EPOK

EXCHANGE PROGRAM OKAYAMA

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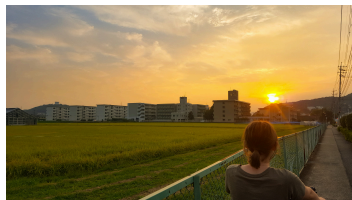
STUDENT RESEARCH ESSAY COLLECTION

OKAYAMA
UNIVERSITY

CONTENTS •

EPOK Research Project 2017-winter

　岡山大学 EPOK プログラムでは、EPOK 留学生は日本語科目、教養教育科目、専門科目を選択的に履修し、日本の文化や社会、グローバル社会におけるコミュニケーションを実践的に学びます。修了には日本研究の視野から、個々に取り組む EPOK リサーチプロジェクトを行います。その研究テーマは、変遷する文化の様相、言語や文学から読み解く社会的価値観、表象にみる歴史など、自由に広がっており、日本を学ぶという地域研究の学際的取組が垣間見えます。

　2017 年度冬期に修了する EPOK 生 8 名が作成したリサーチペーパーをここにエッセイ集としてまとめました。願わくば、このエッセイ集が、皆の見出だした "日本" はもちろん、そこに至る過程を、懐かしく思い出す小さな窓の一つとなってほしいと思います。

In the 2017 winter semester, eight students complete the exchange program at Okayama University with the EPOK Research Project as the final work. Throughout this EPOK Research essay collection, the students share their individual research interests, analysis, and findings; which they explored as their own research theme in learning about Japan. The compilation of essays shows a variety of student interest in Japanese culture and society.

I hope the process of searching and finding their own theme of interest is acknowledged as a tangible, unique experience for each of the EPOK students with regards to learning about a culture different to their own. May this collection of the essays be a token of their fresh eyes and endeavors in Okayama, Japan.

2018 年 2 月

大林 純子

Obayashi Junko

EPOK advisor

Center for Global Partnerships and Education

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Over the course of the semester, each student participating in the EPOK Research Project course produced a thoughtful and insightful perspective into a variety of topics surrounding Japanese culture. Through the exploration of themes such as art, history, and societal expectations, each student offered a unique analysis of Japanese culture, and have cleverly utilised this course as a driving force to deepen their understanding of Japan.

With each student taking an individual approach, this collection of essays exposes the particular interests and passions of the students. From the city of Okayama to the entirety of Japan, each researcher allows readers to understand a new perspective regarding the characteristics of Japanese culture.

Through the tenacity and commitment from the EPOK students, this booklet acts as a celebration of hard work and dedication. With the assistance of our teachers and advisors, we were given the opportunity to delve further into our studies of Japan while simultaneously challenging ourselves academically.

We, as the 2017 EPOK cohort, are immensely grateful for the opportunity to develop our skills in research, expand our abilities to analyse, and strengthen our cross-cultural communication skills. We hope to apply the new knowledge we have discovered here in Okayama to our studies within our home universities.

Eloise Leopold
FEBRUARY 2018

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Table Manners: Itadakimasu and Gochisousama

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The Differences of Refusal Methods Between Japanese and Foreign Language

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Tattoos in Japan

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Picture Postcards and Woodblock Prints: Meiji Japan's Propaganda Vehicles

Table Manners: Itadakimasu and Gochisousama

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Summary:
This research project goes in the order of the phases I have gone through the four months of finding out what itadakimasu and gochisousama is in Japan. I mention how in the year 2015 when I was first introduced to the words but puzzled of what they really mean. I was lucky enough to have a little insight from Buddhist priest. Then moving on to an interview with your average Japanese, about the meaning and origins of itadakimasu and gochisousama. Moving on to Shinto and religion demographics of Japan. Itadakimasu and gochisousama means to be thankful for the life that given, however cultural, tradition, and religion background of Shinto and Buddhism is discuss in order to better comprehend.

Introduction:
In fall of 2015, I took my first Japanese language course. When I was introduce to the word "Itadakimasu" and "Gochisousama", I was told it is part of Japanese culture to say before and after their meal. At the time I was told it was to be thankful for the food. I was, "Oh, it must be part of their religion". I got really close to one of the Japanese exchange students and asked her what religion she is. She said she does not have a religion and the majority of Japan does not either. I was left with so much confusion. I assume Japan was religious since there are so many shrines, temples, and most importantly, everyone in Japan says "Itadakimasu" and "Gochisousama".

My purpose for this research is: Why do Japanese say, "Itadakimasu" and "Gochisousama"? What is the meaning behind those words? What is the history? What are the origins? For example, in the Americas and other western countries it is common to say "Bless you" after someone sneezes. The history behind saying "Bless You" after sneezing is because during the Black Plague when someone sneezes they had a great chance of dying and that is why it was important to say "Bless You" and still is. However, everyone says it, even if the person is not necessarily religious or does not believe in the religion, it has become a habit or use for good manners. Though, my friend puzzle me that the majority of Japan has no religion, it is the very first thing I needed to search and understand for "Itadakimasu" and "Gochisousama".

Observations:
Over the past months being here in Japan, I can confidently tell you that majority of Japanese do say itadakimasu and more commonly gochisousamadeshita. Also, gochisousamadeshita is also a way of saying "The food was delicious. Thank you." to the cook and also to people who invite you over at their homes or special event.

Beginning the Search:
The first encounter of the search of itadakimasu and gochisousama was with a blogger. She or he claims that origins of itadakimasu comes from Jodo Shinshu Buddhism, I was immediately going to contact her/him since I wanted to know where all of her/his sources come from. However I have encounter with one of my e-kaiwa students, which turns out that her parents are Buddhist priest in Kobe. Since my Japanese skills are very limited, I asked my student Michiru, if she could ask her parents if itadakimasu and gochisousama originates from the Buddhist religion. Michiru, a long with her friend Hikari tried to explain to me with their best English they can. The answer Michiru parents were able to give me is that itadakimasu does not come from Buddhism. Her parents said that they don't know enough where the origins come from, however they only know that it comes from Japanese myth = Shinto, which has the idea that everything has life.

Interview:
I was lucky to have a host family who can communicate in English since we can have in depth conversation. I asked my Okaasan and Otousan (My host mother, whose name is Tomomi Matsushita and host father whose

name is Kosei Matsushita.) is they knew what itadakimasu and gochisousama means? And where the origins are from? I was in luck that they did. Firstly, Okaasan explained itadakimasu: "We Japanese respect the nature. Everything has their own life. Giving thanks for the food giving it's life. Also say thank you to farmers and cooks for making the nice dish. Nature sacrifice it's own life. Like every grain of rice is god. In Christianity, god creates everything. However in Shinto, everything is life, everything is god. That is why we have the word or expression = motainai. Which means waste of food,waste of life, and waste of farmers hard work." Okaasan also said that gochisousama means thank you for the food and dishes. Both Otousan and Okaasan said about Shinto religion. As of 2018 Shinto is 2,678 years old. Also that Shinto is not a religion to Japanese. Shinto is about morals, discipline, and a way of life. Interestly, they mention how the emperor is Japanese history because his ancestors come from the Shinto gods. That is why emperor is important. If there is no emperor, there is no Japanese culture. Lastly, an astonish note my Okaasan left me on, "We don't admire god, we say thank you to god." At some point during the interview, my Okaasan did mention that young people are too busy and they forget to say Itadakimasu or they just don't care no more.

Interaction with Young Japanese:
During the past months in school, whenever I could, I would ask young Japanese college students if they know what itadakimasu means and how they feel when they say it. The majority said it is to be thankful for the food. Others said "I am going to start eating.". As of the feeling of itadakimasu, all of them took a long time to respond. The answer was usually "I don't know." One person said that it is a habit and not much feeling and thought goes into saying itadakimasu.

Religion Demographic in Japan:
After doing the interview with my host family and interaction with students, I needed to see the religion demographics in Japan are. As of 2017, 79.2% are Shinto, 66.8% Buddhist, 1.5% Christian, and 7.1% other. During New Years, it is a tradition for Japanese to go to shrines to pray, since I have spent my New Year's in Japan, I can guarantee you that this very much true since there are long lines to pray in the shrines. Also, something to keep in mind, is that Japanese may claim to be Shinto (shrines)and Buddhist (temples) since shrines and temples are combined sometimes. In Japan,when someone dies, it is common to go to a Buddhist temple.

Meaning Behind the Words:
In blog a website, it is claim from Japanese native speaker means: "いただく (Itadaku) is a phrase that is very polite with the meaning "to take." Traditionally *itadakimasu* is used when taking something from someone with higher authority or position than oneself . *Itadaku* comes from one of the three types of 敬語 (*keigo* , "polite language"). Specifically, this is 謙譲語 (*kenjougo*), "the humble form," which is used to figuratively lower oneself." I think what lower oneself means to respect god. In the universe of this world, in all majority of religions, and in society, one always lower themselves to the higher authority.
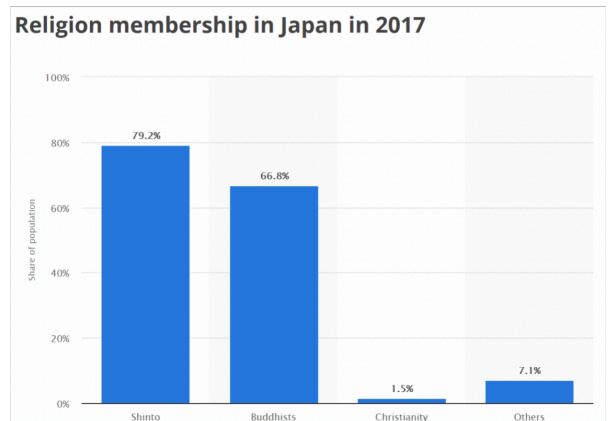
Research:
With new information that I was given, I needed to do research in order to see how different and similar it is to my findings. In a few sites, they gave the basic information of when saying itadakimasu, both hands should be clasp together and given a little bow. Something really interesting that I find in the sites in common is that Buddhism has a lot do with the origins of itadakimasu. That everything that is living is to be respected and appreciated. To give thanks for sacrificing their lives. Sounds quite similar to Shinto. At this point, I am

puzzle! We have to go back and think when my student from e-kaiwai mention how itadakimasu does not come from Buddhist religion but from Shinto. In a temple website, it was mentioned: "Before eating at our temple, we always say, "itadakimasu." This isn't necessarily a "Buddhist" practice but more a Japanese tradition.". Japanese tradition, I believe, means, Shinto. At this point it is very controversial of where itadakimasu and gochisousama originates.

Conclusion:

Throughout this research, whether "itadakimasu" and "gochisousama" originates from Buddhism or Shinto, one thing is clear: Japanese people say those phrases because they are being thankful to the food. Not only simply thanking the food itself but giving it thought of what the food has gone through. At some point throughout the process, something had to died which is why my Okaasan said to be thankful to nature for sacrificing itself. Also, it is part of Japanese tradition since they are told to say those words from a young age. It may sound bias but I think the phrases originated from Shinto since it is the original "religion" of Japan. As far as I know, itadakimasu and gochisousama is only use in Japan. However, something to be aware is that shrines and temples are sometimes combine; this may be why there are mix up views of where itadakimasu and gochisousama comes from. Though religion takes a lot of effort and time to understand, the Japanese have made it clear to be aware and thankful of what we are eating. Maybe that explains why Japan has safe good industry.

