

第2回上野眞資記念インド事業「日本を知ろう」入選者
＜研究報告原文＞

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『日本の自然保護と地域コミュニティの役割
－九州の4つの国立公園を取材して－』

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『ビジュアル文化を通じて近代日本人を知る』 III.

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『どうしてチェスは日本では人気がありませんか？』

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Simi Asher シミアッシャ

『日本の自然保護と地域コミュニティの役割
—九州の4つの国立公園を取材して—』

研究内容の要旨

この報告書は、日本とインドの国立公園を比較し、地域の人々の環境保全への貢献を調査するものである。両国の国立公園にはその目的において違いがある。インドでは、国立公園は主に野生動物保護区域を意味する。インドでは、希少な野生動物を保護することを中心に、国立公園が選定される。一方、日本では、景観のよい地域を保全するために政府が多額の資金を使い、地元住民が保全活動に深く関わっている。

本調査では、九州の高千穂と4つの国立公園（西海、雲仙天草、阿蘇くじゅう、霧島）を訪問し、日本の国立公園がどのように保全されているかを、フィールドワークを通して観察し、それぞれの特徴を分析した。今回の調査を通して、日本における国立公園は、天然記念物を単体で保護するのではなく、それを含めた景観や自然の美しさ、歴史、文化などを体験する機会も観光客に与える場所であることがわかった。観光客は絶景を楽しむことに加え、その時に感じた感動や様々な体験を通して学んだことを、一生の思い出として持ち帰ることができる。九州の国立公園へのフィールドワークにより、この保全へのアプローチが、インドも含めて、世界の自然遺産や自然公園を保全するのにとても有効であると良く理解できた。

また、今回の訪問では、地域の人々と交流して、伝統的な文化を学び、視野を広げることができた。この経験を通して、地元の人々が継続的に地域経済へ貢献していることを理解した。各地の経済を維持することにより、間接的に自然保全を促進している。九州の国立公園の地域経済は、観光客をもてなすレストラン、ホテル、温泉、バス、観光案内所などによって支えられている。このようなインフラの存在がなければ、観光客が自然文化などに興味があっても、各地域への訪問を楽しむことができないだろう。それ故に、国立公園内や周辺の地域にいる地元の人々の貢献も、自然保護のために重要だと思う。

研究報告

RESEARCH REPORT

SIMI ASHER



日本の自然保護と地域コミュニティの役割ー 九州の4つの国立公園を取材して

Nature conservation in Japan in the 4 National Parks of Kyushu and the role of the local community

Introduction

A National Park is a park designated as such by the national Government for the purpose of conservation. The aim of my research topic was: to visit Takachiho and 4 National Parks of Kyushu, to see places of scenic beauty and cultural importance, to understand how they were being conserved, and to recognize how the local community was involved in conservation efforts. Additionally, I wanted to highlight the differences between National Parks in India and Japan and showcase the beauty of Japanese National Parks to Indians through my blog posts. I utilized the grant money to travel to places of interest and surveyed places of natural beauty in **Takachiho** and four National Parks of Kyushu: **Kirishima National Park, Aso Kuju National Park, Saikai National Park and Unzen Amakusa National Park.**





Map. 1. Locations Visited

The reasons for choosing this topic were manifold. Having lived next to a National Park in India for more than half of my life, I have always been interested in nature and its conservation. The primary purpose of Indian National Parks is to conserve wildlife. On the other hand, the Japanese Government designates National Parks as places of conservation of wildlife and of scenic beauty. The focus on beauty was of particular interest to me which is why I chose to visit these National Parks and find out why scenic beauty was of national importance and deemed comparable to the conservation of flora and fauna. Each of the places I visited presented different views. Moreover, being in Kyushu, travelling was convenient and not as expensive as it would have been otherwise.

Due to unforeseen circumstances such as time limitations, I was unable to visit all the places I had outlined in the proposal. However, I was able to see some new spots around the National Parks that I had not intended to visit initially. This report will consist of sections for all the 5 places I visited with subdivisions for the places of interest and an analysis of the trip with reference to my objectives.



Takachiho

高千穂

Firstly, I would like to clarify that Takachiho does not fall under the area of National Parks (国立公園); instead, it is protected by the Prefectural Government. However, I chose this place because I believed it was just as important. Takachiho has places of supreme beauty with thousands of years of history and mythology surrounding it. Thus, it led to me to decide that any survey of natural beauty of Kyushu would be incomplete without Takachiho. After visiting Takachiho, this choice was certainly justified and the places I visited did not disappoint.

Takachiho Gorge

高千穂峽



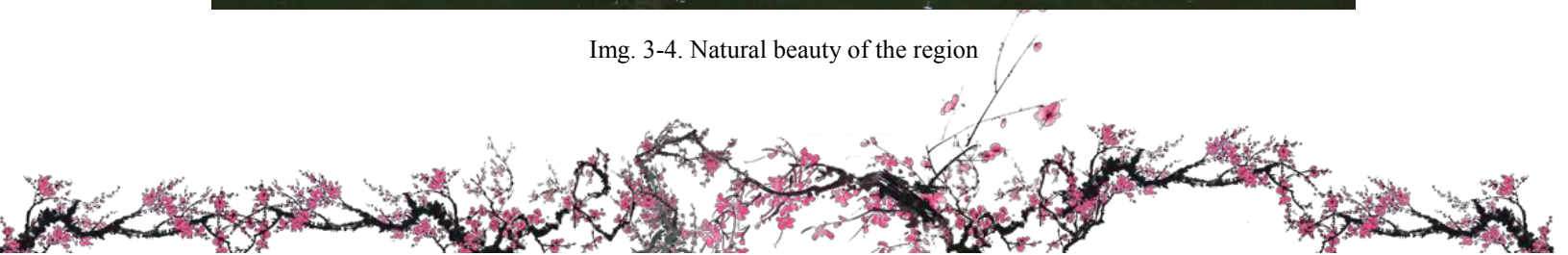
Img. 1-2. Takachiho Gorge



A narrow gorge carved by the Gokase River, this place is renowned as one of the most beautiful spots in Japan. It is designated as one of the 天然記念物 of Japan. I rented a boat here to explore the gorge and the waterfall (真名井の滝). Thereafter, I enjoyed the view of the gorge, waterfall and bridges from the path above. On following the path through various bridges and a cedar forest, I landed at the Takachiho Shrine (高千穂神社).



Img. 3-4. Natural beauty of the region



Takachiho Shrine 高千穂神社

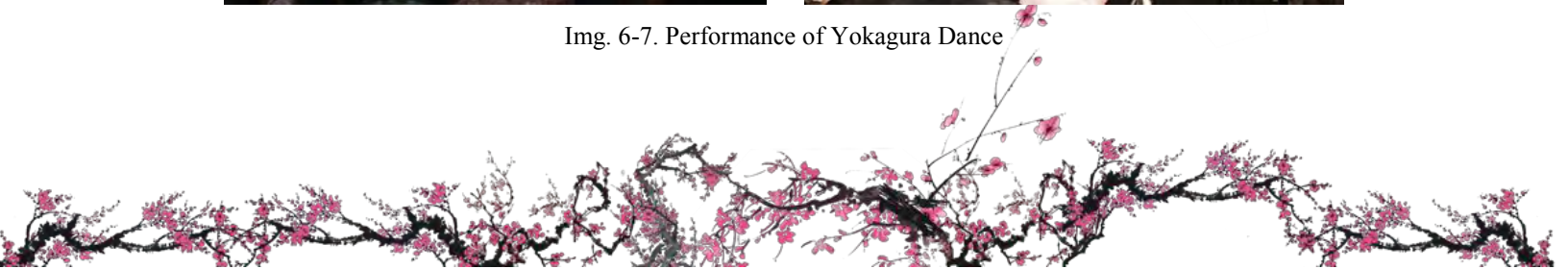


Img. 5. Takachiho Shrine

This place is the representative shrine of Takachiho area where a special Yokagura dance is performed every night. This dance was performed by actors wearing masks and wigs, with drums and flutes being played to give the dancers a rhythm. These dances are meant to tell a story. The most popular story that is performed here, that I got to witness, was the myth of Amaterasu-- the sun goddess-- going into hiding.



Img. 6-7. Performance of Yokagura Dance



The kagura (神楽) showed that when Amaterasu went into the cave, the whole world was deprived of light. Many Gods attempted to lure her out and it wasn't until Tajikarao, the deity of power, removed the stone blocking the cave's mouth that Amaterasu was drawn out. The musicians' and the actors' fervour for the dance performance was evident and I was impressed by the stamina and skill that was required to perform and carry forward the four-thousand-year-old tradition of Yokagura in Takachiho.

