

教壇実習報告 グループ1 (日本文学)

Considering the Cell-phone Novel (Keitai Shousetsu)

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要 約

現代日本の文学シーンにおいて、とりわけ未曾有かつ特異な出来事として、2000年代の「ケータイ小説」の大流行を挙げることができる。この講義では、そうしたケータイ小説の隆盛をめぐる背景、歴史、様々な批評の在り方やケータイ小説の主な特徴などについて、現代日本のポップカルチャーや若者のニーズの問題を絡めながら考察し、詳しく解説していく。

まず、ケータイ小説の隆盛の背景には、1999年以降のモバイル・インターネット利用の急増や、Yoshi『Deep Love』の爆発的人気という社会現象があった。それらを経て登場してきたのが「リアル系ケータイ小説」と呼ばれる、若い女性の実体験をもとにした恋愛小説であり、Chaco『天使がくれたもの』、美嘉『恋空』、メイ『赤い糸』などが他ジャンルの文学作品を押しつけて次々と大ヒットし、メディアミックスによる商業的成功も収めた。

これらのリアル系ケータイ小説は、女子中高生の読者を中心に驚異的な売り上げを記録する一方で、文芸批評においては、その稚拙な描写や早すぎる展開などから「文学とは認められない」という強い批判にさらされてきた。確かに、携帯電話の小さな画面で読むケータイ小説には様々な限界があり、そのような部分もある。しかし誰でも無料で簡単に、いつでもどこでも利用できるというメリットは見逃すべきではない。またそのような携帯電話を使った読み書きは、友達とのメール・コミュニケーションに近いので、共感度が深まるという利点もある。リアル系ケータイ小説は、若者の活字離れが叫ばれる現代日本社会において、そうした特徴をうまく生かすことで読者を獲得したのである。

その顕著な例として、ここではリアル系ケータイ小説の代表作である『恋空』を取り上げてみたい。携帯電話をメディアとすることによる文体上の特徴として、横書き、改行の多用、修飾語の省略、記号の多用などが見られ、加えて、若者言葉による会話や心内語を多用するヒロイン視点の語り、同世代の読者の共感を誘うための重要な機能をもつ。さらに若い読者を惹きつける内容上の特徴として、立て続けにヒロインを襲う不幸な（しかしいかにも不良の女子中高生に起こりそうに映るような）事件からの精神的回復という前向きなプロット、センチメンタルな一人称回想という語りのスタイル、当時女子中高生のカリスマだった浜崎あゆみの音楽をモチーフに取り入れていることなどが挙げられる。それらを総動員することによって、リアル系ケータイ小説は、「美しい愛」というファンタジーを読者の内に生み出すことに成功したのだ。

さらに注目すべき戦略として、リアル系ケータイ小説は、「リアル」を強調して、実話テイストを醸す。例えば『恋空』の場合、作者とヒロインの名前を同一にしたり、ウェブのトップページや単行本のあとがきで「実話をもとに」したことを記しているのがそれにあたる。

以上のような特徴をもつ実話テイストのケータイ小説を読むこと、それは女子中高生たちにとって、メールで友達の打ち明け話を読むことと感覚的に大して変わらないのではないか。彼女たちの身体の一部ともいえるべき携帯電話を媒体とするならば、なおさらである。そう考えれば、ケータイ小説を、そもそも「文学」作品として評価しようとするのはあまり意味がないと言える。

今、ケータイ小説は、そのようなリアル系の在り方を越えて、ますます内容的な広がりをみせている。なかでも、今年2009年に流行っているヤンキー文化との関係性は看過できない。ここでは、ケータイ小説を取り巻く、今最もホットなポップカルチャーとして、最後にヤンキー文化の隆盛についても紹介する。

本 文

1. What is the “cell-phone novel?”

The cell-phone novel (Keitai shousetsu), hugely popular in Japan, is a type of novel that was sent and then read from a cell-phone. As long as it goes through the process of being displayed on a cell-phone screen, later when it is published it is still called a cell-phone novel. One after another, the cell-phone novels written by ordinary young people are becoming bestsellers and are being made into movies, dramas, and manga. Through this media mix, they gain commercial success, so cell-phone novels are considered a significant issue and are gathering public attention.

According to the list of bestselling fiction provided by Touhan (a publishing mediation company in Japan), in 2006, of the ten bestsellers four were cell-phone novels. Furthermore, in 2007, the first, second, and third place were all cell-phone novels, and they made up half of the top ten. It is not hard to imagine the significant impact that these cell-phone novels that are consistently becoming hits are having on the industry.