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The Differences of Refusal Methods Between Japanese and Foreign Language According to the Cultural and Pragmatics Aspects

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Summary:
言語はコミュニケーションを行い、感情を表現するための中心となる方法の一つです。その上で、拒否は私達の生活において、コミュニケーションの技術として大切です。私達は場合に応じて拒否する必要があるためです。全ての言語は独自の文化に定着しているので、言語は各国の文化を表し、文化によって違っています。日本人はマナーが良く、控えめな性格であることが有名です。日本語と外国の言語に大きな違いが見られます。私達が知っている通り、日本語はほのめかしと遠回しの表現方法が有名です。留学生と会話する中で、私はたくさんの人々が日本人の言い回しを間違った理解をしていることに気が付きました。その結果、論文の主題は日本語と外国の言語において「拒否」の違いについてです。私は 10 人の日本人と 10 人の留学生（フランス、ドイツ、中国など）にインタビューを行い、拒否の表現を分類し、違いを見つけました。さらに、私は文化や語用論の側面の違いを分析し、異文化間のコミュニケーションでおける理解を援助しようと試みる。

Introduction:
A refusal is to respond negatively to an offer, request, invitation, etc. Saying "no" is difficult for nonnative speakers. How one says "no" is more important in many societies than the answer itself. Therefore, sending and receiving a message of "no" is a task that needs special skill. The interlocutor must know when to use the appropriate form and its function, the speech act and its social elements depending on each group and their cultural-linguistic values. Those skills are very important to have since the "inability to say 'no' clearly has led many nonnative 'speakers to offend their interlocutors".(Saad Ali W. Al-Kahtani, 2005) So it is very important for nonnative speakers to understand the refusal in the language. It is not only a skill of communicating but also an exploration of culture.

According to researches about the type of Japanese's speech act and daily communication experience with Japanese，we find that Japanese tend to use more euphemistic way to express rejection. The pragmatic development for producing and understanding the target language speech appropriately in various situations is very essential for language learners. Failure to do so may cause serious communication breakdown and also label language users as insensitive and rude people (Allami & Naeimi, 2011). We should bear in mind that while native speakers often ignore phonological, syntactic, and lexical errors, they are sensitive to pragmatic errors (Hassani, Mardani, & Hossein, 2011). Why they would not refuse or show their dislike directly? What kind of method will Japanese use and what will they say when they want to show rejection to others? People in different cultural background will have different way to express their own feelings. Since I have been Japan for over 8 months, I find there are many differences between Japanese and foreign people when they want to reject other's requirements, invitation or demands.

In these months, I have communicated with different Japanese people in various occasions. People here are very friendly and happy to provide help and assistant. But I find that they are hardly to express their feelings directly, especially the one about rejection. When they want to refuse or show dislike about something, they won't say no directly but to hesitate or use other euphemistic ways to express themselves. Nowadays, the globalization is more and more important. We will have more chances to contact with people form other countries. As a result, it is very important to learn their expression styles and cultural taboos when we want to establish a long-term relationship with them. It is significant for us to understand the real meaning of the conversation in daily life. On the contrast, we will make serious mistakes which cause trouble. In conclusion, this essay tends to do some research about the difference between Japanese refusal and foreign rejection styles from cultural and pragmatical aspects.

Literature Review:
It is a noteworthy fact that pragmatics plays a very significant role in the production and perception of speech. Crystal (1985) as cited in Allami & Naeimi (2011) defines pragmatics as ''the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in

social interaction and the effects their use of language has on other participants in the act of communication'' (p. 240). One of the main factors in the process of communication is pragmatic competence. How interlocutors produce and perceive speech in diverse situations is an important issue as creating inappropriate utterances would cause misunderstanding and miscommunication (Sahragard & Javanmardi, 2011). Refusal is characterized as response to one of the other four speech acts, request, invitation, offer and suggestion, rather than as an initiating act. It is a speech act by which a speaker denies to engage in an action proposed by the interlocutor (Chen, Ye, & Zhang, 1995).

And Brown and Levinson (1987) classify variables to most speech act situations into Power (P), Distance (D) and Ranking of Imposition (R). This classification is based on social status of the hearer and speaker. Power refers that the speaker's status is lower than the speaker, for example the hearer is the speaker's teacher, boss or those who are in higher position. Distance refers to the familiarity between the two interlocutors. Language and behavior would be different when the two speakers are very close or are strangers. Rank ing of Imposition refers to the importance or degree of difficulty in the situation. For example, in request, if you ask for a big favor, a large rank of imposition would occur; if a small request, a small rank. (Zhou, 2007).

Methodology And Research Results:
According to classification given by Brown and Levinson, the author raise four interview questions for both Japanese students and foreign students. These questions include 1.what will you say when you want to reject others (invitation, demand, and requirement)?; 2. what are differences when you express rejection to those who are higher than you (teacher, boss); in a far distance to you (strangers, classmates); or in a close distance to you (family members, friends)? 3.what do you think when you directly refuse others or be refused by other people? 4. have you ever come across any occasions related to misunderstanding of Japanese's refusal way?

The purpose of this essay is to analyse the difference of Japanese refusal method and foreign rejection ways, and help foreign students, especially who are new learners of Japanese, to understand Japanese expressing ways and cultural differences better.

The author interviewed 10 Japanese students and 10 foreign students about the Japanese style of refusals. According to the questions mentioned before, I collected answers from those students and made an analyses of those answers. As for the first two question, most of Japanese students' refusals contains three parts: first, confirming the invitation or requirement; then use a transitional word and give an appropriate reason; and finally express the willingness of accepting the invitation next time. It is surely that the answer will change according to the person who they are talking with. While we can see some similarity of their refusals.They are hardly refuse those who are in higher position to them. If they have to refuse them, they will give a formal reason and repeat their apologize. What is more, they may not give a reason when they want to refuse strangers and sometimes make up a reason for their friends. In contrast, foreign students will say sorry first and then some of them will give a reason. It is obvious that foreign students are direct than Japanese students. They will not firstly confirm the person they are talking to, while say no or sorry directly. As for the third question, I asked the feeling when they reject others directly or be refused by others directly. Foreign students, especially those who are from America and European countries, feel it is normal to refuse directly and think it is easy for communication. In the meantime, when they are refused directly they won't have any sadness or uncomfortable feelings. On the contrast, Japanese students will hardly refuse others, and they will feel sad if they are refused directly. Moreover, Japanese will often ask the reason why the other person refuse them. The last question is about the misunderstanding of Japanese style of refusal. Some foreign students feel confused when they are refused by Japanese students, especially when they first came Japan and knew few Japanese. Because they think Japanese students accept their requirement or invitation when they confirm them (the first stage of refusal), including me.

Conclusion:
In conclusion, Japanese are reluctant to expressing refusals directly. Compared to western culture, eastern culture is more indirect and euphemism. As a result, Japanese would reject others indirectly for considering others feeling. We should respect other culture and try to understand more.

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Tattoos In Japan: Taboo Or Trend?

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Summary:

この小論文は、タトゥーの誕生と発展を述べて、今日の日本社会で入れ墨がどのようにタブーと考えられているかを理解することを目的としています。第 1 部では、縄文時代から明治時代にわたってのタトゥーの歴史を述べる。第 2 部では、歴史上の理由で今日の日本社会がタトゥーについて否定的な見方しているが、心を変えるだろうことを述べる。この小論文のために、岡山の温泉のスタッフと刺青師が連絡された。

History:

Japanese tattooing stands out in the world of tattooing as probably the first to use wide pictorial designs covering large parts of the body. Tattoos in other parts of the world were quite simple, symbolic or pictorial designs covering single parts of the bodies of sailors and soldiers and were very common in tribal cultures. There is very little evidence of tattooing in Japan before the Edo period 江戸時代 (1603-1868). Jōmon era 縄文時代 (10000-300 B.C.) has not left definitive support to the claim that tattoos were present at the time, similarly to other cultures and civilizations of the time. The evidence that suggests the possibility of the existence of tattooing before the year 300 B.C. is mostly archaeological, for example the production of clay figurines called *dogū* with markings on the bodies and faces made by the hunter-gatherer tribes of Jōmon era.[1]

Figures 1 e 2: Dogū statues from Jōmon period.[2]

There is no guarantee however, that similar markings were carried out on real life human bodies.

The historical records of the Kojiki 古事記 (712 A.D.) and Nihon Shoki 日本書紀 (720 A.D.) both contain evidence of the practise of tattooing on the Japanese islands during the preceding Kofun period 古墳時代 (250-538 A.D.). These early texts trace the history of Japan from the legendary times to the end of seventh century. Nihon Shoki, however, is regarded as more realistic than Kojiki, as the latter puts more emphasis on the myths and legends rather than on the historical facts. In both the books, tattooing is connected with criminal activity. The use of tattooing is clearly punitive, marking criminals for their life for any kind of violation such as treason, common crime or negligence.[3] During the Edo period 江戸時代, tattooing as punishment, along with amputation of noses and ears, occurred between the eras of Kanbun 寛文 (1661-1673) and Tenna 天和 (1681-1684).

The *Edo* period is when Japanese traditional tattooing as we know it today really came into existence. The earliest types of tattoos in this period are those used in punishment. However, by that time tattooing as an adornment was already well known. It is generally believed that, because of the punitive use of tattooing in order to mark the criminals and make them recognizable and depriving them of their participation in social life, there has been a resurgence in decorative tattooing, as criminals tried to cover their marks with something more pleasing to the eye, while hiding their criminal past.[4] In this way, besides common people, crime syndicates also adopted tattooing as their custom. Japan's criminal organization, the *Yakuza*, started the

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[2] Gamborg D., (2012) Japanese Traditional Tattooin in Modern Japan, University of Oslo
[3] Ankirsky A., (2014) Perception of Tattoos: Now and Then, University of Iceland
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practice during Japan's feudal era. Many yakuza members who decided to devote their lives to the underground society were tattooed as proof of their commitment, loyalty and faithfulness toward it, and it is believed that this custom is still used.

As this practice became more and more widespread, tattoos as punishment lost its initial purpose and fell into disuse. Infact, it was abolished in 1870.[5] At this time, tattooing became prominent among certain levels of society, the sort of people that would frequent pleasure and entertainment districts known for giving a powerful boost to the phenomenon of *Ukiyo* 浮世 (literally, "floating world"). It developed in Yoshiwara, the licensed red-light district of Edo (modern Tokyo), which was the site of many brothels, *chashitsu* 茶室, (literally "tea rooms"), and *kabuki* 歌舞伎(classical Japanese drama) theaters frequented by Japan's growing middle class. Along with the development of the *ukiyo-e* picture, tattooing became widely popular. *Kishobori*, or a vow tattoo, was practiced among lovers, *geishas* and *yujos* (i.e., playgirls and prostitutes), to express a pledge of their love by tattooing their lover's (or client's) name and the Japanese character for life on the inside of the arm. [6]While, a old pattern of *irebokuro* 入れ黒子(literally "to insert a beauty spot") consisted of a mole-like tattoo on each hand of the two lovers holding their hands together where the tip of the thumb reached. *Irebokuro* was a reminder for lovers, and showed a vow of eternal love.

It has been suggested that the most important influence on the development of tattooing in Japan is closely connected to a specific work of Chinese literature, the *Shui-bu Chuan, or Suikoden* 水滸伝 in Japanese, (called "the water margin", "all men are brothers" and "outlaws of the marsh" in English translations). It is a novel that deals with the activities of Sung Chiang and his rebel companions, 108 men total, during the years 1117-1121 at the chaotic end of the Northern Sung Dynasty. After having been branded as outlaws by corrupt officials, this band was outside the confines of normal society as virtuous group, aiding the poor and downtrodden against a corrupt government. The publication of the Japanese translation, immensely popular at the time, with multicolored woodblock prints of the tattooed warriors with full-body tattoos is widely acknowledged to have started the phenomenon of a full-body tattoo. [7]

The Edo period can be called a "golden age" for Japanese tattoo. Even despite numerous prohibitions by the military government, the industry, or rather the art form developed and blossomed. However, when *bakufu* 幕府, military government led by the *shōgun* 将軍, saw their end in what is known as the Meiji Restoration (1866-1869), things drastically changed. The Meiji government thought that tattoos would be perceived by the West as a barbaric custom that should be hidden from Western eyes. However, the Western perception did not conform to Japanese predictions and to some extent, at the highest levels, tattoos were seen as one of the most attractive aspects of Japanese culture. Some of European blue-bloods got tattoos in Japan during the late 19th century included those who played central roles in world history: Austrian Archduke Franz Ferdinand, whose assassination in 1914 sparked World War I, Nicholas II, Russia's final czar, and the future King George V, who received a blue-and-red dragon on his arm. To respond to their demands for getting a tattoo, the Meiji government permitted Japanese tattooists to set up shops in the areas set aside for foreigners, such as Yokohama, Kobe and Nagasaki. [8]

Today's Perception:
Nowadays, despite the popularity of Japanese art and imagery among tattoo artists and enthusiasts in the West, tattooing has very negative connotations in Japan and the average Japanese citizen views them with a great deal of skepticism, in particular the older generations. Many hot springs and public baths have prohibitions against tattooing as do capsule hotels, *ryokan* (traditional Japanese inn) and many private sports and health clubs.
Historically, nothing has damaged the *irezumi* reputation more than its association with the Yakuza, the transnational organized crime syndicates, whose members have tattoos covering the all body.[9] However, this is not the only reason: although many modern Japanese people would not name Neo-Confucianism as the origin of some of their negative thoughts about tattoos, some of its ideas are still clearly evident in Japan today. One of the central themes of Neo-Confucianism thought is that your life and body are a gift from your parents and heaven, and thus should be treated with respect and used to its full potential. According to this

[5] Ankirsky A., (2014) *Perception of Tattoos: Now and Then*, University of Iceland
[6] Mieko Y., (2009) *Westernization and Cultural Resistance of Tattooing Practices,* Indiana University
[7]Gamborg D., (2012) *Japanese Traditional Tattooin in Modern Japan*, University of Oslo
[8] Mitchell J., *Loved Abroad, Hated at Home* in "Japan Daily Press", 2014
[9] Fellman S., (1987) *The Japanese Tattoo Book*, New York, Abbeville

perspective, tattooing is considered a disrespectful violation.[10] Nevertheless, it looks like something is changing. The fascination with the West, especially US culture, has contributed to increasing the popularity of tattoos.