Amanoiwato Shrine and Amanoyasukawara 天岩戸神社と天安河原

Amanoyasukawara was supposedly the site of the legend of Amaterasu and Amanoiwato Shrine was constructed in its honour. I believe that Amanoyasukawara was the true gem of Takachiho. It is a small cave on the banks of the Amato River with a Torii and a shrine enshrined in it where devotees arrange rocks in towers as offerings. Being surrounded by nothing but the towers and the loud gushing of the river gives this place a mystical feeling.



Img. 8-9. Amanoiwato Shrine with towers of rock as offerings



Kuju

くじゅう

I visited the Kuju part of the Aso-Kuju National Park because I wanted to see how the less famous part of the National Park is conserved.



Img. 10-11. Natural beauty of the region

Chojabaru Visitor Centre

長者原ビジターセンター

This visitor centre is situated right next to Tadewara Wetlands (タデ原湿原) and serves as an informative resource to learn about the marshlands and the Kuju mountain range. It has interesting multilingual exhibits about the flora and fauna, such as an exhibit that allowed viewing preserved insects under a microscope. They screened movies about the same and had a selection of informative magazines and pamphlets for interested tourists. I saw a short movie about the change in seasons in the Kuju mountain range and how it affected the scenery as well as wildlife. They also conducted workshops and guided tours of the adjoining Tadewara Wetlands regularly. At the time of my visit, there was another exhibit about a day in the life of active park rangers in Kyushu's National Parks. This was particularly helpful to my research. A day in their life consisted of activities ranging from lecturing in a school to making new signs for remote areas of the park. The staff at the Visitor Centre was helpful and enthusiastic about sharing the joy of nature with tourists.



Tadewara Wetlands

タデ原湿原

At a height of over 1000m, this is one of Japan's largest wetlands and is registered in the Ramsar Convention, an international treaty for wetlands' sustainable usage. It has different types of Japanese pampas grass (ススキ) and certain rare plants like *Geranium soboliferum* var. *kiusianum* (ツクシフウロ) that are only found in these wetlands. Moreover, there are elevated walkways around the wetlands making it accessible to wheelchair bound people as well.



Img. 12. Tadewara Wetlands



Kuju Mountain Range

くじゅう連山



This range consists of several peaks like Kujusan (久住山), Nakadake (中岳), Mt. Taisen (大船山), Mt. Hoshisho (星生山), etc.

This mountain range is famous for its autumn colours and luckily, I went at the right time to see the koyo (紅葉) at peak season. Shelter huts are also made for mountaineers that provide protection from harsh weather.



Img. 13-14. Views from the hike through Kuju Mountain Range



Unzen

雲仙

Unzen was the first place to be designated as a National Park in Japan. Historically, it has been a hot spring/onsen (温泉) town famous for autumn colours so the Government made it a National Park to attract more foreign visitors.

Unzen Town

雲仙町

The most visible attraction in Unzen town is Unzen Hell (雲仙地獄) because one can see the white fumes emanating from it anywhere. Unzen Hell is so called because fumarolic activity and sulphuric gas has rendered the area lifeless, making it seem hellish. This Hell is nevertheless, wheelchair accessible and well-marked with bilingual educational signs. Unzen town is famous for its eggs boiled in the heat of Unzen Hell, 'senpei' (せんぺい) and its old onsen bathhouses. Japan National Tourism Organization (JNTO) has also created a Visitor Center here to inform tourists about the unique geology of Unzen. They provide extra amenities like a free foot onsen.



Img. 15-18. Glimpses of Unzen Hell

Nita Pass Ropeway 仁田峠ロープウェイ

Nita Pass Ropeway or Unzen Ropeway is one of Japan's oldest ropeways. It was established in 1957 and connects Nita Pass to Mt. Myokendake. It is still manually operated by a driver and provides one of the best autumn foliage views in Japan. Although I went post peak season, there was a two hour wait to get to the parking lot, a testament to the popularity of koyo amongst Japanese people. The view from the carriage makes it feel like there is a red carpet of autumn leaves beneath. Unzen Ropeway is a wonderful facility that makes the mountains accessible to everyone regardless of their health and mobility and moreover, provides the best view of the mountains.



Img. 19. Way to Nita Pass Ropeway.

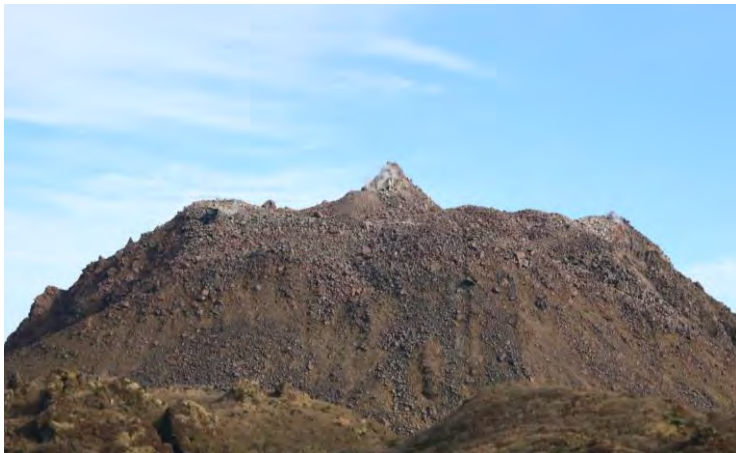


Img. 20. Nita Pass Ropeway



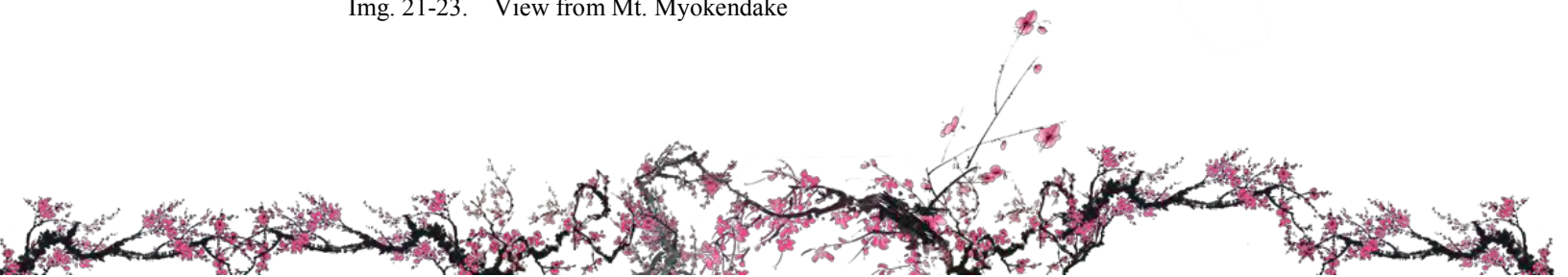
Mt. Myokendake

妙見岳



The ropeway leads to Mt. Myokendake which presents great views of the nearby mountains, Mt. Kunimi (国見山), Mt. Fugendake (普賢岳) and Heiseishinzan (平成新山). Each of these mountains has distinctive features. Mt. Fugendake is the most famous for its fall colours and is the highest climbable mountain out of them all. Heiseishinzan is so named because it was formed in the Heisei era, as in the last 30 years. It has become the highest mountain in the Myokendake range and is still considered active hence entry is prohibited. Mt. Kunimi presents a steep climb that requires hikers to use the chains bolted to the almost vertical mountain face for assistance. Summiting any of these mountains will present you a panoramic view of Unzen town, a large part of Shimabara peninsula and also other neighbouring prefectures. The trails are well marked and chains and ropes are present in steep areas.

Img. 21-23. View from Mt. Myokendake



Kirishima

霧島

Kirishima is one Japan's oldest mountain ranges and it continues to be an active volcanic region to this day. Due to frequent eruptions since 2011 all trails leading to Mt. Shinmoedake (新燃岳) have been closed. Nevertheless, the trails leading to Mt. Karakunidake (韓国岳) and Onami-Ike and other mountains were open except for Iozan.