In order for cell-phone novels to gain this number of readers and this degree of popularity, it was necessary that cell-phones themselves were prevalent.

2. The background of the cell-phone novel

It became possible to send and receive e-mails and use web services on Japanese cell-phones through the 1999 development of NTT Docomo's I-mode service. This is an internet platform service using a cell-phone which is unique to Japan. Afterwards, other companies began to provide similar services.

By September 2008, the number of people using cell-phones in Japan numbered 104,830,000. Japan's population is approximately 127,000,000, so this meant that virtually everyone in Japan had a cell-phone. From 2002, the use of internet on cell-phones increased rapidly, and in 2005 more people were using the internet on their cell-phones than on their computers. At present, more than 60 percent of people say that they use the internet on their cell-phones daily. In addition, last year roughly 20 percent of people used their cell-phone rather than their computer for internet use. It is clear that recently in Japan using internet on one's cell-phone is important. In particular, the most frequent users are males in their teens and females in their teens and twenties. The most important readership for cell-phone novels are girls who fall into these age brackets.

According to a July 2008 survey by Nielsen Mobile in the United States, in the coverage of mobile web - within all mobile users, the ratio of those who used the web at least one time or more per month, the US ranked 1st at 15.6%, followed by the UK at 12.9% and Italy at 11.9%. On the other hand, France and Germany were under 10% and China and India remain at very low coverage. Compared to the more than 60% of phone users in Japan who are said to use the mobile web on a daily basis, the level of usage in other countries is fairly low. Therefore, if in the future the usage of mobile internet were to increase rapidly in the United States, then there may also be a trend for literature-like cell-phone novels.

3. The background of the cell-phone novel

Now we would like to look back at the history of cell-phone novels under the three separate terms.

The first period is called Yoshi's era. The first cell-phone novel to succeed was a piece called "Deep Love", written by a male author named Yoshi who put the novel on his personal cell-phone site. This is the story of a 17 year old high school girl who is looking for true love while working as an *Enjokousai*, disguised acts of prostitution by underage girls for adult men, in Shibuya. This gained popularity amongst high school girls by word of mouth, and was also discussed in the media, which led to a general

widespread knowledge of the existence of cell-phone novels. So, Yoshi is referred to as "the father of cell-phone novels." From 2003 to 2005, his works were in the top ten best sellers of novels. Yoshi has had an incalculable influence on the cell-phone novels to come after him.

The second period, which is called the golden age of cell-phone novels, was marked by the publication of bestselling blog-like stories written by amateur young girls about their personal experiences. This is a marked contrast with the independent author Yoshi, who interviewed young girls and strategically planned what he would write and how he could capitalize on the media. The works of this second period, which young people wrote based on their own personal experiences with love, are also called "real cell-phone novels."

The free homepage creation website for both PCs and cell-phones, "Maho no i-land" (*Magic I-land*), made way for the arrival of the "real cell-phone novel." In March of 2000, with the addition of the "Book Function" which allowed anyone to easily send a story from their cell-phone, mostly teenage girls began to write, send, and browse stories. In other words, you could say that the Magic I-land site gave birth to the cell-phone novel boom. Every major cell-phone novel was publicly available on this site.

The story which sparked this trend was Chaco's "Tenshi ga kureta mono" (*Gifts from an Angel*), based on real experiences of love in high school. It continued to rank number one in popularity on the Magic I-land site for several months, and in October of 2005 it was sold in book form. For the next six months it sold over 200,000 copies, becoming a bestseller, and in 2007 was made into a movie.

The next hit was Mika's "Koizora" (*Love Sky*). It was also a story based on the author's real-life love experiences. For six months "Koizora" kept the number one ranking on Magic I-land. When it was published in two volumes in October of 2006, it made an astounding record by selling one million copies in one month. The "Koizora" movie rose above initial expectations in 2007 by making four billion yen (roughly US\$4,500,000) for the entertainment industry, and in 2008 it was made into a television drama. The combined sales of the sequel "Kimizora" (*Your Sky*) and comics come close to four million. "Koizora" has been called the representative work of cell-phone novels. We will analyze this story in more detail later.

Continuing this popular trend was Mei's "Akai Ito" (*Red Thread*) made public in July of 2007. When the two volumes were published, one million copies were sold in one week. In December 2008, a movie and a

television drama were released.

In this way cell-phone novels on Magic I-land were printed in rapid succession, all becoming bestsellers, and combined with the spreading across a variety of media outlets, formed the golden age of cell-phone novels.