Western style tattoos and tattoo shops began entering the scene in the 90's and their number has increased dramatically over the last 10 years. They have become part of fashion, subculture and youth culture, and they are starting to enter the mainstream culture as they can frequently be seen on the streets in large cities and adorning the bodies of celebrities in magazines and on the screen. Japanese sports stars as well are now displaying tattoos publicly like their western counterparts and young people tend to follow their styles. Tattoos are now to be seen on young artists, punks and subcultural groups that are becoming as commonplace as to possibly being considered popular culture. Even salary men and students can occasionally be seen with tattoos in cities like Tokyo. [11]

This change of point of view regarding tattoos starts from younger generations, while the older ones still have not abandoned the stereotypes. If a foreigner bears a tattoo, the Japanese younger generation tends to have a more relaxed attitude, as foreigners in their opinion are not associated with Japanese criminal organizations. However, if a Japanese person is to show a tattoo, the general population tends to immediately equate them to *yakuza* or criminals, hence avoiding them. The younger generation seems to be more lenient: with the advent of Western tattooing, young people started to apply small cute tattoos for adornment, and even though they are still scared of traditional tattooing, they tend to dismiss these stereotypes when it comes to foreigners. Tattooed bodies may be less negatively perceived or stereotyped agains than they used to be because the social meanings and relations to which tattoos were attached are becoming weaker and more rationalized. However, we couls say that traditional values, beliefs and practices associated with tattooing may be modified and even lost. [12]

For this project, a tattoo artist from Okayama was contacted, but he refused to take part in an interview, explicitly saying that he would rather not engage in a discussion about such an important topic with a person he never met before. This makes me think that still recognizing the importance of his partecipation in the project, if an interview made him uncomfortable, it means that there is a strong social pressure that weighs on those who do this work.

Then, Mr. Katayama, a member of the staff of an onsen, hot spring, from Okayama Prefecture, was interviewed.[13] It emerged that actually Japanese tattooed people can not enter the onsen, while for foreigners there is more tolerance and few exceptions, depending on the size of the tattoo and if it is hidden with a proper cover sticker. Regarding the general view of Japanese society about tattoos, Mr. Katayama replied that actually we can talk about taboo, probably caused by the association between "anti-social" people, primarily the Yakuza members, and tattoos that create a certain insecurity among the people around. In the end, to the last question "Do you think Japanese society can change mind about it?" he answered: "I personally think that it should be changed little by little, so I wonder if it can change". This suggests that probably Japanese society is actually realizing that the world is changing, thanks to the phenomenon of globalization, and that it is necessary to break away from the stereotypes of the past.

Even if globalization brings with it the advantage of opening people's minds in a new vision untied by the stereotypes of the past, it can also be considered a disadvantage, especially by tattoo artists themselves.
Infact, contemporary tattooing practices in Japan reveal tensions and conflicts associated with the intersection of globalization and localization. The expansion and transformation of capitalism is integral to the global economy. Cultural globalization is the result of the development of mass tourism, increased migration, and the commercialization of cultural products associated with the widespread ideology of consumerism. Consequently, cultural globalization paradoxically creates a threat to the continuity and authenticity of local cultures, and elicits a protest against the homogenization of cultures. Thus, while the traditional tattoo masters somewhat accept and incorporate Western styles into Japanese tattoos, which is often requested because of its recent popularity, they still guard their sense of authenticity and pass it to the next generation. This challenges the tradition of keeping Japanese tattoos from public view and regarding them as hidden beauty. Due to the international appreciation of the traditional style, the Japanese *ukiyo-e* based tattoos have become well known

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[10] Gamborg D., (2012) Japanese Traditional Tattooin in Modern Japan, University of Oslo
[11] Gamborg D., (2012) Japanese Traditional Tattooin in Modern Japan, University of Oslo
[12] Mieko Y., (2009) Westernization and Cultural Resistance of Tattooing Practices in Contemporary Japan, Indiana University
[13] The interview was carried out in japanese.

in many countries. And yet, the Japanese traditional tattoo masters still choose to keep their studios without signs. This cultivated marginality of the Japanese tattoo tradition thereby enhances its sense of authenticity. This coexistence of Japanese tradition and Western cultures results in cultural hybridity and complexity. For the Japanese traditional tattooists, it is important to preserve their tradition for future tattooists. In this way, contemporary Japanese tattoos can be seen as an indicator through which to observe the impact of globalization.

Conclusion:

I think that, after the research carried out to write this paper and also thanks to the contribution of Mr. Katayama, the tattooing in Japan can actually be considered a taboo and the main cause today is the association with the members of the Yakuza organization, rather than cultural-religious aspects. I understand that this thought is widespread and rooted in Japanese society, but probably the prohibitions, common in public places like the onsen, are just providing to a discriminatory view of tattoos, perpetuating their negative image and letting these misconceptions live on in people's mind.

The popular culture of Japanese tattooing can be considered as an example of how traditional values, beliefs and practices have been shaped and modified in globalized society. Globalization is probably changing the way of seeing tattoos in Japan as a trend rather than a taboo and it is spreading a more western and less stereotypical view especially among younger generations. On the other hand, the old ones tend to remain stuck in these old view, risking to create discrimination against tattooed people. In traditional society, the meaning of tattoos was social and collective, projecting certain images such as criminality (i.e. danger) and tribal traditions, whereas in contemporary society social linkages are no longer as important. Tattooing and other types of body modification have become a means to assert self-determination, self-expression and identity. Some young Japanese choose to be tattooed as a form of art, fashion and lifestyle choice, and others are tattooed to keep their memories on the skin like their western coetaneous.

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Eyo: Hadaka Matsuri in Okayama
会陽・岡山の裸祭り

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Summary:
この研究の目的は岡山の西大寺会陽について説明することで、情緒や趣のある意味を明らかにし、そこに新たな興味を喚起させることだ。お祭りの独特さを理解するために、従来の研究を利用すると同時に実際に西大寺の住職坪井綾広さんにインタビューをさせていただいた。最初に西大寺会陽の歴史を説明して、昔と今のパフォマンスの比較をする。その際、他の裸祭りとの比較もする。次に、日本の神道や仏教との宗教的な関係を調べる。そして最後に、その社会的で民族学的な特徴を調べて現在の生活でその意味を探していく。

History:
Hadaka matsuri (裸祭り) can be literally translated as "the Naked Men Festival" and traces its origins back to the Nara period, when the Buddhist monk Jisshū ideated a fourteen-days rite connected to the celebrations for New Year related to rice cultivation, when the head of the family used to go to temple or shrine to pray for the divinity's mercy (also called お正月の慈悲 the End of the Year's mercy). To achieve it, men had to shut themselves up for a few days before it, while their wives' duty was to look after the house and the children[14]. Eyo (会陽) is the particular name of the one held at Sadaiji Kannon'in Temple (最大時観音院) in Okayama, which was designed as a national important intangible folk cultural property in March 2016 as explicative of all the similar rituals performed around Japan[15]. It was introduced there in the Muromachi era, particularly during the service of a high monk named Chūa. It acquired most of the features it has nowadays around 1510[16].

Performance:
The festival takes place every year in the middle of the winter, on the night of the third Saturday in February, right after the *Shushoe*, another rite held on New Year's Day for the crops. The ritual isolation of praying and waking starts a few days before the matsuri and is characterized by an initial ritual of purification from evil, bad actions and wounds called *misogi* (禊), which takes place in a river (in the case of Saidaiji Temple a pool called *koritoriba*, 垢離取場) near the temple. For this reason, they have to be naked wearing only a ceremonial loincloth called *karadamawashi* (体回し) or *fundoshi* (褌). Then, after presenting the offerings and reading the *norito*, the competition starts. A lucky sacred wooden stick called *shingi* is thrown into a crowd of about ten thousands men by the master of the temple from a window called *Gofukumado* (ご福窓, the "window of good luck"). The rules of the competition pit the participants one against each other and the one who first grabs the *shingi* wins.

According to the existing literature on the topic, some of the features of this matsuri tend to be different depending on the location it takes place. Boyd and Williams speak about the Hadaka matsuri performed at Konomiya Shrine in Inazawa, near to Nagoya. There, a little smaller group of about nine thousands inebriated men carry long bamboo poles wrapped with strips of cloth, on which worshippers have previously written their petitions to the *kami*. Their goal is to bring the petitions to the shrine to allow the priests to place them before the *kami*. The authors describe the ritual as something frenzy[17], with orgiastic components, but it has to be understood to which extent his assessment is useful to understand the nature of this festival rather than making it look just as "the umpteenth Japanese extravagance" encouraging an exotic view on it.
It was very interesting to read that Raveri himself assisted to an hadaka matsuri at Sadaiji in 1977. However, he focuses mainly on another part of the matsuri, that is when the participants reach out trying to grasp the

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[14] Ryokō TSUBOI, 綾広坪井, Interview, Orsola Chini, 22.12.2107, Saidaiji Temple, Okayama, Japan.
[15] Okayama Prefectural Tourism Federation, "Okayama Prefecture Official Tourism Guide", https://www.okayama-japan.jp/en/feature/okayama_winter , 22.12.2017.
[16] 西大寺 (Saidaiji), 2010, http://www.saidaiji.jp/eyou/, 26.10.2017.
[17] James W. BOYD and Ron G. WILLIAMS, *"Japanese Shintō: An Interpretation of a Priestly Perspective"*, Philosophy East and West, Vol. 55, No. 1, Jan., 2005, University of Hawaii Press, p. 49.

mochi leaning from a branch hanging down from the ceiling of the temple[18]. This is made possible thanks to the human pyramid formed by the bodies of the initiates. It has to be said that, even if the competition for the mochi does belong to Eyo as well, it doesn't appear as a central moment of it as Raveri points out in his book: as written in this year schedule on Sadaiji Temple website, it is the very first part of it and it brings in only first- and second-grade primary school boys[19]. Another aspect of the matsuri mentioned by Raveri is what happens after it: for the first time, these young men are made wearing *hakama* (袴), the ceremonial garment, and silently they eat the ritual banquet served by adults. However, this moment is not described in the schedule found on Sadaiji's website, nor it was mentioned during the interview with the head of the temple[20].