Img. 24. View of Mt. Shinmoedake from Onami-Ike trail

Maruo Onsen

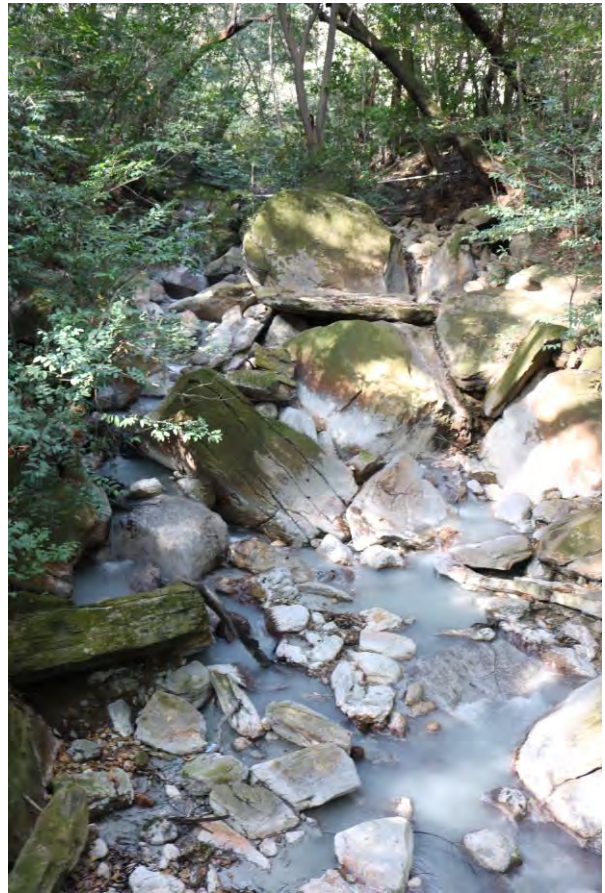
丸尾温泉

This was a small town at the base of the Kirishima mountains that was built because of the abundant natural hot springs. The town consists of a bus stop, a few restaurants, a tourist guidance office and a few hotels. The surrounding area also consists of small attractions like Maruo Falls (丸尾滝) and natural hot springs (霧島温泉最古の岩風呂) that are connected by forested trails.





Img. 25. Maruo Falls



Img. 26. Natural hot springs

Onami-ike

大浪池

It is the highest crater lake in Japan, located in the southeast of Mt. Karakunidake. This lake is a vivid blue colour throughout the year and there is a forested route along the edge of the crater. Even in mid-November, snow could be seen on the nearby Mt. Karakunidake and abundant frost was present on the forest trail.





Img. 27. Mt. Karakunidake and Onami-Ike



Img. 28. Frost observed on the Onami-Ike trail



Ebino Eco Museum

えびのエコミュージアム

There was also an excellent facility at Ebino-kogen (えびの高原), near the Karakunidake trailhead called the Ebino Eco Museum that housed many audio-visual interactive exhibits and provided useful as well as educational information about volcanic activity in the region and disaster prevention. I learned a lot about the Shinmoedake eruption that caused great hardship to the local people due to evacuation and complete disruption of their lives. I also learned about the unique ecology of Kirishima mountains and about the few species of butterflies and insects that were native only to this place. I think this was the most aesthetically pleasing and moving museum I visited in this excursion.



Img. 29. Audio-visual exhibit about plant species distribution in the area



Goto

五島

A large part of Goto islands is included in Saikai National Park, the only ocean archipelago based National Park in Kyushu. I visited Fukue island, the biggest of the Goto islands. This trip was special because I was accompanied by Tamura sensei, who is my course coordinator, and Seino sensei, who specializes in Environmental Engineering at Kyushu University and is involved in conservation of the marine environment of Goto. Seino sensei introduced us to Nagaya san, the CEO of a non-profit organization involved in Goto's nature conservation, and other likeminded people who worked for the same cause. Seino sensei also facilitated my interaction with an elderly resident who showed me around her neighbourhood.



Img. 30. Tamura sensei and Nagaya san



Fukue Island

福江島



I visited famous places of natural beauty on Fukue island such as Onidake, Abunse lava coast, Takahama Beach and Osezaki cliff. I also visited a nearby island called Saganoshima, and saw a natural formation called Senjojiki (千畳敷). The name Senjojiki means ‘one thousand tatami mats’ because it looks like several thousand tatami mats joined together. It is a natural marvel created by the solidification of lava and constant erosion by the strong waves of the Pacific Ocean.

Img. 31. Senjojiki at Saganoshima

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Img. 32. Takahama Beach

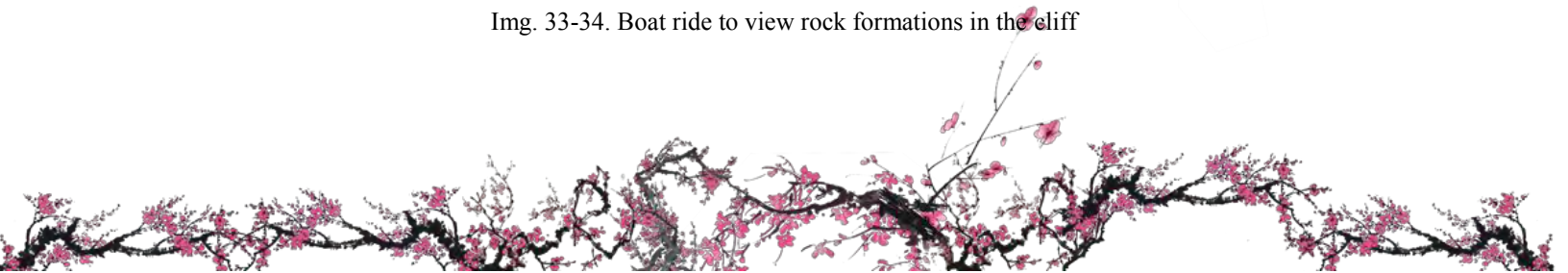


Mizunoura Coast 水ノ浦海岸

Nagaya san and his colleagues took us around the Mizunoura coast of Goto in a small boat. We were able to see the cliffs in the area from an unusual vantage point from the sea. The point of this excursion was for all of us to see the fault lines, that were clearly visible, in the rock formations that formed these cliffs. Nagaya san, Seino sensei, and associated Fukue administrative people are hoping to make this area a Geopark where they can give tours with guides that can explain the history, geology, and unique environment of the place. They also hope that this will improve tourism and improve the local economy.



Img. 33-34. Boat ride to view rock formations in the cliff



Interaction with local resident

地域の人と交流

Seino sensei introduced me to a local resident, Oomachi san, who invited me to her house for lunch. We spoke about the local community and their multi-religious culture. We were given



a tour of a Shinto shrine (神社), a church and a Buddhist temple (お寺) in their neighbourhood. She showed us her family's fields where they grew rice and vegetables. The neighbours exchanged half of their farm produce with each other. Additionally, she was able to collect sea urchins with her special license,

issued to long term residents for sustenance. She said that she could survive a month without going to any supermarket because of sustenance farming, sustenance fishing and neighbourhood exchanging. It was interesting to hear about her experience because I did not know such communities still existed and functioned so efficiently. Unfortunately, Japanese village communities are undergoing restructuring because of people moving to cities to pursue better opportunities. Oomachi san also seemed worried about how many houses in the community were becoming empty because people, especially younger people, were moving away.



Img. 35-36. Interaction with Oomachi San



Discussion

This section contains a brief analysis of my experience and observations in every trip, with references to my objectives. At the end, there is a discussion of the things I learnt from the entire experience.

Takachiho Analysis

In the Takachiho trip I observed how the residents kept these places open and well-functioning, even in a typhoon-prone weather. Additionally, the small forest paths between shrines and other places of interest were well maintained. There are some useful facilities I found in Takachiho that are not available in Indian National Parks and Protected Parks:

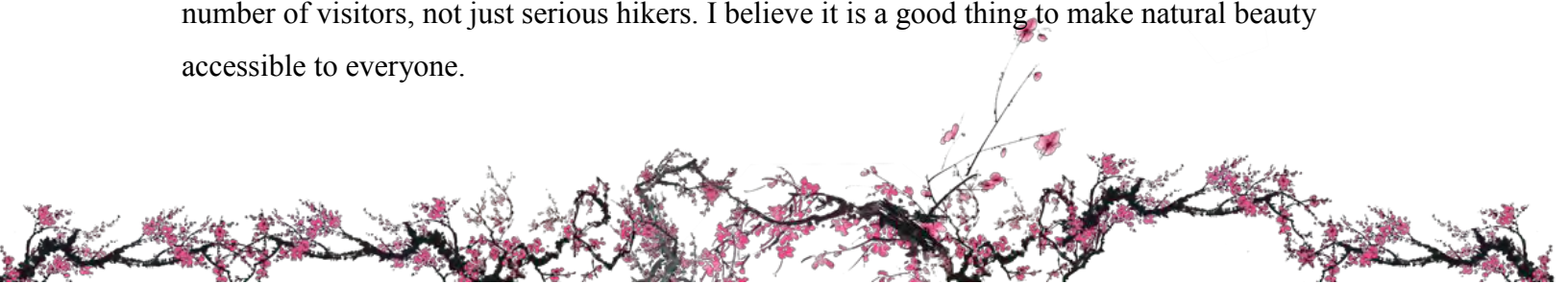
- Special walking courses to highlight historical places or places associated with legends are created and these are very helpful for tourists who visit with a specific intention in mind.
- Special Kaiso (回送) bus is available and the public transport system, while inconvenient compared to having your own car, provides fairly good access to all places of interest and provide announcements in English, Chinese and Korean as well.