We can say that the third period is the solidification of the genre. Since mid-2007, the number of new publishing companies and websites entering the cell-phone novel market increased, and the stories were not just love stories but grew to include mystery, comedy, horror, science fiction, fantasy, and so on. The age range of contributing authors has widened as well, and it has also become an area for young people who want to become professionals in the future to share their writing. With this the target audience has been divided and because of this, cell-phone novels are no longer ranked as bestsellers. While this has led some to conclude that the cell-phone boom is over, others point out that the market has matured and this is a transitional period for a phenomenon which will continue to become more stable. We wonder about the future trends of the world of the cell-phone novel which created a market based on the needs of consumers, and how they will change with the expansion of the market.

4. Problems arising with the cell-phone novel

In fact, many are criticizing cell-phone novels, saying they cannot be recognized as literature in Japan. Their criticisms are mainly:

- 1) Misspellings, grammar mistakes, and poorly written sentences stand out
- 2) There is almost no description of the scene or setting and description of the mentality of the characters is superficial
- 3) Authors describe scenes are described in a subjective way to amuse themselves, and frequently show a clear lack of knowledge
- 4) The development of the story is too fast
- 5) The stories follow a pattern

All these criticisms are surely true, but, don't they completely neglecting the fact that cell-phone novels are using cell-phones as a tool? Because cell-phone screens are small, sentences are necessarily short, descriptions of scenery are abbreviated, and the story develops at a faster rate. Also, in the time between writing and release there is no sort of system with someone like an editor to check the story, so naturally mistakes and carelessness increase.

That being said, the novels have plenty of merit.

First of all, anyone can easily write and release these stories, as well as read them, for free. There is no need to become a professional in order to gain readers. Furthermore, because people always carry cell-phones with them, they can read and write anywhere at anytime, such as during the commute to school, in some little space of free time, or in bed before going to sleep. The small size of cell-phones is here a great advantage. Moreover, because reading and writing on cell-phones is similar to mail communication with friends, the distance between author and writer is decreased, deepening their sense of connection.

Furthermore, from a commercial point of view, cell-phone novels are also good business. For instance, if only we check for the amount of the website traffic, more sales can be expected from the beginning. In addition, because the subject of cell-phones is spread through word of mouth, large scale advertisement and so forth are unnecessary. We cannot underestimate the significance of cell-phone novels, that utilize such an important tool in communication.

5. Characteristics of cell-phone novels: The Case of "Koizora"

5.1 Characteristics of the literary style

In this section we will discuss the cell-phone novel "Koizora," in order to look specifically at the characteristics of the "real cell-phone novels" of the golden period. This work is a love story that follows the high school student heroine Mika and her lover Hiro from the time they meet until their separation when Hiro dies.

First, we consider the literary style of the book version. Consider the following quotation:

"Ah!!! I'm sooo hungryyy♪♪"

It's finally time for lunch.

As usual I open my bento on top of the desk.

School's a pain, and eating my bento together with my good friends from my class, Aya (アヤ) and Yuka (ユカ), is the only thing I look forward to.

In this quotation we find six literary characteristics:

- 1) Horizontal writing
- 2) Frequent use of the line return
- 3) Frequent use of slang
- 4) Frequent use of short sentences with few modifiers
- 5) Frequent use of katakana in writing names
- 6) Frequent use of symbols

The seventh and final characteristic of the literary style is 7) the frequent use of conversation between characters to narrate the heroine's feelings. This is seen in the following excerpt:

We arrived at Hiro's house on our bikes.
 "Hello...?" I murmured softly, but there was no reply.
 "There's no one's home."
 Huh?! No one here?
 Then...was it just the two of us??
 I've gone out with guys before, but being alone in a room with a boy...this was the first time.
 ...
 Mika(I) loves Hiro. How does Hiro feel?

The frequent conversations using this sort of young voice bring a sense of reality and presence to the work, while the heroine's monologue represents the thoughts of high school girls, and it has the important function of inviting sympathy from readers of the same generation. "Real cell-phone novels" can basically be seen as narrated from the heroine's eyes.

5.2 Characteristics of the content

Next, we consider some of the characteristics of the content. The first point we want to make is that 1) one can see the importance of the characters' relationships through the use of their cell-phones. For instance, we can compare the following two passages:

- 1) After that, it seemed like I got a call or text from Nozomu every day
 ...
 At first, even if it was short, I always replied, but, eventually it was such a pain that I stopped answering his calls and texts.
- 2) And so we exchanged our numbers.
 This is how I met Hiro.
 Sakurai Hiroki . . .
 After we traded numbers, throughout summer break we were in touch every day.