Although the performance itself has been preserved in its original form in time, some minor features of Eyo have changed a little in the last decades. The introduction of the internet and the diffusion of pictures and videos through the social networks has proved to be a good mean to make more people aware of its existence and make them interested in it. Many people from Japan and overseas have joined Eyo as participants or spectators. The number of visitors overcame recently the one of locals involved, reaching a peak of almost a thousand foreigners from overseas. Although women cannot participate in Eyo itself, some of them decide to take part in the *misogi*. On the other hand, its popularity has made it necessary to take new safety measures, while in the past it wasn't a big deal. However, nowadays the number of people attending the *matsuri* reaches about thirty thousands, not considering the ten thousands initiates and so the intervention of police is necessary. No one is willing to take responsibility if an accident happens, so their surveillance during the performance is very strict. If in the past the spectators participated in the performance having the chance to be very close to the initiates and to reach them out, this is no longer possible now. The participants are separated from the public through a wooden barrier and the public have to take seats. Although the reason for these changes are perfectly understandable, it is undeniable that they also drift the public apart from a direct contact with the initiates and makes it a little unwilling to participate in the celebration[21].

Buddhist Or Shintoist Ritual?

A little or no attention has been given so far to the implication of hadaka matsuri with any religious tradition. However, its ambiguous nature becomes quite evident as soon the places it takes place at are considered: Eyo at a Buddhist temple, while in Inazawa it takes place in a Shintoist shrine. It is necessary to focus on the time of the year it is celebrated in. Its performance in the middle of the winter aims at making the participant spiritually stronger and purer, because in those moments of extreme fear and euphoria he has the chance to know better himself and the divinity. This traces back to the ascetic techniques of control of extreme cold and extreme hot peculiar of the Buddhist ecstatic tradition[22].

Furthermore, from what emerged from the interview with the head monk of Sadaiji Temple, during this festival the prayers are addressed to the *kami* as well as the Buddhas. This does not represent a point of ambiguity, but a merging of the two religious experiences. For this reason the prayers recited and the symbols brought up during the performance come from both Buddhist and Shinto tradition[23]. In this sense Eyo can be seen as a multifaceted outcome of centuries in which these two rich religious experiences have been merging.

Sociological and Ethnological Meaning:

From the interview with the chief priest of Sadaiji temple Ryokō Tsuboi, it emerged that Eyo has preserved its meanings in time. People still go to the temple and participate in the festival like they have always done as a prayer for their concerns, their pain, their activities. The way of living, the mentality, the system of values, the human beings' activities and the perception of good and evil has certainly changed in time. However, as soon as they become aware of the fact they are alive and of all good things that happen to them, they still want to give thanks for what they have to the divinities. This gratitude makes people willing to return what they got, so good actions towards society, other people, their own community or their country arise. Ryokō claims that Eyo causes a positive will for change, a new heart in who participates in it[24].

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[18] Massimo RAVERI, *Itinerari nel sacro. L'esperienza religiosa giapponese*, 1984, Libreria Editrice Cafoscarina, Venezia, p. 97.
[19] 岡山商工会議所 (Okayama Chamber of Commerce and Industry), "Saidaiji Eyo", http://www.okayama-cci.or.jp/activation/saidaijieyo_en.html, 2018, 20.12.2017.
[20] Ibid.
[21] TSUBOI, Interview, cit., pp. 1 -2.
[22] RAVERI, *Itinerari nel sacro…*, cit., p. 98.
[23] TSUBOI, Interview, cit., p. 1.
[24] Ibid., p. 2.

Hadaka matsuri has also a great importance as one of the rituals connected to the rhythm of human life. Beyond representing the biological growth of the individual, it symbolizes his change to a different status, from adolescence to adult age. Adolescence is a particularly dangerous period because at that age the boy is called upon to participate in men's work, independent of his mother's support[25]. Since all societies must maintain social control of disruptive behavior, an institutional mechanism of control is functionally necessary. Therefore, initiation ceremonies as Eyo may also be interpreted as such mechanism. Among this broad category of rites of passage, *hadaka matsuri* belongs to the smaller group of rituals that involve a positive or inevitable transition from a social condition to another, counter posing with the ones regarding negative, anomalous or impure situations[26].

Young identifies three main features of male initiation ceremonies. Firstly, they have to take place periodically and being supervised by adults. Secondly, they have to apply to all adolescent males and only to these. Finally, the code or regulation that defines them implicates that the initiation is not a synonym of an attainment of full adult status with its responsibilities[27]. Eyo features all these characteristics, so it can be considered such a ceremony. The rite is fully based on the symbolism of aggregation a new status and it emphasizes the rhythm of a one-way temporality that projects the subject only and always ahead towards his future. It is structured in three main moments: the separation from the previous status, the ambiguity and marginality, and in the end the acceptation of the new condition. In particular, the second one is very brief, so that the individual doesn't actually have the possibility to hesitate on what to choose or whether regret his decision to move on[28]: internalization must be achieved rapidly and precisely, there is no long period of inculcation. Therefore, this change has to be dramatized in memorable way and the and the candidate must participate intensely in the presentation[29].

As it was already stated before, *hadaka matsuri* is regarded as a men's festival, as worship has to do with the activity of cultivation; this is why its regulation prevents women to enter the main hall while it's held. Moreover, in Buddhist tradition the female is seen as a symbol of desire and passion and she is believed to suscitate the *kami*'s envy towards the man[30]. The new status involves peculiar duties and prohibitions, as well as a precisely defined social role. In fact, this type of initiation ceremony has a lot to do with issues of aggregation and exclusion in a social-group logic and with the concept of male solidarity as a form of consensus among men regarding the purpose and the activities of the group[31]. In fact, stabilization of sex role is not something linked only to one's individuality, but it has to conform to more specific requirements imposed by the group in order to maintain cooperation and loyalty within its members. Identification requires that the identifier has sufficient skill in symbolic interaction and that he recognizes that his society requires him to learn certain specific clusters of social meanings. So, the initiation is not complete until the boy identifies with the male group. Such rites are required for all boys in a particular community in order to maintain the male definition intact: the ceremony insures conformity by involving the candidate in an intense cooperation with men in an organized social structure. In this sense, the individual's success in the competition is made possible thanks to the presence of the other participants, therefore in the end the prize is not exclusively benefited by the winner only, but offered to the divinities and then shared among the whole community. Raveri also speaks about the belief that if the competition ends in a short time, that year's harvest will be prosperous and this reflects the importance of this matsuri as a form of social regeneration from a group-solidarity perspective[32].

Furthermore, the whole community must be alerted to his new status so it can respond appropriately. This aspect is emphasized when the youth is put at the centre of attention during the festival. As it emerged during the interview with the chief priest, the massive participation of the group and its deep contact with the local population is what makes Eyo the most impressive among the *hadaka matsuri*. This way, the festival is not just something related to the temple, but a big event involving the local administration and law enforcement such as police and firefighters. Not only, but it also benefits from the help of a great number of local volunteers. The definition of a certain group is maintained also through the communication of it to the other

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[25] Frank W. YOUNG, *"The Function of Male Initiation Ceremonies: A Crosscultural Test of an Alternative Hypothesis"*, American Journal of Sociology, Vol. 67, No. 4, Jan., 1962, University of Chicago Press, p. 379.
[26] RAVERI, *Itinerari nel sacro…*, cit., p. 95.
[27] YOUNG, *"The Function of Male Initiation Ceremonies…"*, cit., pp. 384 - 385.
[28] RAVERI, *Itinerari nel sacro…*, cit., p. 96.
[29] YOUNG, *"The Function of Male Initiation Ceremonies…"*, cit., p. 384.
[30] TSUBOI, Interview, cit., p. 1.
[31] YOUNG, *"The Function of Male Initiation Ceremonies…"*, cit., p. 383.
[32] RAVERI, *Itinerari nel sacro…*, cit., p. 98.

social groups through such dramatized ceremonies[33]. Certainly, one of the pros of the introduction of social media is that, thanks to the internet and the possibility for everyone to share their own videos or pictures of the event, the community participating in the festival is expanding to people from all over Japan and from overseas[34].

The individual is pushed in his new status through strong motivations, including men's virility associated to power. Therefore, the transition from adolescence to adult age is presented as an ordeal featuring great spiritual concentration and physical endurance, in this case represented by the fight for the *shingi*, when the boy perceives that men have an enviable status in society. From a Freudian point of view, the submission to tests of fortitude breaks the boy's psychological dependency from his mother and has an inhibitory function, while reinforcing at the same time the boy's male identification[35]. The Oedipus conflict must be resolved with the help of a social institution, and that is what these initiation ceremonies are for. Therefore, it is a mistake to interpret *hadaka matsuri* in terms of a culture-bound notion of pain, because social separation and tests of fortitude are a way of dramatizing the boy's new status. After this *matsuri* featuring confusion of roles, chaos and loss of identity, social order is immediately re-established.

Raveri claims that the participation and the meaning of such rituals have changed in time, adapting to the socio-cultural conditions. Inevitably, some of these has lost their symbolic importance and others have gained it. Sometimes, the rhythm of schooling has ended up replacing rites or reducing them to small symbolic events of transition[36]. However, regarding both at the increasing number of people participating in it and the words of the monk Tsuboi, luckily it looks like Eyo has not lost its importance nor its multifaceted meanings.

Conclusion:

Eyo is representative of the various tradition of Hadaka matsuri of all around Japan. Although some characteristics in its performance change depending on its location, it can be assessed that this *matsuri* is a male initiation ceremony featuring aspects of Shintō and Buddhist traditions. Eyo appears to have also a great importance as a community event, re-enforcing the individual sex-role identification as well as the male group solidarity. Its rising popularity in recent times gives evidence to its renewed importance in contemporary society, encouraging further studies and interest on it.

Fig. 1

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[33] YOUNG, *"The Function of Male Initiation Ceremonies…"*, cit., p. 386.

[34] TSUBOI, Interview, cit., p. 2.

[35] WHITNING, in Young, *"The Function of Male Initiation Ceremonies…"*, cit., p. 380.

[36] RAVERI, *Itinerari nel sacro…*, cit., p. 96.

日本の伝統色
Traditional Colors in Japan

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Summary:
This is an essay talking about Japanese traditional colors. Japan is a country which has its own special cultures, especially in the field of arts and literature. Why I chose Japanese traditional colors to be my topic is that colors in our life everywhere. When it comes to arts, colors play an important role. In this essay, first I started from a brief introduction of traditional colors. The origin of it and some main colors used by ancient Japanese people. Then the history of traditional colors. Some might be usual to seen nowadays, but back before due to difficulties of making those colors, it was banned for most people to use. Only few people who had higher social status were allowed to use. After talking about history, I wrote about combination of colors. To make the kimono(traditional Japanese clothes) look beautiful, Japanese people have their own philosophy of the combination of using colors. At the end, I wrote my own opinion of traditional colors and how I think it would impact Japanese art creation.