Kuju Analysis

Visitor Centres in Indian National Park do exist but are not as functional or informative as the one in Japanese National Parks. I was impressed by the utility the Chojabaru Visitor Centre provided to tourists. Detailed bus schedules, maps and pamphlets were available that provided more information than what was available on the Internet.

Unzen Analysis

Transport wise, I found Unzen to be similar to Indian National Parks since public transport within the local area was irregular and infrequent, and required most tourists to use their own vehicles. Historically, Unzen has been more renowned for its onsen than its natural beauty and this fact is still visible in Unzen town today. Nevertheless, the National Park attracts a large number of visitors, not just serious hikers. I believe it is a good thing to make natural beauty accessible to everyone.



Kirishima Analysis

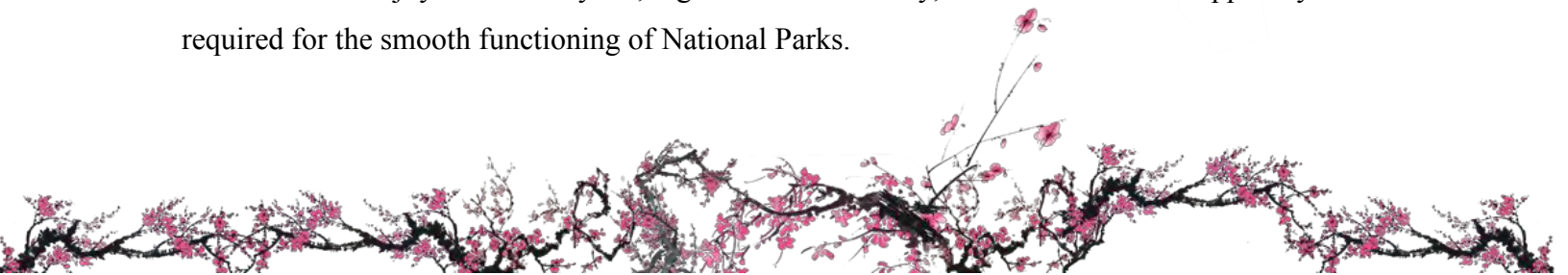
The Ebinokogen base camp area housed a lot of shops and restaurant and was more lively than other trail entrances (登山口) in the Kuju range. As before, public transport is limited, however, a well-developed road transport system connects tens of places of interest in the Kirishima area. Compared to Indian National Parks, the Kirishima National Park was well developed and more commercialized, especially considering its large size. Another wonderful idea I saw was that there are also many easy hiking trails in the Kirishima National Park, around the Maruo Onsen area, like the "Forest Therapy Course" which lets elderly people enjoy nature.

Goto Analysis

Because of its location, the Goto islands part of the Saikai National Park is arguably the most inaccessible of Kyushu's National Parks. This trip was most interaction based compared to the other trips that were more observation based. Because of this opportunity, I learnt that Oomachi san and her friends are also directly involved in the conserving the National Park. They plant flowers and shrubs on the Gyogasaki coast that act as wind-breakers as well as enhance the scenery. Her and Nagaya san's passion for conservation made me realize that Japan has a lot of active elderly people who take efforts to protect their natural habitats which is really commendable.

Discussion

The observations I made in these trips challenged my preconceived notions about the way in which locals are involved in the conservation of natural and cultural heritage. Despite their personal predicaments, each person from a local restaurant owner to a trained Yokagura dance performer, contributed their share by simply showing up and doing their job. Many others like Nagaya san and Oomachi san, engage in volunteering activities to protect nature and make their community better. Most of the people I interacted with during my trip said that they were born there and they continued to stay there so that they could help visitors in their own way. I realized that, shops, hotels, hot springs and community bus service run by residents, makes National Parks accessible and enjoyable to everyone, regardless of disability, and thus forms the support system required for the smooth functioning of National Parks.



Conclusion

I realized that conservation is not just about the protection of static monuments. Conservation is equally about the thoughts and feelings people have when they experience natural beauty, history and culture embedded in places. For this reason, National Parks must not only protect but also facilitate the sharing of these ideas with visitors because that is the ideal way to conserve places of national heritage. Receiving the grant money enabled me to travel, understand and applaud the comprehensive approach to conservation of Kyushu's National Parks.

Moreover, I saw a recurring pattern of involvement from the local residents. Out of all the people I interacted with during my journey, a large number of people were involved indirectly in conservation by sustaining the local economy. This economy is sustained by restaurants, hotels, onsens, buses, tourist guidance offices, etc. which support tourists who visit National Parks. No matter the tourists' interest in nature or culture, most of them would not visit without the sufficient human infrastructure and services provided through the efforts of locals. In this way, the residents of the areas inside and surrounding National Parks, are vital to the conservation effort.

It was a fascinating experience to become aware of the specific differences between Indian and Japanese National Parks with reference to transportation facilities, tourist guidance availability, accessibility and the visibility of ecological information. The key point was to understand these differences in the context of the purpose of the National Parks. Indian National Parks provide safaris and other interactive wildlife experiences because of the emphasis on wildlife conservation. Hence, many of the services of Japanese National Parks cannot be implemented directly in India. However, interactive and informative visitor centres are an interesting idea that can enrich the National Park experience in India as well. I believe that there is tremendous scope for an in-depth research in this domain so as to further conservation efforts with the help of locals and to ensure that future generations have the opportunity to experience the beauty of these reserves.



Banerjee Maumita バナジー モウミタ

『ビジュアル文化を通じて近代日本人を知る』

この研究の目的は「ビジュアル」の点で日本人を知ること。「ビジュアル」な視点からの研究は、その変化が単に表面的ではなく、その期間中の人々の日常生活に深く結びついていることを示す。ビジュアルな資料を活用することで、政治的主観や言語の知識などが無いためアクセスが困難になる政治的または社会的空間にも浸透することができる。

このエッセイは、主に、「ビジュアル」を通じた時代の歴史を研究する2つの情報源に焦点を活用する。堀切コレクションの布類と資生堂の広告とポスター。これら二つの情報源を使った理由は

- (1) 明治、大正などにおける壮大な物語の中で日本人の日常生活がどのように変化したかを理解する。
- (2) この2つの情報源の多様性は、異なる社会階層の人々の生活の違いを理解することを可能にする。

である。

堀切辰一がおよそ50年に渡って集めた日常生活の「布類」が堀切コレクションになっている。堀切辰一が収集した布類の内、博物館に約3,500を寄贈した。服文化は、支配的な国家史における「無声」の大衆に「可視性」を与える強力な技術である。布の背後にある歴史を描写しながら、堀切辰一は頻繁にココロという言葉を使用する。彼のコレクションは、当時の日本の貧困、戦争と反発力を象徴している。

資生堂資料館には、創業から今日までの古い書類、ポスター、広告などが置かれており、ブランドの成功事例を示す。資料館のパンフレットによれば、ブランドの目的の1つは「美しい生活文化を創造する」ことや「美をプロデュースする」ことである。資生堂は明治時代から日本の消費者だけでなく海外市場にも日本の美学と美を再定義することができたと言えるだろう。資生堂のようなポピュラーな化粧品ブランドを通して、当時の日本の消費主義、美学、近代化、闘争性がどう交じり合ったか、そのプロセスを理解することができる。

結論

過去からのビジュアルは、私たちをその時代へ連れて行く。そのものの触感、香り、形、色などが私たちの目の前にその時代の歴史を演出する。歴史からの「もの」は、人々の生活の変化を説明する。エリートでも、政治的に疎外された人でも、毎日のドレスが人の個人的な経験を強調する。また、資生堂のようなハイエンドブランドの成長と人気は、日本の消費主義と近代性の特徴を示めす。

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Learning about modern Japan through Visual culture

Introduction

Japan, post restoration in 1868 went through a series of transformation to improve its political status vis-à-vis the Western powers and negotiate the unequal treaties. Many scholars, Japanese as well as foreign, have researched extensively about the period to understand the depth of these transformations. A study through the lens of 'visual' shows that the change were not just superficial but was deeply tied to the everyday lives of the people during the period. The period of late nineteenth and early twentieth century is particularly interesting because due to the effect of imperialism and industrial society, there was an emergence of heightened nationalism everywhere. The parallels or differences between the responses of different regions are illuminating. Also, using visual materials to some extent, helps us to penetrate certain political or social spaces which otherwise can become very difficult to access due to lack of political subjectivity, knowledge of language etc.