These parts are close to the beginning of "Koizora." In the former quote, the heroine, Mika, asks out her classmate Nozomu, and they relay numerous messages to each other via cell-phone. Additionally, Mika's rejection of Nozomu occurs through her ignoring his communications. In contrast, in her relationship with her lover Hiro in the latter quote, the act "we exchanged our numbers" is treated as a sort of destined meeting between the two. Even though Mika does not even recognize Hiro's face, they go

through an exchange via their cell-phones every day. In this way, because the cell-phone allows for secret conversation, the space between the heroine and the youth who becomes her lover is depicted as vividly as an intimate connection.

The second characteristic is the portrayal of 2) important events dealing with issues like true love, sex, rape, bullying, suicide attempts (wrist cutting), pregnancy, miscarriage (or abortion), drug use (paint thinner), date violence, *enjokousai*, incurable disease, and death from disease (or accidents). In addition, as a third point, events like these follow in 3) quick succession.

We will try to examine these characteristics in context. The motif of romance is an obvious one, so we will omit it.

The act of having sex is depicted in the following passage:

When I became one with Hiro, when I was in pain, scared, or about to cry, he held my hand.
 ...
 Becoming one with Hiro made me really happy.

As you can see, the phrase "Becoming one with Hiro (hitotsu ni naru)" is used countless times to represent sex as a beautiful act. The following is a rape scene:

In a car stinking of cigarettes, with my hands and feet tightly bound, four men I didn't know violently tearing off my clothes.
 ...Rape
 ...
 In this fear and sadness I cannot see through it takes all my strength to bite my lip and silently bear it.
 The day Hiro and I first became one...he held me so gently. Why am I remembering that at a time like this?

Some text has been omitted, but this is a fair representation of the rape scene. Compared to the earlier lovemaking scene, the rape scene is even more simplistically depicted. In addition, as seen at the close of the passage, "the day Hiro and I first became one," or the wonder and beauty of lovemaking, is emphasized over the pain of rape. Therefore, the heroine's physical and mental suffering is obscured from the reader, and later, the aftereffects of the rape are immediately healed by "becoming one with Hiro," to the extent that is unrealistic. In fact, as the story progresses, we learn the difficult experience of rape

strengthens the protagonist's bond with Hiro, and can be seen as an event that brings the heroine further happiness. This simplistic representation of rape here has become the target of criticism.

Bullying and suicide attempts are also depicted:

Starting that day, I was harassed by messages from Saki, Hiro's ex-girlfriend.

The contents of these messages...

"Break up" "Ugly" "Die" "Disgusting" "Get lost"

...

But I, who had lost all of my confidence and was going out of my head, I ended up in a hospital.

My stomach throbbed with pain, and I was throwing up over and over again.

...

I want to be comfortable. I want to be comfortable.

I want to be comfortable right now.

I lightly put the edge of the knife to my wrist and slowly began to cut...

The heroine often receives bullying messages from her lover's ex-girlfriend. Through this, the heroine, who can no longer tolerate the mental abuse, can be saved by her lover and close friends. In "Koizora," Mika is saved by Hiro and by her female friends. What we should pay attention to here is that the bullying via cell-phone, rather than the rape, is what almost drives Mika to kill herself. From this, we can see that in the world of the heroine, relationships mediated through cell-phones are very significant.

In addition, often the heroine's pregnancy, miscarriage, or abortion is depicted. Pregnancy, from the perspective of the high school student, is at first a shocking incident, but it is ultimately presented as a wonderful thing that makes the love between two people even more perfect. However, if the child is actually born, the two must spend their lives together as "husband and wife" rather than "lovers." As a wife, the heroine's beautiful love story ends. Therefore, in cell-phone novels that deal with love, the child is not born, typically due to either a miscarriage or an abortion. At the same time, the now non-existent baby bonds the heroine and her lover for eternity, or transforms into an angel and watches over them from heaven, or some other motif that advances the sentimentality of the love story even further.

Later in the story, Hiro, who learns he is suffering from incurable cancer, inhales paint thinner and is violent towards Mika. Hiro rapes Mika and burns her skin with a cigarette. An episode of *enjokousai* was part of the web version of "Koizora," but was not published in the book.