日本は独自の文化を持っている国である。特に文学や芸術などの領域に、特色のある作品がたくさん生み出した。その中に、私が最も興味があるのは「日本の伝統色」であり、日本の伝統色の由来、歴史の発展や各作品の活用について紹介してもらいたい。日本の伝統色という概念は、古来日本に住んでいる人々が自然の風景、例えば季節の移りによる植物の変わりなど、生活の中から見て様々な「色」を発見し、それらを色々な芸術品に使われつつ構成されたことである。基本的に、日本の伝統色は「赤系」・「茶系」・「黄系」・「青系」・「紫系」・「黒白系」、この六つに分かれている。以下は色別で簡単にその色に関わる日本の伝統文化や歴史を紹介する。

赤色は古墳時代の壁画で使われ、呪術など超自然の象徴する色として使われていたようである。また、赤色を染め出すのが大変手間がかかるため、「禁色」、つまり使ってはいけないとされていた時代もあるが、平安時代以後、赤色は鮮やかで身分が高い人々が好まれるようになって、服によく使われて流行った。

青色と言えば、「藍染め」を連想する。「藍染め」という技術は奈良時代に中国から日本に伝来して、江戸時代に民衆の服から生活雑貨まで色々な物作りに使用されていた。明治初期来日した外国人は日本によく藍染めで作られた物が見られて「ジャパン・ブルー」という言葉で呼んだ。藍染め工房は現在も日本にあり、伝統を守る人々の努力で美しい物を作り出している。

紫色はよく日本の文学作品「万葉集」から出てくる色であり、文献による紫色に関する歌はおよそ 10 首以上がある。紫色と言えば、高貴的なイメージであろう。なぜかと言うと、紫は奈良・平安時代に高い身分の人だけ使える色であり、当時の人々が憧れていた色からである。また、「万葉集」以外に「源氏物語」、「枕草子」や「古今和歌集」など平安時代の文学作品にも「紫」が登場することが多い。文学作品の中の紫は、色の本来の意味だけではなく、「紫」を通じてより深く思いを表すこともよくある表現である。

黒色に対するイメージは日本の歴史と共に変わりつつある。紫色は一番地位が高く、貴族などの代表と言わば、黒色はその逆に身分の低い人が使用する色であった。聖徳太子が制定した「冠位十二階」という法律は、身分によってどの色を使うことを明確にする規則である。「冠位十二階」により、位階が最も高いになるのは紫で、最も低いのは黒色である。また、葬式の着用服も黒系である。しかし、鎌倉時代に入ると黒色が愛用されるように
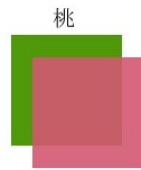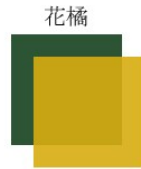
春
梅　　　　　　若草

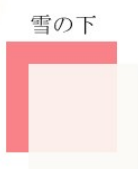すみれ　　　　桃

夏
卯の花　　　　花橘

青唐紙　　　　桔梗

秋
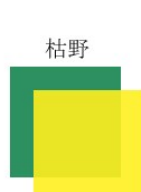萩重　　　　　初紅葉

葉菊　　　　　りんどう

冬
雪の下　　　　椿

氷重　　　　　枯野

なった。武士の時代に鎧などを着用することが多くなって、黒色に対するイメージも段々変わってきた。

発展して豊かになる日本の伝統色、その「色」は様々な芸術品に使われることになった。例えば日本文化の代表の一つ、着物である。過去、人々が普段生活に着られる服で、現在も祭りや特別な儀式など、成人式や結婚式でよく着物を着ている人の姿がよく見かける。日本人も外国人も、着物が綺麗だと思う人は結構いるだろう。その美しさが感じられるのは、着物の形だけではなく、布に染められた色も重要な役割が持っていると思う。少し考えると、華やかに見える着物はほとんど一着で二、三色、またはそれ以上につけられている。一つ以上の色を使うなら、違う色の組み合わせをよく考えなければならない。そこで、日本人の色彩感覚による独特な配色法が生み出した。「かさねの色目」と呼ばれている。

　「かさねの色目」という言葉は漢字で二つの書き方があり、「重ねの色目」と「襲の色目」である。色彩用語の専門サイトの解説により、表地と裏地の配色が「重ね」で、複数の衣を重ねた時の配色が「襲」で表記されることが多いである。「かさねの色目」は四季の変化を色で表現し、また季節による合わせる色の組み合わせである。昔の人は色彩を通じ、自然と自らの生活で使われる物を振り合い、自然との融合が重要なことであると考えた。
「かさねの色目」という色の組み合わせは平安時代から始まる。最も工夫を凝らして作らせた特色がある代表は「十二単衣」（十二単）である。「十二単衣」は平安時代の女房装束で、宮中で出仕する女性が着用する着物である。「十二単衣」は春夏秋冬によるそれぞれの配色があり、春は「梅」、「若草」、「すみれ」、「桃」、夏は「卯の花」、「花橘」、「青唐紙」、「桔梗」、秋は「萩重」、「初紅葉」、「葉菊」、「りんどう」、冬は「雪の下」、「椿」、「氷重」、「枯野」、これらの配色になる。日本の伝統色は和風の名前も付けていて、植物や季節が感じられるが、名前だけでどの色がはっきりわかることもなかなか難しい、特に外国人の中にこう考える人がいるであろう。以下に上記の伝統色の画像がつけられ、画像で日本の伝統色の魅力さがより感じられると思う。（配色法の紹介と画像はいろはクロスというサイトの引用）

着物だけではなく、日本の伝統色は色々な物に用いられている。例えば江戸時代にできた「浮世絵」や、神社やお寺など歴史がある建築物である。しかし、伝統と言えば歴史を持っている物だけで見つけられると、グローバル化の現代社会の発展で、もう使わなく段々人々の生活に消えてしまう恐れがあるであろう。幸い、今伝統文化に関心を持つ人が増えてきて、自国の豊富な歴史で生み出した大切な物を活かし、素晴らしい物を作り出す人もこれから増えていくと思う。

1978 年、DIC 株式会社が「日本の伝統色」（初版）という DIC カラーガイドを出版した。日本古来使われてきた伝統色を系統的に整理し、現代の印刷技術でカラーガイドを作り出した。歴史資料も付けていて、最も新しいのは第八版で、300 色が掲載している。このように、各領域の創作者が参考になれ、伝統色がより活用できると思う。

デザインと芸術の創作が盛んでいる現在、日本の伝統色を日本文化の特徴として様々な領域で使われて世界に日本が特有する芸術的な魅力さを発信することができるであろう。

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藍染め、藍の歴史、藍の食、藍のこといろいろまとめました。http://www.japanblue-ai.jp/
紫色の歴史・染料・価値観について – 日本の伝統色を探る – http://irohacross.net/2013/05/history_purple.html
黒色の歴史・染料・価値観について – 日本の伝統色を探る –http://irohacross.net/2012/12/history_black.html
カラーコーディネーター検定、色彩検定の独学支援！公式テキスト＆問題集の重要キーワードを初心者向けにやさしくレクチャーhttp://colorterms.kisochishiki.com/culture/kasane-no-irome.html
十二単の襲（かさね）色目を web 制作に取り入れてみる http://irohacross.net/2012/11/kasane_irome.html

Paper Places: How Japanese Washi and the Art of Paper Folding have shaped Modern Innovations

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Summary:
このレポートの目的は、歴史的な日本のテキスタイルと方法論が近代的でポストモダンな芸術、建築、デザインの分野における現代の革新にどの程度影響を与えたかを分析し理解することです。With a direct focus on Japanese *washi,* this report explores the origins of this textile, and how its uses have developed since its introduction to Japan. Additionally, the ancient art of *origami,* or more broadly considered in this report as 'the art of the fold', was analysed, and it was founded that the values of this art form has influenced many modern artists today. Through considering and analysing the connection between past Japanese artists modern innovators of today, the influence of Japanese methodologies was explored, leading to the conclusion that artistic expression within modernity is oftentimes, largely informed by Japanese values and history.

Introduction:
Throughout Japan's rich history within the realm of art, architecture, and design, many mediums, forms, and textiles have been employed as tools of artistic expression. Often in response to socio-economic events, a multitude of quintessentially Japanese styles have been established, offering present day artists and architects the opportunity to utilise these fundamental techniques to produce ultra-modern and innovative works. By looking to the past, it is evident that many modern artists translate the values and ideals of earlier works into modernity, and build upon these ideals through the lens of sustainability and post-modernism. Through a focus on the preservation of a now globalized textile, Japanese *washi*, the extent to which the Eastern world has influenced the West was explored, offering the argument that Japanese methodologies have largely informed modern innovations. As a popular use of *washi, origami* – and more broadly 'the art of the fold' – was considered, with many modern artists and architects utilising the process behind these forms and geometries to produce new and innovative works within modernism and post-modernism. Through analysis into the works of notable Japanese figures such as Akira Yoshizawa, Isamu Noguchi, and 'paper architect' Shigeru Ban, the extent to which Japanese heritage informed their respective works was considered, in addition to the influence these individuals had on Western artists, such as *Bare Conductive*'s Bibi Nelson and *Studio Morison*'s Heather Peak. Ultimately, the extent to which Japanese textiles and methodologies informed modern design was considered, and the correlation between these ancient processes and modern innovations was explored to offer insight into traditional Japanese ideals and their connection to the provocative works within present-day modernity.

Historical Invention, Introduction, and Uses of Washi within Traditional Art and Architecture:
Washi – manually produced Japanese paper – was first introduced to Japan by a Korean Buddhist monk during 610AD. Originally, however, it was invented by Chinese official Cai Lun in China during 105AD, but has since become a popularised Japanese textile through its widespread application within the realm of Japanese art and architecture (Masako and Hughes, 1979). Throughout history, *washi* has been applied in many ways, ranging from the construction of *akari shoji* and *fusama screens,* to art forms such as *chigiri-e;* a traditional process where *washi* is torn and pasted onto a canvas to emulate a water colour effect. The three most distinguished types of *washi* have been meticulously preserved throughout history; and have been categorized primarily due to their production methods and main uses. *Ganpishi washi* was considered the most notable of fibers, and was typically produced for book manufacturing or crafting purposes. *Kozogami* is the most widely produced type of *washi*, heralding a toughness closer to cloth than paper, and does not significantly weaken when treated with water-resistant processing. The final type – *mitsumatagami washi* – is largely utilised for traditional Japanese arts such as printing and calligraphy, and according to Masako and Hughes (1979), was used throughout the Meiji period to print paper money. Though popular within the realm of Japanese art and economics, the introduction of *washi* to Japan proved integral to the development of traditional construction techniques, and was a significant material in traditional architectural practices.

Traditional Japanese architecture can primarily be described through a sense of simplicity; largely achieved through a patiently planned and practiced methodology. Dating back to the Kamakura era, the practical reasoning behind the construction of residential Japanese houses lies in their need to be built as light as

possible; thus having a greater chance of withstanding unpredictable natural disasters that have become a commonality throughout Japan (Ethapane, 2011). This concept encouraged many traditional Japanese architects to build minimally, so residents within each structure would endure the least impact if a disaster were to occur. Through this realisation, a large consideration during this period was the weight of doors and windows, which are typically the heaviest elements of a residential house (Ethapane, 2011). This gave rise to the invention of the *akari shoji;* a traditional Japanese door or window used between an interior and exterior environment. *Shoji* allow and encourage natural light permeation, and consist of a translucent sheet of *washi* stretched taut over a timber frame, with the *washi* holding together a lattice of timber or bamboo (Ethapane, 2011). *Washi* is the traditional paper used for this feature, and Ethapane argues that it was produced specifically for this purpose; developed purposefully for these processes in Japan despite originally being derived from the Chinese paper making process. Another element used to decrease the weight of a traditional house is the *fusama screen,* which acts as a partition between two tatami rooms, and since the eleventh century, has been another significant use of *washi* within traditional Japanese interior architecture.

Through physical and visual analysis into a traditionally constructed Japanese house in Yakage, Okayama, it was founded that the use of *akari shoji* remains both prominent and integral to the present day Japanese aesthetic (fig. 1). The utilization of *washi* within the household encouraged favorable light permeation, acting almost as a main feature through the decorative show of intricate handwork. The sliding nature of the screen, in conjunction with the tatami lined flooring, boasted a quintessentially Japanese atmosphere, and suggested that although a historic technique, the implementation of *washi* and *shoji* remains a significant feature of Japanese architecture to the present day. This allows for deeper consideration into the influential nature that *washi* has had on Japanese art and architecture, and suggests that parts of history remain within the ever-changing development and modernization of techniques through art and architecture.
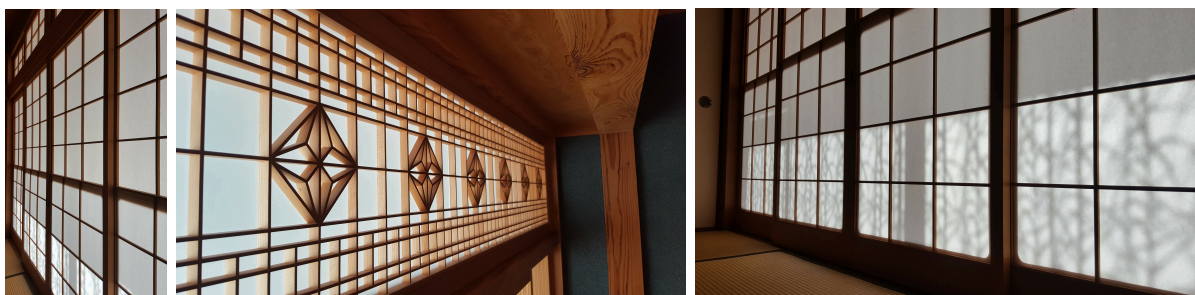

Figure 1. *Akari shoji utilised in a traditional Japanese home in Yakage, Okayama,* Eloise Leopold, 2017.