The essay particularly focuses on two sources to study the history of the period through 'visual'. First are the dresses from Horikiri collection and second are the old Shiseido advertisements and posters. The reason for choosing these two modes of enquiry is, firstly, to understand the varied changes in everyday lives of Japanese people within the developments of the grand narratives. Secondly, the diversity of the two sources allows us to understand the differences in the lives of people who were placed differently in the social hierarchy.

Whereas the dress collection of Horiki Tatsuichi focuses on rural Japan, Shiseido as a brand since its conception targets the opulent Japanese class. Simultaneous study of both cases is useful to understand, how the site of 'visual' can become critical in decoding the various axis of nationalism, capitalism and everyday life.

Seeing people's history through Horikiri collection

The collection is located at the Kitakyushu Museum of Natural History¹. The collection is named after the person himself, Tatsuichi Horikiri, who over a long period of close to almost fifty years has collected clothing items. He has donated approximately 3,500 clothing items to the museum with detailed description pertaining to each collected item. According to the English preface of his work (Horikiri 2016:xvi), he is not a trained historian but his work is well recognized in the field of Japanese history. The method of knowing the past through oral history, if done cautiously, is a powerful technique to give certain 'visibility' to the 'voiceless' the dominant national history.

It is interesting to note that Tomoko Yamazaki, a very well established and well-known historian who wrote pioneering work on *Karayuki san* (overseas prostitutes), who belonged to rural Japan, used a similar methodology (Yamazaki 1999:43). For his research, Horikiri adopted the methodology of personally collecting clothes of rural

¹ Unfortunately, at the time of my visit the Horikiri collection was not on display. For the purpose of the study I therefore referred to the three volumes available at the Museum store.

Japanese people. He did not use any tape-recorder but based on his field notes he recorded the stories associated with each collected item. Today Horikiri's work is important enough to be a part of Japanese school textbooks.

While there are many scholarships that explore the changes in elite Meiji government dress style and its several disposition in forming the imagery of the modern Japan, there is relatively less work done on the changes in rural Japan. Whereas such works very successfully demonstrate how under the Western gaze the elites started engaging with their sartorial choices to change the imagery of the nation, it failed to capture the experience of rural Japan, who consisted of majority of the Japanese population. Therefore, lacking a balance picture of the period. During the period the Meiji government concerned with the image of Japan to the western eyes issued state ordinance such as regarding length of hair for men and women, prohibiting nakedness in public, deciding the style of military uniform. Whereas the change in elite dress culture show how the Meiji state was engaging with the Western gaze, the audience in this case was the West, the rural dress culture of period on the other hand reflects a different picture.



Fig.1 Photograph from 1867 is reflective of the changes in the appearances through style and dress. Source: Ozawa (2010); A painting dating back to 1861 of a man using camera. The painting is reflective of the novelty attached to camera during the period. Source: Ozawa (2010)



Fig.2 Street photographs from northern Japan captures an image of changing Japan through architecture, commercial establishments and dresses. Source: Satō (2014)

Dresses collected by Horikiri are not limited to any particular gender or age. It is interesting to note that he has named his collection *ranru* (ragged cloth/ clothes). He writes that through the rags dating back to Meiji and early Showa period he wants to understand the common Japanese people (2014 vol.1: 3). He thinks that old clothes are capable of explaining the sentiments of that difficult period and believes that if the visitors visiting the museum ask these dress about Japan's past they are most likely to get their answers (ibid: 5). While describing the history behind the dresses he often uses the term *kokoro* (can be translated as emotion sometimes but can also mean mind, spirit etc.). In certain ways his approach is similar to the French historians like Robert Darnton who engage with history of mentalities (*mentalités*) to understand how people were experience life during the period.

Displaying power, for example through certain hairstyle or swords, was seen in pre-modern Japan too but in modern times the military uniform was symbolic of power and authority. However, there are other interpretations too, which shows while the uniform was an agent of power, it concurrently was susceptible to the same power. Horikiri (2016) in an anecdote from childhood noted that during second Sino-Japanese war father of his friend received a government order to join the military. Since he was first from the village the whole village celebrated except his friend's family who were rather distressed. To point towards a sharp melancholy hidden in the military dress, that often gets lost in the exuberance of nation building, he wrote,

...over the course of many many years, almost all the clothing items I have collected—no matter how small or threadbare they might be—have presented me with some stories. Military uniforms were the one exception. Because both the men wearing them and the women seeing them off were required never to express their emotions, military uniforms in effect erased the wearer's personal identity and experiences. They *simply appear silent to me*. Or perhaps it was this imposed silence itself that was the message they were communicating (Horikiri 2016:97, emphasis added).

He further noted, that since Meiji period, it was not proper for the wives of soldier to shed tears. The episode ended with the man getting killed in the war, the whole village celebrating the hero's death and eventually the young wife, in lack of any financial support, moving out of the village with her five children to her mother's house (Ibid: 98-100). The tragic story brings out the deep contradictions within this narrative of man making and nationalism embedded in the military dress of a soldier. In one case the military uniform is symbolic of power and pride and in another case, the sight of it becomes the reason of perennial grief for the family of the soldier. This is an example of overlapping of victimhood in the narrative of nation building and man making.

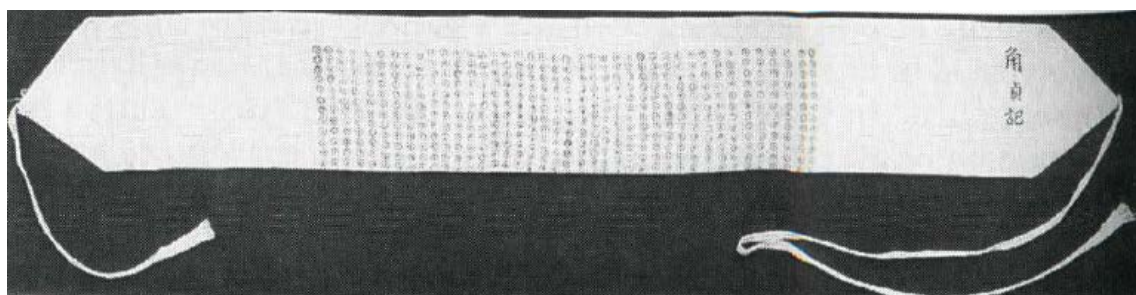


Fig.3 A *Sen-nin-bari*: A waistband with thousand stitches stitched by women for men going to

battlefields. It was believed that if women while stitching it pray earnestly then the man going to war would return safely. Source: Horikiri (2016)



Fig.4 A naga juban kimono underwear showing cherry blossom, chrysanthemum and three kinds of navy flags. Presence of these pattern on the dress of a woman is reflective of new militant aesthetics of the times. Source: Horikiri (2016) ; A piece of dress called *Koshimaki*. The cloth has eighty two stitches on it to make it wearable. An example of extreme poverty in rural Japan at the time of war. Source : Horikiri (2014, vol 2)

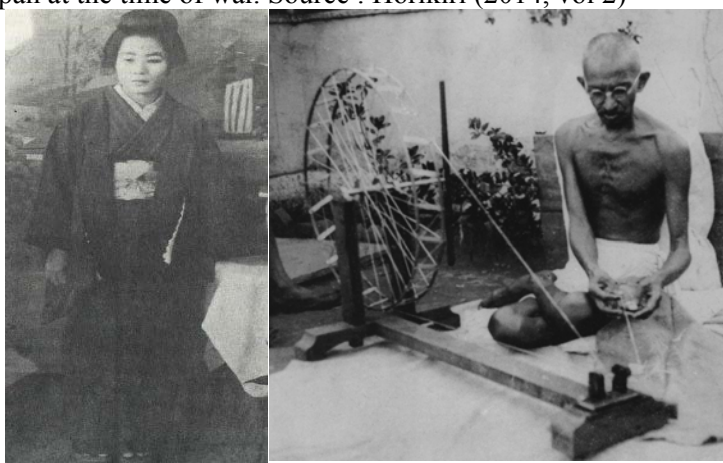


Fig.5 An innovative mode of communication: First is a photographs that is sent by an illiterate *karayuki san* (overseas prostitutes) to her family back home. Since they could not write, the photograph would communicate that she is fine. Source: Yamazaki (1999); Gandhi changed to loincloth in his later life to identify himself with the poor through 'dress'. Through this act he wanted to include people from all class so that the Indian national movement can become a mass movement. He also wanted to encourage Indian textile through this.