At the end of the book, the lover dies. Her destined lover is always a cause of unhappiness for the heroine, and he is a bad student who acts childishly and selfishly. However, when he is finally dying in the hospital or at the scene of an accident, he is wrapped in a sentimental mode of eternal love and this negates all bad behavior and the emotional wounds he has inflicted on the heroine.

In "Real Cell-phone Novels" bad students are depicted around the usual motif of sexual desire and then violence in rapid succession. Thus the emotional wounds of the heroine, for the most part, are easily healed by the power of love and sentimentality and do not effect what happens next. This brings us to the fourth characteristic which is 4) quick canceling out of emotional wounds.

Another common point of "Real Cell-phone Novels" is that they often 5) link to the songs of the Japanese pop singer, Ayumi Hamasaki. Indeed, Hamasaki's songs appear as an important motif in "Koizora."

In the following scene, Mika is unsure of who her true love is, her new boy Yu or the sick Hiro:

I put a minidisk into the player and pressed play.

And the song began to play.

It was Ayumi Hamasaki's "Who..."

.....

As I got up, the song ended.

Listening to this song, only one person came to mind.

Only one person...that person.

Now I have to hurt someone. But I've decided.

After worrying and worrying I decided. This song gave me my decision.

Here, with the Ayumi Hamasaki song "Who..." Mika's wavering emotions turn towards Hiro. This song is also an important motif, as we learn in another scene that Hiro liked it.

Ayumi Hamasaki, a female pop singer, is representative of modern Japan. In particular, many young people identify with her self-written songs. Around the year 2000, her CDs began to sell in the millions and as "Koizora" was serialized in 2006, her 40th single, "Blue Bird," made her the first solo artist and female vocalist in the history of Japan to sell a total of 20 million CDs. She was also referred to as having "the charisma of high school girls," not just for her music, but also because of her influence on the fashions of middle and high school girls. In general, her lyrics are sentimental reflections of past love. This is the case for the song that became a motif in "Koizora," "Who...". The following words are some of the lyrics:

When times were tough, who was by my side?
 On whose shoulder did I shed my tears?
 With whom did I share my happiness?
 With whom did I hold hands?
 I remember.

The night we spent apart
 The moon was far away and I was crying.
 The night we spent apart
 The moon was far away and I was crying.

In her sentimental remembrance of time spent with past lovers, Hamasaki describes not only happy times, but also tough times and sad experiences. Japanese middle and high school girls deeply embrace the “painful” and “sad” sentiments that they feel in response to these reflections on love. In this way, the lyrics of Ayumi Hamasaki are truly closely linked to the content of “Real Cell-phone Novels”.

This is clear if we look at the next quote from the prologue of “Koizora”:

If I hadn't met you that day,
 I don't think I would have felt
 So much pain
 So much sorrow
 So much sadness
 So many tears.

From Mika's standpoint, the events in her love for Hiro that were painful, sad, and tearful are declared in a form of reflection. Here the work's sentimental mode is emphasized.

“Real cell-phone novels” create a fantasy of beautiful love for their readers by generally using a plot in which the heroine continually emotionally recovers from the tragic events that happen to her, a style of story-telling in sentimental first person recollection, and a powerful motif in Hamasaki's music. This all creates a fantasy of “beautiful love” for the readers.

Nevertheless, isn't the rapid development of a story through these kinds of standard motifs too absurd? Why are female readers attracted to this kind of story? One explanation is that female teenagers read these standard motifs of rape and pregnancy believing that they could possibly happen to delinquent high school girls in reality. However, as mentioned earlier, if these plots are developed too quickly, no matter how young the readers are the stories come across as unnatural.

Actually, stories like “Koizora” which became so popular in the second period of the cell-phone novel boom used a different strategy to overcome the problem

of relating to reality. The various incidents that take place for the heroine are not supposed to be taken as the reality of the story, but as a strategy for providing a taste of reality.

This 6) strategy of “the real” is an important characteristic. We would like to talk about the following three ways in “Koizora” employs this strategy. Firstly, both the heroine and the author have the same name, Mika, and when published, this was labeled on the website as a true story. As a second strategy, when readers pointed out that there were contradictions in the story, it was changed to “based on a true story” and made into more of a dramatic adaptation. As a third strategy, the author's afterword written in the paperback edition emphasizes that the whole story is based on real events:

My promise to Hiro...That's one reason I wrote “Koizora.”

When Hiro was still in the hospital, we promised each other.

...

On my homepage, I received a lot of encouragement and questions about the fate of my baby.

At the end of the story, the small life I was given...

But, in the end my baby left me...

Passed away to the heaven Hiro is in.