Utilising Washi: Origami, Methodology, and the Art of 'The Fold':
The art of paper folding, traditionally referred to as *origami,* was first introduced to Japan when Buddhist monks carried *washi* from China to Japan during the sixth century. It should be noted, however, that independent paper folding traditions exist within East Asia and Europe, and it is uncertain whether these practices evolved separately or shared a common source. Due to the high price of *washi*, origami was used solely for religious ceremonies during this period. According to Hull (2005), distinguished uses of origami included the creation of origami butterflies for *Shinto* weddings, and samurai warriors exchanging gifts adorned with *noshi;* a token of good luck that solely utilised paper folding techniques. These notable applications of origami indicate that the art of paper folding was of high significance at the time, and suggest that this practice was fundamental to Heian period ceremonies and events.

Looking forward from the Heian period, the impact of *washi* and origami on the realm of art, architecture, and design can be seen through its extension into the modern era; which saw the rise of noteworthy artists such as Akira Yoshizawa (1911-2005) who, through the lens of modernity, revived this historic methodology. More commonly referred to as the '*grandmaster of origami',* Yoshizawa became an international cultural ambassador for Japan, and is credited with elevating origami from a simple craft into a living art form (Hull, 2005). His impact was so profound that in 1983, Yoshizawa was awarded with the 'Order of the Rising Sun' by Emperor Hirohito; considered one of the highest honors bestowed in Japan. According to Hull (2005), Yoshizawa developed the standard set of diagrammatical origami symbols together with American master Sam Randlett; and these symbols remain integral within Japanese, and even Western, societies today. Of the many different techniques Yoshizawa invented, *wet-folding* is one of his most significant contributions, which involves the process of slightly dampening the *washi* prior to making a fold, thus allowing the paper to be manipulated more easily. This results in a final origami model that showcases a more sculpted and realistic aesthetic (Hull, 2005). The methodology behind achieving a more realistic appearance in origami saw the

proliferation of this technique onto the global scene, transforming models from simple crafts into works of true artistic expression. These techniques used also extended to architectural practice, where modern architects began to utilise the fundamental qualities of 'the fold' to develop innovative, intuitive solutions for architectural realisation.

The Transformation of a Traditional Textile into a Modern Innovation:

As a pioneer of incorporating *washi* within industry level design, Japanese-American artist and landscape architect Isamu Noguchi (1904-1988) proved this historical textile could be applied to modern innovation. Among many of his popular works, Noguchi's *Akari Light Sculpture* series worked to enhance the quality of everyday life while exploring and exposing his Japanese heritage. It was said that his visit to Japan in 1931 ignited his desire to integrate elements of Japanese art within Western modernism, and he began drawing inspiration from lanterns, mulberry bark paper, and bamboo. Produced in the traditional Gifu method, Noguchi generated his *akari* works, referring to the essence of light as illumination, simultaneously with a quality of weightlessness. According to the Noguchi Museum, Noguchi employed abstracted shapes and geometries that work to unite the simplicity of the Japanese aesthetic and the principles of modern art and design.

Each hand-crafted sculpture begins with the production of washi, followed by the generation of bamboo ribbing to stretch across the timber-framed moulded forms. Depending upon the size and shape of the lamp, the *washi* is cut to suit, and fastened onto each side of the framework. After the glue dries and the shape is secured, the internal frame is removed; leaving the illusion of a seemingly freestanding *washi* sculpture. London based company, *Bare Conductive,* have created a self-assembly product that shows strong parallels to Noguchi's earlier works within modernism. The *Electric Paint Lamp Kit* boasts the transformation of a sheet of paper into a functioning light; incorporating a circuit board, LED lights, a micro USB plug, and electrically conductive paint. *Bare Conductive's* COO and co-founder, Bibi Nelson, was contacted with regards to the implementation of paper as a material in modern design. Nelson suggested that the conductive paint could mistakenly be considered the main element of the product, however its innovation lies in the connection between the paper and the *Light Up Board.* Nelson explained that the challenge was to discover how to connect conventional electronics to paper, which was incorporated due to its accessibility and usability. When questioned regarding the accessibility of paper as a textile, Nelson suggested that '*everyone understands paper as a material, as we are taught how to write or draw on it from a very early age,* [therefore] *the transition to using paper to make things is not too complicated a leap for most people'.*

Nelson also raised the importance of sustainability within her design, stating that a large part was considering '*how achievable people will think our kits and products are',* thus paper proved a more favorable material over the likes of plastic or metal. Conclusively, Nelson – whose father actually owns one of Noguchi's light sculptures – stated that the everyday incorporation of modern art, architecture, and design '*seems less complicated if it's in a material you are familiar with'.* Through understanding the perspective of modern innovators and designers, it was founded that although not in its exact traditional form, Japanese *washi* and the use of paper has largely influenced the outlook of art, architecture, and design throughout the modern and post-modern eras.

A notable figure within modern Japanese architecture is humanitarian architect, Shigeru Ban (1957–), whose innovative practice pioneered the use of paper as a structural element within construction. It would be fair to assume that Ban's utilization of paper in architecture is a reference to traditional, vernacular Japanese architecture; and while playing into the concept of sustainability, also showcases heavy influence from his connection to *washi* and historical Japanese textiles and processes. Ban's interest in '*architectonic poetics'* and the generation of '*three-dimensional poetry'* are expressed in a variety of applications of paper and its derivative forms (ie. cardboard and fiber-based composites), and it is evident that his works reflect a continuing exploration into the simplest form of geometric elements (Miyake and Ban, 2009). Bans work can be seen to express elements of many different architectural styles, and according to Miyake and Ban (2009), has utilised many traditional Japanese methods of construction through his exploration into the mechanisms of *washi* and *shoji.* Oftentimes, Ban incorporates the structural elements of his works into the overall design, achieving a seamless and cohesive design, and allowing the paper to become both the structural and decorative element of his designs. Through analysis into Bans works, it can be seen that he seeks to revive Western modernism and generate traditional, yet somehow increasingly modern, spaces that embrace both Western and Eastern influences. This, in turn, suggests that Ban's Japanese heritage has remained integral to his practice as an architect, and his clever and innovative revival of the use of paper gives insight into his

background; but also his desire to generate more sustainable and humanitarian works of architecture within the modern and post-modern movements.

London-based *Studio Morison* founder, Heather Peak, was contacted with regards to her ambitious and collaborative practice that works to transcend and connect the divisions between art, architecture, and theatre. Visually, Peaks work show influence from historical Japanese aesthetics, with regards to both *washi* and the art of the fold, and it was sought to understand whether earlier Japanese works inspired these ideas, or whether they were solely driven by modern form and geometries. Peak addressed the integration of paper in her daily sessions, explaining that *'paper is largely involved in the first stages of actually conceiving off the page'.* Although Peak would not use the term 'origami' to describe her work – much preferring the broader term 'paper folding' – it is evident that the '*wonderful ethos behind origami,* [particularly the] *masses of layers of meaning'* play an integral role in the conception of her works as a sculptor. Shen and Nagai (2017) similarly suggest that the term origami has a strict correlation to the sixth century Chinese invention, however folding techniques have been utilised within the modern era to generate aesthetically appealing, and often completely new, forms and geometries. Prior to the utilization of computers in art and architecture, Peak suggests that oftentimes, the folded form acts as an illusion, and *'holds a kind of magical, mystical possibility'* that becomes *'instantly appealing'* through its shape and character.

According to Shen and Nagai (2017), the art of folding is an efficient and simple process to achieve three-dimensional geometries, and has been incorporated by many artists and architects through their conceptions of anomalous structures. Peak, however, uses this technique as a tool for generating meaning and value within the field of sculpture, explaining that *'...the artistic process is about meaning'.* Not only does this give insight into Peak's philosophy, but also shows strong similarities to Japanese art and architecture, which places huge emphasis on intention and meticulous processing. Through exploration into the transformation of traditional *washi,* and how it has shaped and influenced modern art, architecture, and design, it was founded that although to varying degrees, many modern artists have been inspired by traditional Japanese textiles and methods of construction.

Conclusion:
Conclusively, it was founded that although to varying extents, many of today's modern artists, architects, and designers have been influenced by traditional Japanese textiles. The implementation of *washi* – inclusively from the meticulous nature of its production to its globalized implementation within modernism – has worked to revolutionize Japanese art and architecture; and demonstrates the magnitude of influence that Japanese art history has had on the Western world. Although *washi* and its primary uses have been transformed into modern innovations, it was founded that this medium has remained integral to Japanese art and architecture, and still exists within its original form in present day. However, looking through the lens of modernity, it was founded that many modern artists and architects have transformed the ideals and methodologies behind *washi* and the art of the fold to produce new and innovative works. From Noguchi's desire to revive his Japanese heritage through his works, to Ban's transformation of vernacular Japanese styles into sustainable and humanitarian architecture, it is evident that to a great extent, *washi* has offered the opportunity to transform quintessentially Japanese methods into modern innovations. Similarly, the ancient art of origami has allowed modern artists to explore the potential of three-dimensionality, and stretch the possibility of their works through the art of the fold. Considering both Nelson and Peak's works, it is evident that these modern innovators have successfully generated new ideas that stem from these traditionally Japanese methodologies; thus proving the continual impact of Japanese ideals on modernism and post-modernism. Ultimately, it is evident that although to varying degrees, the essence of historical Japanese art and architecture still remains prominent in modernity, and this influence provides a platform for which modern artists can generate innovative works that look to the past, while simultaneously pioneering original and revolutionary works that connect generations of artistic expression and realisation.

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Influences of Western Fairy Tales in Ogawa Yoko's "Otogibanashi No Wasuremono"

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Summary:
この小論文の目的は、西洋のおとぎ話が日本の作家小川洋子の小説「おとぎ話の忘れ物」どのように影響を与えたのか、そしてこれらの古い話のいくつかをどのように書き直したのかを理解することです。小川の使われた書式はオリジナルではありませんけれども、 この作家の本当にユニークなものにするのは、彼女の仕事の目的です。彼女は人間の魂の最も曖昧な側面を調べようとします。

Introduction:

The goal of this paper is to understand how western's fairy tales affected the Japanese writer Ogawa Yoko and how she rewrote some of these old stories. Although Ogawa's writing sometimes has an element of fantasy, her style is not usually seen as particularly fairy-tale-like. Ogawa's greatest foray into fairy tales is "Otogibanashi no wasuremono" (*Lost Property Fairy Tales),* a collection of four short stories that Ogawa composed in response to illustrations by the artist Higami Kumiko. The illustrations and the stories in "Otogibanashi no wasuremono" are all loosely based on Western fairy tales. This research will focus only on two of the four stories collected in this book: "Zukin kurabu" (*The hood club*) and "Aisaresughita hakucyō" *(The Swan Who Was Loved Too Much)*; the first one is based on the story of "Little Red Riding Hood" and the second one on "Swan Lake". Moreover, it will try to understand how was possible that a story like "Little Red Riding Hood" had reached this writer and fascinated her so much to push her to rewrite the same story in this very singular way. In fact, as will be analysed later, Ogawa bring some changes at the story. In all the stories she writes in this book, she changes the point of view of the narrator and in some of these, she adds a feminist nuance, succeeding in renew and completely transform these old tales. Although, the feminist shade that is showed through some of these stories is very interesting and will worth more investigation, for reason of space this paper will not linger on this topic.

Ogawa Yoko's "Otogibanashi No Wasuremono": A Brief Analysis:

Ogawa was born in 1962 in Okayama Prefecture in western Japan. After finishing high school, she moved to Tokyo to study creative writing at Waseda University. In 1988, she won the Kaien Prize for New Writers for her novella based on her graduation project. Since then, she has published more than forty works of fiction and non-fiction and has received several major literary awards in Japan, including the Akutagawa Prize, the Yomiuri Prize for Literature and the inaugural Booksellers Award. Ogawa's novels have also reached a wide audience outside Japan. Most of her fictional works are now available in French translation, and it was through the French versions that her work first came to the attention of English-speaking readers.