Source: https://en.wikipedia.org/wiki/Mahatma_Gandhi

As mentioned in the introduction we can learn about the past much more if we juxtapose different stories from a period. In this case it may be interesting to think about the case of colonial India with Japan. During the period India was a British colony, unlike Japan, but we find strange parallels in the dress discourse of both the countries.

As the Meiji intelligentsia was dressing up for the western eyes, we find similar examples in case of India too. Also, the debate regarding national dress was central to Indian national movement. Mohandas Karamchand Gandhi is one such national leader who could successfully engage with dress to make powerful political statement.

Shiseido cosmetics brand

Shiseido was first established in the year 1872 at Ginza as a Western style pharmacy. The founder was a young twenty three year old man named Arinobu Fukuhara. Shiseido was responsible for introducing Japan's first toothpaste, soda water and ice cream. It entered the cosmetics business in 1897, through the sales of 'Eudermine', a skin care product. The old documents, posters and advertisements held in the Shiseido corporate museum from its inception to today tells the success story of the brand, while the stylish museum building corresponding to the image of the brand. According to the museum pamphlet, one objective of the brand was to 'create beautiful life style' (美しい生活文化を創造する) or to 'produce beauty' (美をプロデュースする). Perhaps it will be not incorrect to say that Shiseido as a brand could successfully redefine Japanese aesthetics and beauty since Meiji period, not only to the Japanese consumers but also to the foreign market.

At this point, it would be interesting to juxtapose the idea of Shiseido's 'beauty' with the philosophy of 'beauty' that Horikiri sees in *ranru* 襤褸 (scrap clothes). Horikiri wrote, "It is said that everyday materials consists of 'beauty and purpose' but for a kimono beauty is likely to be more important" (2014 vol. 1, 5). He reasons it is so because beauty in kimono itself is the purpose that gets people's appreciation and increase social status (ibid 5). Both are examples of presence of aesthetics among people of different class but how through different different mediums they were pursuing it.

Shiseido products from the early period were expensive and catered to a certain section of the society only. This is one similarity between Horikiri collection and Shiseido—both targeted a specific class. The study of visual archive of a popular cosmetic brand like Shiseido can successfully illustrate the process of amalgamation of Japanese consumerism, aesthetics, modernity and militancy during the period. Below are some example of Shiseido posters collected from the museum.

Contemporary post cards of old Shiseido posters and advertisements



Fig.6 Posters dating 1925 and 1932



Fig. 7 An advertisement of a new haircut (1924) and cosmetics (1926)



Fig. 8 Poster for cosmetics, 1926-1928 and 1918

Conclusion

Visuals from past helps to transport us to the period easily, as if the touch, feel, fragrance, shape and color of objects from the past, all enacts scene from history in front of our eyes. According to a recent newspaper article in Asahi Shimbun (2018, January 30), young primary school children could be encouraged to know about society through

newspaper photographs. The article made the argument that since photos can more actively hold the interest of children, it should be used to widen their knowledge. The argument is certainly not limited to children but to adults too. The Japanese proverb, such as “百聞は一つ見にしかず” strengthens the argument. Another advantage of using visual materials, as seen in this essay, is that it helps to transgress boundaries of class, region, language etc. and show how the everyday lives of the people were changing. In our case, it allowed an opportunity to study the diversity of the change among the Japanese people in Meiji and Taisho period. The material objects from history explained the changes in people’s lives in the period of high nationalism and war. Everyday dresses whether of elite or of politically marginalized Japanese people highlights the individual experiences of the period. On the other hand, posters and advertisement of high-end brand like Shiseido tells the story of its growth and presents characteristics of Japanese consumerism and modernity in the same period.

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Ujjwala Mehul Thakar ウジュワ メフル タカール

『どうしてチェスは日本では人気がありませんか？』

ABSTRACT

世界中で人気があるチェスというスポーツは6世紀頃にインドで端を発しました。それから少しずつルールが変わっていき、知恵や忍耐の必要な今のルールへと変化していきました。チェスは様々な人々をゲームの検討や議論で結びつけます。このゲームの頂点に立つ選手はFIDE（あるいは、ワールドチェスフェデレーション）から称号を受け取ります。その人達はチャンピオンと呼ばれ尊敬されたりします。世界の人々にチェスの代表として見られて、人々を奮い立たせます。しかし、こんなに人気があってもチェスは日本で足がかりをまだ得られていません。しかも、チェスの最高の称号はグランドマスターですが、日本の最高の選手はインターナショナルマスターです。 どうして今まで日本からグランドマスターが出ていないのでしょうか？それが私の主な疑問となりますが、ほかにも疑問があります。私はチェスがとても好きですが、まだ初心者レベルですから自分で答えを考えようと思ったら間違いなく傲慢です。それに、私は日本文化を少ししか知らないなので、日本人の見方もわかりません。日本の強い選手をインタビューして、いくつかの答えを得たいです。私は選手の生活を理解できるようになりたいです。また、私の出身のグジャラート州では、ニュースやインターネットで情報を集めてチェスに興味を持ちます。日本ではどうだろうかと思っていました。その後、私は日本でチェスの役割について話して選手の意見をもらって、どうしてチェスは日本で流行していないのか、将棋とチェスの違いや、何か文化的な理由があるかどうか知りたいです。 私は皆にチェスへの興味を持ってもらいたいです。日本ではどのようにして皆にチェスへの興味を持ってもらうのでしょうか。これらの質問（の答え）で、私は選手方のチェスについての考えを理解したいです。しかも、日本人の見方もわかる契機です。時間があれば、もっと深く話し合いたいです。もらった答えで自分の結論を下すつもりです。

IS IT CHECKMATE FOR CHESS IN JAPAN?

AN ANALYSIS OF THE POSITION OF THE BOARD GAME IN
JAPANESE SOCIETY

UJJWALA THAKAR

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A CONCISE OVERVIEW OF CHESS

Chess is a two-player strategy game that originated in India in the 6th century. Originally called “chaturanga,” it underwent changes in its rules over time to give rise to the version that is currently played worldwide. As a unique strategy game, it has been proven to improve not only critical thinking skills and academic performance, but also the all-round development of children and adults alike (Chess in the Schools, n.d.):

- *92% of teachers reported that learning chess improved students’ analytic and logical reasoning skills.*
- *91% of teachers reported that practicing chess enhanced students’ cooperation skills.*

Chess is played with a chequered board and two sets of special chess pieces, called white and black (though the black pieces may not necessarily be black). The two sets consist of a king, a queen; two bishops, knights, and rooks; and eight pawns, all with their own special rules for movement across the board. The objective is to “checkmate” the opponent’s king, and it is this purpose and the various inventive strategies to achieve that purpose that lend chess a certain addictive charm.

While onlookers may dismiss chess as yet another board game to pass the time, it has featured in moments of great political importance, such as the *Match of the Century*, which was a historic game between Bobby Fischer of the USA and Boris Spassky of the Soviet Union during the 1972 World Chess Championships, with a former World Champion and chess expert commenting (Kasparov, 2016):

I think the reason you look at these matches probably was not so much the chess factor but to the political element, which was inevitable because in the Soviet Union, chess was treated by the Soviet authorities as a very important and useful ideological tool to demonstrate the intellectual superiority of the Soviet communist regime over the decadent West. That’s why the Spassky defeat [...] was treated by people on both sides of the Atlantic as a crushing moment in the midst of the Cold War.

Chess has a strong presence in many countries around the world, especially in European countries and the United States, and more recently Asian countries like India. The highest title that can be accorded to a chess player is that of “Grandmaster”, and we see that around the world there have arisen hundreds of “GMs”. However, Japan has yet to be one of the countries captivated by chess’s immense global popularity—as

of February 13, 2018, Japan ranks 95 on the “Country rank by average rating of top 10 players” (FIDE, n.d.), and there is yet to emerge a Grandmaster from Japan. This report attempts to elucidate the present situation of the game in Japan, reasons for its current standing in Japanese society, as well as its future potential. *This has been attempted via the interviewing and surveys of various chess players in Japan, ranging from hobbyists to professional players.*

CHESS IN JAPAN

Japanese society, self-sufficient and fiercely proud of its people and culture, has only recently begun to welcome outside influences to its everyday life. Amongst the list of sports played at any level in Japan, one may notice a sizeable number of sports that originated outside Japan – basketball, tennis, figure-skating, baseball, golf. Already in schools and colleges, we see after-school clubs and circles dedicated to the practice and pursuit of such international sports. Chess is one such “imported” game, more a mental exercise than a physical one, that is inchmeal gaining acceptance in Japan. However, people are not yet ready to fully embrace it and all the promise that is associated with it, unlike the open integration of the more physical sports listed above. What is preventing chess from obtaining a stronger foothold? What is the reason that chess is still unpopular compared to other “imported” games?

