

外国語要約

学位論文題目 Changes in Modern Japanese Storytelling in the Early Showa Period: The Development into
Classrooms Storytelling Style Worthy of Emulation and into Radio Story Programmes for Children
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The purpose of this study is to clarify how modern Japanese storytelling, which originated in the mid-Meiji period, achieved its primacy and how it changed during 1931–1945. Modern Japanese storytelling was demonstrated to hundreds of children at a time when recording technologies were not popular. Therefore, the materials used in this analysis are handwritten and mimeographed scripts and journals of research results by storytellers and researchers.

Some studies have shown two changes in modern Japanese storytelling during the early Showa period: (1) the development of ‘classrooms storytelling style worthy of emulation’ aimed at ‘storytelling as education’ and (2) its development into ‘radio story programmes for children’ produced by modern Japanese storytellers in the early days of radio. Based on these changes, the four research questions of this study were identified: (1) As modern Japanese storytelling was commonly considered ‘entertainment’ in the early days, how was it accepted by teachers as a contribution to education? (2) What were the early radio children’s programmes, said to be produced by modern Japanese storytellers, like? (3) What kind of stories were told in the ‘National School Hour’ on radio from 1941 to 1945? (4) How did the Storytelling Section of Nippon Shokokumin Bunka Kyokai (The National Association for Children’s Culture/Shobunkyo) develop during wartime?

As the perspective of the analysis, the concept of ‘educational culture’ (Miyazawa, 2002) was used, which placed education in the context of culture and aimed to elucidate what lay deep within the way of life in relation to the development of the next generation from a historical perspective. Furthermore, the concept of ‘wartime cultural policy’ (Miyahara, 1943) was used secondarily, and we attempted to discuss the changes in modern Japanese storytelling in both social and historical contexts.

The results are as follows: in response to the first question, the teachers considered the ‘guiding spirit’ of storytelling in classrooms worthy of emulation intended for human development. This result revealed two characteristics: (1) a guiding spirit to socialise with the children and (2) expressive techniques with educational considerations to support the storytelling. Classrooms storytelling style worthy of emulation is an educational culture with a strong awareness of raising the next generation and conveying a way of life.

In response to the second question, the productions were considered as ‘the establishment of radio story programmes’ by storytellers. It was found that the Tokyo Society for Radio Storytelling for Children, formed in 1931 by Isoji SEKIYA (1902–1984) to provide children with enlightening stories, presented a monthly series of masterpieces and stories of great men and heroes from 1934 to 1939 in the evening entertainment programme

‘Children’s Hour’. The radio story programmes for children established by the Tokyo Society for Radio Storytelling for Children were characterised by a dramatic style script, with (1) modifications to the original story, (2) announcement of the learning points in the programmes, and (3) didactic discourse.

In response to the third question, the ‘National School Hour’ covered childcare and education in wartime through radio story programmes. The following results were obtained from two analyses of the scripts from ‘Pre-schoolers’ Hour’ and ‘National Historical Drama’ for upper primary school students. In October 1943, before and after the official announcement of ‘the Wartime Emergency Measures for Education’, the contents of the ‘Pre-schoolers’ Hour’, which focussed on the pre-schoolers’ life centred around play, also used many wartime motifs in their play scenes. Such motifs actively represented the fighting spirits and the home front mentality. A popular dramatist was invited to write national historical dramas for upper primary school students from June 1941, with the aim of teaching the Japanese national ideology from a historical perspective. These scripts had the following characteristics: (1) the expectation of self-sacrifice through ‘sincerity’, (2) the provision of inspiring and concrete facts, and (3) readiness for death. Teachers and storytellers with a teaching background directed the ‘National Historical Drama’.

In response to the fourth question, the Storytelling Section gained power in Shobunkyo. Groups of modern Japanese storytellers were integrated into the Storytelling Section of Shobunkyo, which was established in 1941; this section was required to promote ‘patriotic actions through storytelling for children’ during wartime. The activities of the Storytelling Section became a central part of Shobunkyo from around the summer of 1943. From that time, the Storytelling Section was recognised for its active involvement in the air defence projects of Shobunkyo, and it played a steady role in ‘the members’ readiness for a decisive battle’ set forth by the Shobunkyo in September 1943. The analysis of the scripts for air defence education for pre-schoolers and upper primary school students, written by the members of the Storytelling Section, proved that modern Japanese storytelling was functional for emergency education and contributed to children’s understanding of the ideal model for pre-schoolers and primary school students during wartime.

Based on the four answers above, the changes in modern Japanese storytelling in the early Showa period are analysed from the perspectives of ‘educational culture’ and ‘wartime cultural policy’. The study concluded that ‘national and ethnic patriotism’ (Miyahara, 1943) due to the professional aim of modern Japanese storytellers—many of whom were educators—brought about the primacy of modern Japanese storytelling in the early Showa period.