Although Ogawa's writing sometimes has an element of fantasy, it is not usually seen as particularly fairy-tale-like[37]. One reason Ogawa's work is often associated with the fairy tale lies in its minimalist, non-culture-specific style, which creates an abstract, universal atmosphere characteristic of the fairy tale. As in traditional fairy tales, many of her characters do not have names and are known by their professions, social positions, family relationships, or some peculiarities of appearance. Ogawa reduces this subtly dislocated sense of reality also by coining words that do not actually exist but at the same time sound intriguingly familiar, inviting the reader to imagine stories behind those words. This technique of combining familiar words in an unfamiliar way in order to produce an uncanny feeling is most evident in "Otogibanashi no wasuremono".[38] The illustrations and the stories of this book are all loosely based on Western fairy tales: Perrault's "Little red riding Hood", Lewis Carroll's Alice's "Adventures in Wonderland" Andersen's "The Little Mermaid" and "Swans Lake." The volume also includes a frame story.

The opening part of the frame story, which takes place in a sweet shop, is a monologue spoken by the sweet shop owner directly to a customer. No detail is given about the customer, allowing the reader to entirely

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[37] FRASER, Lucy. (2013) *Lost Property Fairy Tales: Ogawa Yōko and Higami Kumiko's Transformations of "The Little Mermaid"* p 184

[38] MURAI Mayako. *From Dog Bridegroom to Wolf Girl. Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West* pp. 63-64

inhabit this position within the story and become the "you" that the sweet shop owner addresses. The sweet shop owner is similarly anonymous, using the uniformly polite, gender neutral language of customer service and giving no indication of gender, age, or personality. On being asked about a room at the back of the shop, the sweet shop owner tells the customer/reader about a grandfather who stumbled across some anonymous fairy tales in a lost property room in a train station in Italy. The grandfather was inspired to embark on a search for lost fairy tales around the world; he collected the stories, transcribed them, and then had them translated by experts. The grandfather himself eventually went missing in his quest for more stories. According to the sweet shop owner, the stories the grandfather collected are now held in the "reading room" at the back of the sweet shop. The sweet shop owner invites the customer/reader to go into the room. The sweet shop owner recommends the customer to take a piece of candy on choosing a book and "turn the page as leisurely and slowly as the candy melts in your mouth". After the introductory frame story, the contents page lists the four fairy tales included in the collection. The frame story therefore fictionalizes the authors of these four stories, as anonymous writers whose work has been discovered on a fantastical international quest. Furthermore, the sweet shop owner describes these fictional authors as unreliable, saying that the stories have "no historical value" and that "all of them are written by mere would-be writers, fantasists, and delusionist types". The frame story's emphasis on anonymity and the sweet shop owner's disparagement of these authors overturn the traditional pairing of a reliable implied author with an unreliable narrator. Although the sweet shop owner disparages the writers of the stories them-selves, he or she takes more time explaining the grandfather's process of selecting translators: "He called on specialists in each language, and asked them for translations. He was not distracted by their degrees and titles; he searched for people who were brilliant, and had a sense for the work. The most important requirement was that translators had a love for stories". In this way the traditional privileging of the "original" story over its "derivative" translation is also challenged. In another reversal, "Otogibanashi no wasuremono" itself was created in an unusual order: Ogawa composed the text in response to Higami's pictures, whereas it is more common for illustrators to respond to a writer's text.

In *The Hood Club*, Ogawa weaves a story around the word *hood* from "Little Red Riding Hood." The titular club is formed by a group of people obsessed with hoods, an idea that seems not entirely implausible but rather peculiar. The narrator-heroine of the story, who is not a member of the club, meets a hooded woman who introduces herself as the founder and president of the Hood Club. This woman makes her living as a seamstress specializing in making new dresses out of old. The heroine is then invited to the club's annual Hood Festival, in which various aspects of hoods are celebrated. The exhibition includes hoods either made or collected by the members and hood-related artworks.

At the climax of the festival, the president makes a speech, wearing what she claims is the "original" red riding hood worn by the heroine of the Grimm's story. The narrator later discovers that the hood is made of the fur of the president's wolf-coloured pet dog, apparently sacrificed for her project of materializing the fictional hood from a fairy tale, which the president regards as the most significant hood in Western culture.
In Ogawa's rewriting, the word *hood,* taken out of the context of the original tale, triggers a new story, in this case one about a woman who uses a fairy tale to authenticate her sartorial craftsmanship which, in turn, breathes new life into one of the most widely read and most diversely interpreted of tales. In *The Hood Club* emphasis is put on the transformative power of pursuing one's craft and it also ends with a cruel murder committed by the main character. In this story the narrative is delicately crafted toward the final act of cruelty, a latent plot in which the reader also becomes implicated.[39] What is unique about Ogawa's use of the fairy tale lies less in her explicit use of fairy-tale motifs and style than in her more implicit use of dark desires underpinning some of the most widely known fairy tales.

During the reading of this story, it's inevitable to compare the figure of the president of the club with that of the little girl, main character of the old tale. In this comparison, the little girl has become a grown woman, but she is still traumatized by the awful experience she has lived in the past and now feels the need to open her heart to other people. This never happen in the Perrault's version of the story, that ends with the death of the girl. Therefore, Ogawa manages to transform this in a story of rebirth and liberation[40]: in this version the girl succeeds to remain alive, become a grown-up woman and obtains her revenge on the wolf, symbolized by her dog.

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[39] Ibid p. 66
[40] SPECCHIO, Anna. *Le parole dimenticate: il racconto, la fiaba e il mito nelle opere di Ogawa Yōko*. p.12

This transformation could assume also a feminist nuance: the woman instead of being a victim becomes an executioner. As in the original tale the wolf represents the darkest side of the men (with the meaning of male person), in this story the woman, who decides to kill her dog, figuratively also has the power to decide of the fate of the men.

The Swan Who Was Loved Too Much begin with the description of an old man, that lives alone in a hut at the edge of the forest. His duty is to keep the watch; he lives alone, without friends, wife or children. Only the 10th of every month a delivery boy comes from the nearest city with the supplies for the old man. They always chat a lot about the news of the city and the world, but what makes the old man very happy are the candies that the delivery boy gives to him. The old man treasures those candies: he only eats one in the evening, at the end of the work day, and says that is the only moment that brings him joy. One day, he reaches a beautiful lake in the very middle of the forest, and he sees a candid swan gliding gracefully on the surface of the crystal-clear water. He is charmed by that vision and decides to visit that lake every morning. By doing so, the swan gradually gets used to his presence; time passes, and the man succeeds to get close to the swan. He really loves the swan and does everything he can to protect it, but is not enough. So, he decides to offer the swan the most important thing he has: the candies. He brings them to the swan, every day he gives it more and more candies, until one day he reaches the lake, but cannot see the swan. In fact, due to the great weight of the candies it had eaten, the swan had sunk in the lake, leaving the man alone once again.

Although Fraser and Specchio think that this story has been inspired by Andersen's "The Wild Swans"[41], Ogawa's rewriting of a man who falls in love with a beautiful swan on a lake seems more credible to draw on "Swan Lake", in fact, these two stories have much more in common that with "The Wild Swans". It has to be said that in writing this tale Ogawa certainly was inspired by those tales, but the most important thing to remember is that she wrote this story mainly in response to Higami's illustrations, which portray only a girl and a swan. This exemplifies an innovative collaboration between the writer and the artist, that create a fairy-tale collection in which the text and the image play against, rather than simply explain, each other.
"Every time I write a novel, the part of my body who works harder are the ears. I can hear the sound of the explosion of a star that disappears at the border of the universe, or the lament of a dead person in the ashes of a crematory oven in a concentration camp. To all these souls, I offer a place to stay, the story. For me, writing is equivalent to fulfil this mission "[42]. As could be seen by this quote, Ogawa's aim is that of give a voice to those who cannot talk. Many of her works are narrated in the first person; just as if, instead of writing and conceiving these stories herself, she had heard these stories from the ones who lived them, and simply transformed them into words. To convey this impellent need of talking, many of Ogawa's works feature silence and muteness, just like the swan of this story who cannot talk to the old man.

Conclusion:
As we could see from this analysis, Ogawa did not properly rewrite Western fairy tales. In fact, these are mostly a latent idea in the writer's imagination. Ogawa takes some cues from ancient fairy tales: sometimes the setting, others just a word or an idea and combining these with the illustrations of Higami, she gives life to the stories gathered in "Otogibanashi no wasuremono". These tales do not have much in common with the older ones, because Western stories have now become an integral part of Japanese culture.
In fact, translations of Western fairy tales began just after the Meiji Restoration in 1868, from then on, Western fairy tales, especially those by the Grimms, appeared in various translations and adaptations. In the early twentieth century, some writers began to turn to the Western fairy tale as a medium for exploring new forms of expression in modern literature for adults. The final two years of this century saw a remarkable vogue for fairy-tale rewritings and anthologies for adult readers, a phenomenon often referred to as the *Gurimu būmu* (Grimm boom). The work that heralded the Grimm boom was Matsumoto Yūko's rewriting of the Grimms' and Andersen's tales, (1996; Fairy Tales of Sinful Princesses) and illustrated by Higami Kumiko. The combination of Matsumoto's female-oriented fairy tales and Higami's sensual portraits of princesses set a vogue for illustrated fairy-tale collections for adults, especially those addressing a female readership.[43]

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[41] FRASER, Lucy. (2013) *Lost Property Fairy Tales: Ogawa Yōko and Higami Kumiko's Transformations of "The Little Mermaid"* p 184

[42] OGAWA Yoko *Tokushu*, Bungei n. 48, Kawade Shobo Shinsha, Tokyo, p.2

[43] MURAI Mayako. *From Dog Bridegroom to Wolf Girl. Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West* p. 30

So, the format used by Ogawa for her collection of fairy tales is nothing original. What makes this writer and this book truly unique is the purpose of her work. As she said: "Contemporary Japanese society appears to be safe and comfortable, but I wanted to write about the shapeless violence and danger that lurk beneath the surface. Every human being has something violent inside, but most of us try to hide it. In the same way, we try to ignore the dangers that lurk in everyday experience, to skirt them and pass by. But, at the same time, we're all fascinated by these "unseen" things, and that fascination becomes a motivating force in my work. Through the process we call "the novel", these things that normally remain unseen take on form, and it's that element in fiction which continually fascinates me"[44].

Here is how the two stories analysed in this paper take on a different connotation, expressing both fears and unconscious desires of the human soul. In the first one, the desire for revenge is revealed and in the end, is satisfied with the death of the dog. In the second one takes form the natural fear of the all human kind to remain alone. The old man lets himself be totally guided by his fear and his deep love for the swan and this irrationality will eventually lead him to the loss of what he cherishes most and will force him to return to his former condition of solitude.

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[44] Treisman, Debora (2005), *Something inside. The Japanese writer Ogawa Yōko talks with the New Yorker's fiction editor, Deborah Treisman, about her work*, in ≪The New Yorker≫ (26/12/2005), New York.)

Picture Postcards and Woodblock Prints: Meiji Japan's Propaganda Vehicles

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Summary:
映像はその時代の現実を映し出す。明治時代に大きく日本は変化した。それは時代の絵葉書と木版画に最も示している。明治時代の絵葉書と木版画の映像は日本の現代化と西洋化を視覚化したので、その時代の絵葉書と木版画はプロパガンダの媒介物になったと考える。このレポートは、まず、明治時代の現代化と西洋化を検討した。次に、日露戦争の時代背景を検討した。最後に、日露戦争の絵葉書と木版画をプロパガンダの分析をした。

Introduction:
Images visually capture and portray the reality of a certain period, and Japan's reality has transformed numerous times over the course of its history. Japan during the Meiji era (1868-1912) experienced great political, social, cultural, and industrial transformations which were visually captured in the picture postcards and woodblock prints of the time. Those great transformations occurred due to the Meiji era's adoption of "modernization," and "Westernization" in face of neo-colonial expansionism by American and European powers in Asia, Africa, and the Middle East during the 19th century. I argue that the picture postcards and woodblock prints of the Meiji era were ideal vehicles for propaganda because they visualized Japan's success with swift modernization and Westernization in the images (i.e. drawings, paintings, cartoons, and photographs) on the ideal propaganda vehicles.