THE CULTURAL IDENTITY

Shogi, as people may already know, is a Japanese variation on its ancient predecessor, the game of chaturanga. It bears remarkable similarities to chess vis-à-vis the board layout, the piece movement, and the overall objective (checkmating the opponent’s king). However, there are similarly remarkable differences, in that the board size may vary from 7x7 to 25x25 (whereas chess is 8x8), and that once an opponent’s piece has been captured, it may be re-entered into play.

This game is a cultural landmark for Japan, something that is ingrained in the national identity. Shogi tournaments are regularly sponsored by bigwig corporations and shogi awards and titles associate with them a great amount of prestige. Everything about the game, from its equipment to its traditions, screams “Japan” at the spectator; it is unsurprising, then, that Japanese people take an inordinate amount of pride in this game that more or less represents Japan as a whole.

Chess, on the other hand, comes in as a foreign competitor with comparatively “inferior” rules (which is to say, the number of possible moves at every step for chess is less than that for shogi, and people, mistakenly or otherwise, tend to consider that a

reflection of the game's complexity) and no real importance to Japanese society as a whole. It is viewed as a mere hobby, and a career in chess is a near-laughable potential option for those who aren't already established professionals in Japan. This hinders the formation of a chess community—one that nurtures chess players from the time of childhood to the time when they begin to compete professionally on the world level.

One may also observe that a game's prevalence in popular storytelling media platforms (manga, anime, drama, movies, etc.) has a direct influence on the number of people that take up the game. Ignoring the plethora of manga available for Western physical sports, a cursory rummaging on the Internet for board game manga published in Japan yields a variety of lists of manga for shogi, go, and even mah-jong (*Hikaru no Go*, *Sangatsu no Lion*, *Shion no Ou*, *Ten: Tenhōdōri No Kaidanji*, *Akagi*), but even the deepest internet search yields no result for a chess-centric manga except one: *Chrono Monochrome*.

There does exist a chess association in Japan that has a hand in organising two FIDE-recognised tournaments annually, but it is woefully inadequate as far as spreading chess to the populace is concerned; while there is undoubtedly the problem of a severe shortage of funds for the proliferation of chess, more than one of the interviewees for this report have expressed disappointment with the association, its inner workings, and the elitism and infighting that it is apparently mired in; seemingly unconcerned with ensuring chess gets the same shot at the limelight that other Western sports have.

There is a Brooklyn, New York-based organisation, called "Chess in the Schools", that ropes in schools at which to teach children chess free of cost. One of the interviewees for this report quite literally called it a lifesaver, saying "chess has taken us out of the streets". This organisation's mission statement includes the following sentences (Chess in the Schools, n.d.):

At Chess in the Schools, we believe in the power of chess as a tool to change lives. To date, we have taught more than 500,000 of New York City's most underserved children, inspiring them to greater achievement.

Brutally honest as it may be, it is difficult to conceive of something similar taking place in Japan, given that there is already another far more popular game making the rounds, and that there has never been such a *need* for chess in Japan. Chess does not save lives here, it merely passes the time.

THE LANGUAGE BARRIER

Another reason that must be considered while mulling over the inadequate popularity of chess in Japan is that chess is a game primarily played in English (and Russian, owing to the sheer numbers of Russian-speaking players that have helped in the development of the game over the decades).

English is not yet a prevalent language in Japan, though there are certainly steps being taken in the direction of making it one of the more commonly-spoken languages around. Regardless, people prefer to use Japanese in quotidian life for the unmitigated convenience, and so English has rather more value as a resume-booster than as a lingua franca for the metropolises and otherwise of Japan.

Furthermore, Japanese people tend to downplay their English abilities and display a certain lack of confidence in their knowledge of the language, unless it is directly correlated to their job. In the end, knowing English is merely an embellishment on one's personality, and utterly useless in the grand scheme of things, because a knowledge of Japanese and absolutely no other language is sufficient for one to survive in Japan.

Obviously, this impedes the publication of suitable textbooks and guides for the study of chess in Japan as well; because if there is no market for these books, why would companies go to all the trouble of spending money and publishing them? In a vicious cycle, on account of there not being a huge number of English-language chess textbooks in bookstores, very few people would love chess passionately enough to overcome their initial intimidation at the language barrier to study chess in English, and hardly anyone would bother coming out with Japanese-language guides—leading to companies deciding not to bother publishing any chess textbooks; wash, rinse, repeat. Remedial steps are being taken, for sure, what with players like International Master Kojima Shinya regularly contributing to Japanese-language chess literature, but a lone fan can't dispel the fog.

Moreover, there is only so much one can glean from textbooks and online chess play; such a language barrier would also hinder budding chess players from access to the chess coaches best for them, creating a quality plateau which Japanese chess players would not be able to overcome.

It is also obvious that this hesitation would extend to overseas travel. To qualify for a FIDE title, a person must fulfil certain norm (level of performance) requirements. For example, to become/ attain the title of a Grandmaster, a player must satisfy a range of stringent rules, some of which are that they have a chess rating (which is exactly what

it seems like) of 2500 or higher and that they play a set number of games against their opponents, one-third of whom must be GMs (FIDE, n.d.). Given that there are only two FIDE-rated tournaments taking place in Japan every year, it would seem extremely difficult for a Japanese player to become a Grandmaster without going abroad and participating (very well) in overseas tournaments. The abovementioned language barrier plays a key role in determining the limits of how far a player is willing to go; weeks in a foreign country, speaking a foreign language, often without a helpful interpreter: it seems quite an unnerving thought. However, more and more players are braving the journey, which is quite an uplifting sign. IM (International Master) Kojima Shinya himself believes English ought not to be an obstacle during gameplay, for the language the two opponents speak during play is chess; the only issue lies with communication outside of the game, e.g. with arbiters/ organisers. Only in this case is a working knowledge of English necessary.

WHAT CAN BE DONE?

From the discussions above, one may explicate that the main barriers to chess gaining a foothold in Japan are

1. the public's complete disinterest in the game compared to shogi ('why should we pay attention to chess when we have shogi?' is one way an interviewee put it)
2. its lack of media presence, as well as minimal bolstering efforts by the association in charge of Japanese chess players
3. no top title holders, i.e. no Japanese chess grandmasters (discounting half-Japanese half-American player Hikaru Nakamura, since he plays on behalf of and represents the United States of America) and thus no famous Japanese chess celebrities (again, discounting Habu Yoshiharu as he is more known for his shogi career than his chess)
4. lack of international chess players visiting Japan (though this is a reiteration of point no. 2, in that a dearth of international chess "celebrities" visiting Japan results in chess not getting in the news as often),

and as a result, one may turn their thoughts to contemplating just how to encourage more people to play chess in Japan. Most of the above issues have blatant solutions, but

Many interviewees were of the opinion that chess ought to be an optional subject in schools—it is very well known that one must begin their chess journey at a

very young age if one is to achieve the top title and play at a consistently high professional level for the remainder of their career. There are already shogi classes being offered in universities and some schools—it would not be controversial if chess were also introduced as a learnable subject and taught distinctly from other board games. There are already extracurricular clubs and circles devoted to chess: one brilliant example is the Tokyo Bilingual Chess Club, which encourages elementary school-level kids to gather, study, and play chess (in English!).

Furthermore, the publication of more Japanese-language textbooks and guides would certainly help; if a “newbie” wished to learn more about chess and the only obstacle was English, such a guide would surely help. Not only academic literature, but also more manga/ anime/ tv shows/ movies about chess in Japan would help; the (American) movie *Pawn Sacrifice* increased public interest in chess around the time it was released, and so did the game that the movie revolved around (to frenzied levels). It is also apparent that once a Japanese chess grandmaster is crowned, it will be a point of pride for Japanese society as a whole, and it would not be inaccurate to assume that more people might turn to chess as their opportunity to shine in the wake of the trail blazed by those before them.