By using these kinds of strategies in “Koizora”, even if the novel itself is unrealistic, the reader can accept that these things happen in real life. Therefore readers relate to it as a real story, and they read “Koizora” seriously and become absorbed in its world.

Finally, there are two remaining characteristics of content to discuss. The first is that 7) *very few proper nouns are used*. Doing this makes it possible for any reader to empathize with the characters story. The fact that Ayumi Hamasaki's song appears in “Koizora” so many times as a proper noun tells us that it is very important to the novel.

The last point is that 8) *the setting is not Tokyo*. This can be inferred because Mika and the others travel to Tokyo and Osaka on school trips. This is not only the case in “Koizora”; other “real cell-phone novels” also take place in rural settings. According to statistics, readers of cell-phone novels, even among middle and high school students, are mostly girls living in rural areas. Therefore setting the novel in a rural area inspires more empathy in readers and makes it feel more real to them. Most of all, delinquent figures like Hiro and Mika who would not ever go to live in a big city like Tokyo overlap with other delinquent students that are populous in rural

areas, and are referred to as “*Yankii*.” We will discuss this kind of *Yankii* culture in more detail in a moment.

In conclusion, just as they are for the heroine of “Koizora”, cell-phones are the most important means for middle and high school girls to connect with their friends and lovers, and can be thought of as an extension of the body or a prosthetic device, so to speak. Using this as a prosthetic, the “realness” of cell-phone novels becomes even more like reading a text or hearing directly the confessions from a friend. To put it another way, to these girls, “Real Cell-phone Novels” are not “novels.” More than anything else, Mika of “Koizora,” Chaco of “Gifts from an Angel,” Mei of “Red String,” and other pen names used in cell-phone novels are just like nicknames for a friend.

If we view “Real Cell-phone Novels” from the perspective of the readers, we see that the stories are similar in nature to a friends’ confessions: in which case, isn’t it rather meaningless in the first place to evaluate these works as literature?

6. The cultural background of cell-phone novels: About *Yankii* culture

Yankii culture, which has become a very large trend within Japanese media, is of central interest to cell-phone novels. *Yankii* is a general term for juvenile delinquent boys and girls.

Hiro, of “Koizora,” exists as the leader of “the *Yankii* and *Gyaru-oh* groups that stand out remarkably within the school.” His outward appearance is “dark skin, bright hair, thinly arranged eyebrows, shirt unbuttoned to his low-hanging pants, countless silver piercings in his ears, and sharp eyes that seem to threaten everyone around him.” He is violent and smokes and uses drugs, and is portrayed as a typical *Yankii*.

Not just “Koizora,” but cell-phone novels, especially “real cell-phone novels”, share this characteristic of frequent depictions of *Yankii* and biker gang groups. In fact, this year, “The Princess Loved by the Biker Gang” took first place in the voting for the “Magic I-land” Award.

There are various theories on the origin of the word “*Yankii*,” but we do know that it spread in the 70s in Shibuya and Shinjuku, and that the style of leisure clothes of American soldiers and American fashion in general began to be known as “*Yankii*.” This style spread to high school students through things like disco.

In the same way, from the 70s to the early 80s, delinquents known as “*Tsuppari*” became the center of attention. *Tsuppari* were opposed to school culture and banded together, characterized by their school

uniforms that they altered on their own.

Also, the biker gangs that had a strong impact within *Yankii* culture saw a prosperous period from the 70s to the early 80s. Their characteristic fashion is a long jacket called *Tokkoufuku*.

In 1983 a trendy pop song brought the term “*Yankii*” to national attention, so these delinquents were collectively called “*Yankii*.” Then moving into the second half of the 80s, as more urban, casual delinquent styles appeared, and classic *Yankii*s changed into a type of local groups. At the same time, however, *Yankii* media, such as manga and movies that deal with classic *Yankii*s began to prosper. In the second half of the 90s, it began to disappear from media as well, but from the 2000s, *Yankii* culture is once again gloriously appearing in media. For example, movies such as “Shimotsuma Monogatari” (*Kamikaze Girls*) (2004), “Crows ZERO” (2007, 2009), “Drop” (2009), and “ROOKIES” (2009), have been released one after the other and gained popularity. Also, a band called “Kishidan” that has the typical image of *Tsuppari* has appeared. This sort of prosperity of *Yankii* culture is undoubtedly connected to cell-phone novels. In addition, we can consider that *Yankii* culture is an extremely hot topic in Japan beyond its depiction in cell-phone novels.

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