This research paper analyzed a couple of picture postcards and woodblock prints of the Russo-Japanese War (1904-05), because this war was most significant in illustrating how successful Japan was at modernizing and Westernizing itself by the end of the Meiji era to wage a war against the modern Western power of Tsarist Russia. Before delving into an analysis of the picture postcards and woodblock prints as ideal vehicles for propaganda, this research paper will explore the modernization and Westernization in Meiji Japan to identify the propaganda of the period, and examine the historical background of the Russo-Japanese War to identify how the Meiji era's propaganda peaked during the war with the images on the picture postcards and woodblock prints before finally arriving to a conclusion.

Modernization and Westernization in Meiji Japan (1868-1912):
Prior to the arrival of Commodore Matthew Perry's American warships in 1853, the warrior elite in Japan ruled the country under the strict "closed country" (*sakoku)* policy that prohibited the Japanese from leaving the country and foreigners entering it for over two centuries from 1630 to 1868. Despite the closed country policy, Japan's dwarf-sized human and natural resources managed to thrive economically, culturally, and socially under the long period of isolation and peace. Even while living peacefully in isolation, Japan's leaders were aware of the "gunboat diplomacy" practised by the imperialist Western powers, who have experienced industrial, scientific, and political revolutions. Therefore, after the encounter with Commodore Perry, Japan abandoned its centuries-old closed country policy, and adopted modernization and Westernization in face of the pressures of Western neo-colonial expansionism.

Japan in the Meiji era adopted modernization and Westernization to achieve "wealth and power" in the domestic and international stages. Domestically, modernization and Westernization involved the building of a strong nation-state with a rich industrial economy and society that can resist Western pressure and exploitation. Internationally, modernization and Westernization entailed competing in the great game of modern conquest and empire in an international arena that was dominated by Western expansionist powers. For Meiji Japan to succeed in achieving the "wealth and power" of modernization and Westernization, the propaganda slogans of "rich country, strong military" (*fukoku kyouhei*), and "civilization and enlightenment" (*bunmei kaika*)[45] were propagated until it became fully indoctrinated into the Japanese public during the Meiji era. Measuring the accomplishments of "wealth and power" in times of peace would not be enough, as it would require the successes of war to fully measure the accomplishments of "wealth and power."

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[45] J.W. Dower, "Throwing Off Asia I: Woodblock Prints of Domestic 'Westernization' (1868-1912)," *Massachusetts Institute of Technology Visualizing Cultures,* Published 2008, https://ocw.mit.edu/ans7870/21f/21f.027/throwing_off_asia_01/toa_essay02.html

Russo-Japanese War (1904-05) Historical Background:

Meiji Japan's accomplishments in "wealth and power" were tested for the second time during the Russo-Japanese War at the beginning of the 20th century, after its success in the First Sino-Japanese War that occurred a decade earlier at the end of the 19th century. However, despite Japan's unexpected victory over the Chinese that transformed global power politics, Meiji leaders quickly found power politics to be a harsher game than anticipated when the Russians, Germans, and French (infamously known as the tripartite intervention) reduced Japan's spoils of war for their own expansionist interests in China. The intervention marked the increased tensions between Russia and Japan, as both expanding empires sought hegemony over northeast Asia on the Korean peninsula, and the Manchurian region for strategic interests.

Learning from the latest lessons in "modernization" and "Westernization" after the First Sino-Japanese War, Meiji leaders redoubled the efforts for "wealth and power" by enlarging and updating Japan's military over a decade, establishing a military alliance with Great Britain, and raising loans in London and New York. All these preparations made Japan more capable of playing the power game decisively, especially against Tsarist Russia, a great power enemy that represented the white, Christian, and expansionist "West" that saddled Japan with the onerous unequal treaty system[46]. Therefore, when Meiji Japan entered war with Tsarist Russia in 1904, it symbolized the ultimate test of Meiji Japan's efforts in "modernization," and "Westernization," and its surprise victory signalled the achievement of "rich country, strong military," and "enlightenment and civilization."

Russo-Japanese War Picture Postcard Analysis:

Image 1.

A picture postcard with Admiral Tōgō Heihachirō (at the centre of the image) on the bridge of the ironclad warship Mikasa after the victory of Tsushima. By unknown artist, after Battle of Tsushima (May 1905)

https://ocw.mit.edu/ans7870/21f/21f.027/asia_rising/image/2002_2942.jpg

The first official picture postcard was issued by the Austrian Post Office Authorities on October 1st, 1869, and its creation caused a revolution in people's writing habits and became the subject of a collecting craze almost unparalleled in history[47]. Japan's craze for the picture postcard was second in the world, after Germany, where 96,430,610 were posted in 1890, and rose to 1,504,860,312 by 1913[48]. With picture postcards' posting rates increasing over fifteenfold during a 23-year period in Japan's Meiji era, it would have been foolish for the Meiji government to not propagate propaganda images on the picture postcards that visualized the propaganda slogans of "rich country, strong military," and "enlightenment and civilization." The picture postcard was the ideal propaganda vehicle at the time because it was cheap, easy to handle, and with a visual appeal that can be appreciated by both the literate and illiterate peoples[49]. Combined with the appeal of patriotism, the wartime picture postcards of the Russo-Japanese War are the prime example in analyzing the Meiji era's peak in propagating propaganda.

The picture postcard chosen for analysis in this research paper shows Admiral Tōgō surrounded by naval officers and crewmen on the bridge of the ironclad warship Mikasa at sea, with other ironclad warships in the background. The naval uniforms, the facial hair styles, and the telescopes on the picture postcard are proof of the "enlightenment and civilization" propaganda slogan in the Meiji era. Since "Westernization" was associated with wearing Western attire, supporting Western facial hairstyle, and utilizing Western science and technology. It was also associated with Western art and culture, as this picture postcard was drawn in a more Western style than Japanese style. The propaganda slogan of "rich country, strong military" is also present in this picture postcard, as "modernization" was associated with having a Western-style military with the most

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[46] *J.W. Dower,* "Throwing Off Asia III: Woodblock Prints of the Russo-Japanese War (1904-05)" *Massachusetts Institute of Technology Visualizing Cultures,* Published 2008, https://ocw.mit.edu/ans7870/21f/21f.027/throwing_off_asia_03/toa_essay01.html

[47] T.J. Brady, "Postcards and History," *History Today 19,* no. 12 (1969), 848.

[48] J. Fraser, "Propaganda on the picture postcard," *Oxford Art Journal 3*, no. 2 (1980), 39.

[49] J. Fraser, "Propaganda on the picture postcard," 42.

modern weaponry. Admiral Tōgō's Western military attire, on an expensive Western ironclad warship conducting Western strategies of naval warfare with multiple Western ironclad warships after the victory at the Battle of Tsushima demonstrated that Meiji Japan achieved "rich nation, strong military" status. Combining the visualized propaganda slogans on the picture postcard in the context of a successful war brought Meiji Japan's propaganda to its peak.

Russo-Japanese War Woodblock Print Analysis:

Image 2.

"Russo-Japanese War: Great Japanese Red Cross Battlefield Hospital Treating Injured" by Utagawa Kokunimasa, March 1904.

https://ocw.mit.edu/ans7870/21f/21f.027/throwing_off_asia_01/image/2000_367_l.jpg

At the outbreak of the Russo-Japanese War, there were more than four thousand woodblock print outlets in Tokyo alone, but by the end of the war, the market for woodblock prints had all but disappeared due to the modernity that the picture postcard symbolized in visualizing the modern war (and modern times more generally)[50]. Despite the significantly smaller number of woodblock prints to picture postcards of the Russo-Japanese War, the woodblock print was still a formidable propaganda vehicle in visualizing the Meiji era's propaganda slogans at the beginning of the war. Since it was the ideal propaganda vehicle in the First Sino-Japanese War a decade earlier, because it had all the desirability that the picture postcard had in the Russo-Japanese War. The picture postcard was simply cheaper, easier to handle (its smaller size and an effective postal system), and had the additional visual appeal of photographs that allowed it to eliminate the woodblock print's competitiveness as a propaganda vehicle during the Russo-Japanese War.

The woodblock print chosen for this research paper contains a scene where Japanese Red Cross hospital staff being humane by providing care to wounded Japanese and Russian soldiers. However, there is also a scene at the top of the woodblock print, where it depicts Russian troops attacking Asian civilians. The contrast of the two scenes on the same woodblock print is to convey that the Japanese were more chivalrous than the Russian foe. The images and their contrast are to also illustrate Meiji Japan's success in the propaganda slogans of "rich nation, strong military," and "enlightenment and civilization" after its adoption of modernization and Westernization. "Enlightenment and civilization" is evident with the Western clothing of the Japanese medical staff and troops, the similarities in facial features between the Russians and the Japanese, and the use of Western medicine under the international Red Cross banner. While "rich country, strong military" is evident with the wounded Russian troops, the Western-clad Japanese soldiers who have received Western military training, the abundance of medical supplies to treat both kin and foe, and the ability to successfully wage war against a Western enemy and winning against them. Meiji Japan's propaganda peaked on this woodblock print because it visualized Japan's "wealth and power" over the West's "wealth and power." Japan had mastered modernization and Westernization.

Conclusion:

The propaganda slogans of "rich country, strong military," and "enlightenment and civilization" were made appealing when it was visualized in combination with patriotism during the Russo-Japanese War on the ideal propaganda vehicles of the picture postcard and woodblock print. Images drawn, painted or made into cartoons on the ideal propaganda vehicles could glorify the modern war and modern times, while photographs on the picture postcard would add a sense of realism to the modern war and modern times. Meiji Japan's engagement in modern war during modern times was permitted due to its adoption of "modernization" and "Westernization" that created "wealth and power" on domestic and international levels. "Wealth and power" would eventually lead Japan on the unfortunate path of total destruction resulting in its ultimate defeat at the end of WW2, but Meiji Japan's achievement of "wealth and power" was vividly captured on the images of the

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[50] J.W. Dower, "Asia Rising: Japanese Postcards of the Russo-Japanese war (1904-05)," *Massachusetts Institute of Technology Visualizing Cultures,* Published 2008, https://ocw.mit.edu/ans7870/21f/21f.027/asia_rising/ar_essay02.html
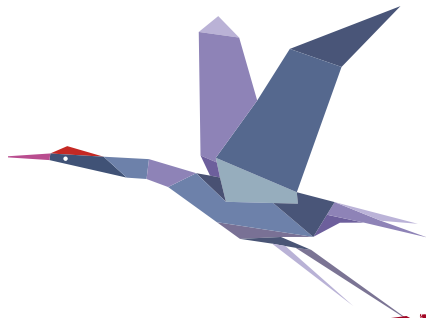
picture postcards and woodblock prints. While the woodblock print became a relic of the past by 1904, and the picture postcard being only popular for holiday purposes after its heydays in the early 20th century, their images contained an important lesson. Visual propaganda needs to be cheap, easy to handle, and have an appeal to a wide audience for impact.

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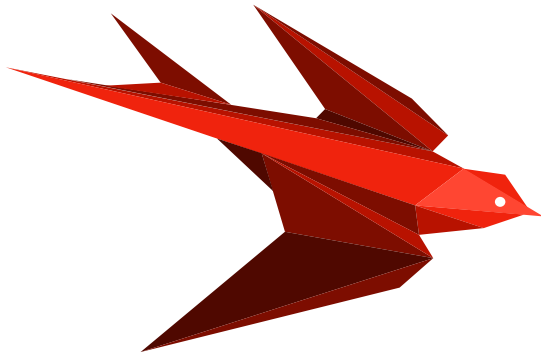Fraser, J. "Propaganda on the picture postcard." *Oxford Art Journal 3*, no. 2 (1980): 39–47.

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