Such lofty goals require a community effort, a collective boost; chess lovers in Japan must gather and prove to themselves and the people around them that chess is an exceptional, exciting game in a class of its own, deserving of its place in Japanese society, and though Japan may not *require* chess, it would certainly benefit from it, given the complex political and social history and implications of the game. Such a struggle will indubitably be tough, face resistance, and seem insurmountable, but one must not give up: even the vastest of oceans are formed drop by drop.

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＜最優秀賞＞

日本の自然保護と地域コミュニティの役割 -九州の4つの国立公園を取材して-

シミ アッシュャ
(Simi Asher)

この報告書は、日本とインドの国立公園を比較し、地域の人々の環境保全への貢献を調査するものである。両国の国立公にはその目的において違いがある。インドでは、国立公園には主に野生動物保護区域を意味する。インドでは、希少な野生動物を保護することを中心に、国立公園が選定される。一方、日本では、景観のよい地域を保全するために政府が多額の資金を使い、地元住民が保全活動に深く関わっている。

本調査では、九州の高千穂と4つの国立公園（西海、雲仙天草、阿蘇くじゅう、霧島）を訪問し、日本の国立公園がどのように保全されているかを、フィールドワークを通して観察し、それぞれの特徴を分析した。今回の調査を通して、日本における国立公園は、天然記念物を単体で保護するのではなく、それを含めた景観や自然の美しさ、歴史、文化などを体験する機会も、観光客に与える場所であることがわかった。観光客は絶景を楽しむことに加え、その時に感じた感動や様々な体験を通して学んだことを、一生の思い出として持ち帰ることができる。九州の国立公園へのフィールドワークにより、この保全へのアプローチが、インドも含めて、世界の自然遺産や自然公園を保全するのにとても有効であると良く理解できた。

また、今回の訪問では、地域の人々と交流して、伝統的な文化を学び、視野を広げ

ることができた。この経験を通して、地元の人々が継続的に地域経済へ貢献していることを理解した。各地の経済を維持することにより、間接的に自然保全を促進している。九州の国立公園の地域経済は、観光客をもてなすレストラン、ホテル、温泉、バス、観光案内所などによって支えられている。このようなインフラの存在がなければ、観光客が自然文化などに興味があっても、各地域への訪問を楽しむことができないだろう。それ故に、国立公園内や周辺の地域にいる地元の人々の貢献も、自然保護のために重要だと思う。



シミ アッシャさん

<略歴>

1998年3月 ムンバイ生まれ
2004年-2005年 **Thakur Public School,**
Mumbai
2005年-2008年 **Indian International School**
in Japan, Tokyo
2008年-2014年 **Thakur Public School,**
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2016年-現在 九州大学工学機械工学コー
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<専門科目>

制御工学・熱力学・力学・流体力学・機械
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＜優秀賞＞

ビジュアル文化を通じて近代日本人を知る

バナジー モウミタ
(Banerjee Maumita)

この研究の目的は「ビジュアル」の点で日本人を知ること。「ビジュアル」な視点からの研究は、その変化が単に表面的ではなく、その時代の人々の日常生活に深く結びついていることを示す。ビジュアルな資料を活用することで、政治的主観や言語の知識などがないためアクセスが困難になる政治的または社会的空間にも浸透することができる。

このエッセイは、主に、「ビジュアル」を通じた時代の歴史を研究する2つの情報源、堀切コレクションの布類と資生堂の広告とポスターに焦点を当て、活用する。これらの2つの情報源を使った理由は、

- (1) 明治、大正などにおける壮大な物語の中で日本人の日常生活がどのように変化してきたかを理解する。
- (2) この2つの情報源の多様性は、異なる社会階層の人々の生活の違いを理解することを可能にする。

である。

堀切辰一がおおよそ50年に渡って集めた日常生活の「布類」が堀切コレクションになっている。堀切辰一が収集した布類の内、博物館に約3,500点を寄贈した。

服文化は、支配的な国家史における「無声」の大衆に「可視性」を与える強力な技術である。布の背後にある歴史を描写しながら、堀切辰一は頻繁にココロという言葉を使用する。彼のコレクションは、当時の日本の貧困、戦争と反発力を象徴している。

資生堂資料館には、創業から今日までの古い書類、ポスター、広告などが置かれており、ブランドの成功事例を示す。資料館のパンフレットによれば、ブランドの目的の1つは「美しい生活文化を創造する」ことや、「美をプロデュースする」ことである。資生堂は明治時代から日本の消費者だけでなく、海外市場にも日本の美学と美を再定義することができたといえるだろう。資生堂のようなポピュラーな化粧品ブランドを通して、当時の日本の消費主義、美学近代化、闘争性がどう交じり合ったか、そのプロセスを理解することができる。

結論

過去からのビジュアルは、私たちがその時代へ連れて行く。そのものの触感、香り、形、色などが私たちの目の前にその時代の歴史を演出する。歴史からの「もの」は、人々の生活の変化を説明する。エリートでも、政治的に疎外された人でも、毎日のドレスが人の個人的な経験を強調する。また、資生堂のようなハイエンドブランドの成長と人気は、日本の消費主義と近代性の特徴を示す。

バナジー モウミタさん

<略歴>

- 1984年6月 ニューデリー生まれ
2002年3月 ミラモデル高校卒業
2005年3月 デリー大学卒業(商業学士号)
2011年3月 デリー大学修士課程(日本語)
修了
2013年12月 デリー大学 M. Phi(日本学)
卒業
2013年9月～現在
早稲田大学政治学部博士課程後期
(専門分野: 政治学・近代歴史)



<受賞歴>

- 2003年11月 立命館アジア太平洋大学主催
「第3回立命館懸賞論文大賞」
入賞
2011年6月 JENESYS 財政的支援で山口
県を10日間訪問
2018年7月 ハーバード大学エンチンプロ
グラム ‘New approaches in
Asia – Pacific Historical and
Contemporary Studies’ に採択

<主な所属学会>

- ・ AAS (Association of Asian Student)
- ・ 日本南アジア学会

<優秀賞>

どうしてチェスは日本では人気がありませんか？

ウジュワラ メフル タカール
(Ujjwala Mehul Thakar)

世界中で人気があるチェスというスポーツは6世紀頃にインドで端を発しました。それから少しずつルールが変わっていき、知恵や忍耐の必要な今のルールへと変化していきました。

チェスは様々な人々をゲームの検討や議論で結びつけます。このゲームの頂点に立つ選手は FIDE（あるいは、ワールドチェスフェデレーション）から称号を受け取ります。その人達はチャンピオンと呼ばれ、尊敬されたりします。世界の人々にチェスの代表として見られて、人々を奮い立たせます。しかし、こんなに人気があってもチェスは日本で足がかりをまだ得られていません。しかも、チェスの最高の称号はグランドマスターですが、日本の最高の選手はインターナショナルマスターです。

どうして今まで日本からグランドマスターが出ていないのでしょうか？それが私の主な疑問となりますが、ほかにも疑問があります。私はチェスがとても好きですが、まだ初心者レベルですから自分で答えを考えようと思ったら、間違いなく傲慢です。それに、私は日本文化を少ししか知らないので、日本人の見方もわかりません。日本の強い選手をインタビューして、いくつかの答えを得たいです。私は選手の生活を理解できるようになりたいです。

また、私の出身のグジャラート州では、ニュースやインターネットで情報を集めてチェスに興味を持ちます。日本ではどうだろうかと思っていました。その後、私は日

本でチェスの役割について話して選手の意見をもらって、どうしてチェスは日本で流行していないのか、将棋とチェスの違いや、何か文化的な理由があるかどうか知りたいです。

私は皆にチェスへの興味を持ってもらいたいです。日本ではどのようにして皆にチェスへの興味を持ってもらうのでしょうか。これらの質問とその答えで、私は選手方のチェスについての考えを理解したいです。しかも、日本人の見方もわかる契機にもなります。時間があれば、もっと深く話したいです。もらった答えで自分の結論を下すつもりです。



機会を得られたことに大変感謝しております。

ウジュワラ メフル タカールさん

<略歴>

1996年12月 生まれ

東京大学 PEAK (Programs in English at Komaba) 環境科学専攻 4年生

私は子供の頃から英語と日本語に興味を持っていました。また、いつか日本で学びたいと思っていましたが、3年前に実現しました。

私は科学が好きなので、高校時代には物理・化学・数学・生物学を学びました。私は、また、語学の勉強、チェス、物語を書くこと、小説を読むことが大好きです。国際スプリング大会競技のチャンピオンでもあります。将来は化学の研究者か作家になりたいと考えています。

「日本を知ろう」プログラムに参加する