

## Edogawa Ranpo's Showesque Writing —The Possibilities of Prewar Japan Detective Stories—

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Edogawa Ranpo, as soon as he published his first short novel in 1923, *The Two Sen Copper Coin*, played a leading role in the detective fiction genre from the Twenties to the Sixties in Japan.

But, although he occupied a firm position in the detective fiction world as soon as 1923, he wrote in 1927 "Readers of *Shinseinen*, redactors of *Shinseinen*, I do not want, as far as I can, to make a *rokurokubi* show on the street of Ginza", feeling not comfortable with the new direction taken by the revue *Shinseinen* with its new chief editor, Yokomizo Seishi. Ginza, symbol of modern life in the late Twenties, seemed to be a place where Ranpo, who proclaimed in 1926 his attraction for Asakusa and all its old fashioned shows, like the *rokurokubi* one, could not easily stroll in.

In this paper, I will examine, first, the place occupied by these shows in Ranpo's novels, then, their influence and their role in these novels. I will try to explain the fundamental aspect of Ranpo's way of writing, the orality and the use of the insisting callings toward the readers, not only by referring to the images of the shows but also to the discursive form of the texts.

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