as one of the roots of jazz. I was wandering if I could sing the word, "God" or "Lord" in the songs. Or I didn't know how to sing them.

To sing a song is equal to face to the question, "who I am?"

The answer of the question is not one attribute. To face to one's identity is to find narrative of the songs and imagine the background of the songs.

This is the journal of the exile around songs which I came across and kami-sama in them.

# Development of the Tea Culture in Japan The Spread to Daily Life

Wei Hsien-Fang

Most of the studies about the Japanese tea culture concentrate on the study of the tea ceremony. However, there is a tea culture as the life culture, too. It is tea that has infiltrated daily life without etiquette. The present study applies the focus to the tea of daily life, and is consideration of the development of the having tea culture of daily life of Japan.

In this study, I use precedent studies about the tea of various fields, and consider the spread and the development of the custom to drink tea in Japan. Clarified how the customs of drinking tea spread to the common people and how the positioning of the tea in the everyday life was established. I summarized the historic process about tea spread to the common people, and revealed the relationship of tea and daily life. As a result, I could summarize the development of tea culture of everyday life in Japan.

The chance of that tea spread at ordinary people's lives is the following four points. Penetration of Buddhism. Reception of the upper class culture. The existence of a tea house and the resting booth. Self production / self consumption. Moreover, using tea when hospitality, when the person gathers, and drinking tea when it takes a rest and when it eats, Tea spreads to the common people and it is established to daily life. Tea culture changes with economic development and the change of the lifestyle.

Because the tea of the everyday life melts into everyday life and changes with a lifestyle historically, the existence is easy to be missed. However, it is reproduced by daily practice. It may be said that tea industry and the custom about the tea firmly established in the Edo era in particular are succeeded to date.