

Shrines in Karafuto and the Northern Territories

MAEDA Takakazu

The main objective of this paper is to discuss the history of shrines in Karafuto based on materials from the pre-Russo-Japanese War period before Japan took over southern Karafuto. A comparison of shrines in Karafuto and other areas found three major characteristics of Karafuto. First, religious activities were allowed in the name of religious freedom between the invasion of the Soviet military and the repatriation of Japanese people. Second, Japanese made up a large majority of the population. Third, deities that people worshiped were diverse.

From the second half of the Edo period, shrines—mainly those enshrining Benten or a goddess of water and fortune—started to be built in Karafuto. Japanese there engaged in religious activities even when Karafuto was inhabited by both Japanese and Russians from the end of the Edo period to the beginning of the Meiji period. It was confirmed that these shrines existed until the middle of the Russian occupation from 1875 to 1902. After southern Karafuto became Japanese territory as a result of the country's victory in the Russo-Japanese War, many Japanese moved there and built new shrines. The vast majority of the population in Karafuto was Japanese, and shrines were built according to religious practices in mainland Japan. Therefore, shrines in the region have a historical background different from that of other overseas shrines in a narrow definition. It is unique that Japanese people in Karafuto were allowed to be involved in religious activities during the one and a half years between the Soviet invasion in August 1945 and the second repatriation of Japanese in January 1947.

279 shrines including those under the supervision of the colonial government of Karafuto and others managed by local communities were places of worship for Japanese in the area, despite differences in size and rank. Karafuto Shrine—a Japanese government-sponsored great shrine established in 1910 with construction completed on August 22, 1911—was run by the national government but had strong commonalities with those established by local people.

When comparing shrines and temples in terms of numbers of structures and monks, we realize that temples were far more powerful and influential. After Japan's defeat in World War II, shrines disappeared from Karafuto. They were founded for Japanese and thus perished when they left the region.

In this paper, the history of shrines in the Northern Territories will be introduced based on materials from the Edo period. These materials indicate that no shrine in the territories was recognized by the Japanese government, and that local Japanese strived to have their shrines recognized.

Views on the expansion of Japanese printing companies into China and the production of commercial posters in the pre-World War II period

TAJIMA Natsuko

This paper will examine the development and characteristics of posters in pre-World War II China, with emphasis on interactions between the Japanese and Chinese printing industries and comparisons of Japanese and Chinese posters produced in the same period.

Many people would think that posters with Chinese characters and women in Chinese outfits were made in China. But Japanese printing companies quickly entered the Chinese market and started to produce posters for Chinese consumers in the 1900s. A close look at such posters that have remained to date reveal that they were initially made in Japan by Japanese companies.

Upon the outbreak of the First World War, Western companies withdrew from China to be replaced by Japanese counterparts. The resulting strong economy of Japan encouraged many companies to expand into China. These companies placed great importance on advertising tactics to survive business competition, boosting demand for advertising. Under this situation, the number of Japanese printing companies that entered the Chinese market and produced posters for Chinese audiences increased.

In particular, Osaka-based Seihan Printing Co., Ltd. made a substantial profit. Having established a foothold in China by doing business with the Nanyang Brothers' Tobacco Company, the firm opened a Shanghai office in the mid-1910s, set up a massive factory in the 1920s, and began to produce posters and labels for famous domestic and international companies in China. Nevertheless, it did not merely focus on profits. It hosted poster-drawing contests and actively used an artist from Shanghai named Zhou Baisheng, who won an award in one of them. The company also taught state-of-the-art engraving and printing techniques to Chinese students studying in Japan.

As the poster-making environment in China improved, Japanese companies moved their production bases there. The spread of offset printers and photoengraving techniques in the 1930s increased demand for poster production and new business opportunities. This was when China's poster culture flourished.

Comparisons of Chinese and Japanese commercial posters produced during this time revealed profound differences in size, choice of people to feature and style of expression. But commonalities can also be found. By the 1930s, Seihan Printing Co., Ltd. had expanded into China, and Chinese artists had an opportunity to see Japanese posters. Thus, Japanese influence is observed in many posters produced by Chinese artists at that time.

Not many empirical studies on Chinese posters produced before World War II have been conducted, unlike the situation for Japanese ones, even though Japanese and Chinese printing and advertising industries had a close relationship. The two countries need to work together to review past studies and materials to make progress in research in this area.

Views on the preservation of intangible cultural heritage in China amid the growing awareness of intangible cultural heritage

HAKU Syokyo

With the development of globalization since the beginning of the 21st century, every country has been striving to show its traditional culture and art of living passed down from generation to generation as its cultural strengths. In response to this situation, the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. This stimulated countries throughout the world to actively establish their global cultural identities based on their traditional and folk cultures, and many countries made significant progress over the last ten years. The Convention for the Safeguarding of the Intangible Cultural Heritage, which signifies the preservation of cultural identities of all countries and ethnic groups, now numbers 161 States Parties. Moreover, as of November 2014, 369 cultural practices and expressions were inscribed on the Convention's major list of intangible cultural heritage. This high number indicates that the innovative significance of the list is recognized by national governments around the world.

In light of this background, this paper will look at the history and development of activities to preserve intangible cultural heritage that countries have been engaged in with the aim of forging their cultural identities. Challenges that those countries face will be also examined. Then, China's nation-wide efforts to safeguard its intangible cultural heritage will be introduced and discussed. Furthermore, based on the past studies, this paper will reveal basic policies that the country has been following in protecting its intangible cultural heritage over the course of history.

Keywords : cultural identity, intangible cultural heritage, soft power, UNESCO, China

Sports Formation Tendency Among Minorities in Western China

Wan Jian-zhong

Sports is part of human nature. Humans, by nature, have the instinct to engage in sports competition for entertainment. The living environment defines the occurrence and development of sports among the minorities in western China. Its influence is basic in the process of their formation, although other social factors have gradually come into play. For all ethnic groups in the western regions, many sports were originally part of religious rituals. However, they gradually became separated from ritual ceremonies and evolved into pure entertainment forms. With the development of the socialist market economy, especially after the start of China Western Development, the promotion of tourism has linked sports, local festivals, natural scenery, and other cultural tourism resources in the development efforts. Tourism with emphasis on ethnic sports and entertainment has become a major focus of industrial development, and this has, in turn, become the natural direction of the development of ethnic sports and culture.

Identification and Investigation on the spirits of Shi-you Nuo

Huang Qing-xi

【Abstract】 the Nuo spirits of Shi-you Nuo have three properties. It's mainly way that combines the history of Wu clan to expose its three properties and explores the deep relationship between Shi-you Nuo and Wu clan through researching the source of Nuo spirits so as to reveal the deep foundation about Shi-you Nuo's internal inheritance in the Wu clan. Shi-you Nuo experienced many times of adaptations, during the Ming and Qing dynasties at least went through three times of major adaptations. We can trace its evolution history with the ups and downs history of the Wu clan through the three major adaptations so as to interpret the Nuo spirits' identities of Shi-you Nuo.

【Keywords】 the spirits of Shi-you Nuo; the source of Nuo spirits; adaptations; identity discrimination

How Writing Reconstructs the Genre?:

— A Case study on Duikou Xiangsheng (Comic Dialogue) During 1949–1966 —

Zhu Pengcheng

To discuss about how writing reconstructs the genre of oral tradition, we should put oral tradition back into its producing and inheriting context. During the first seventeen years of the People's Republic of China (1949–1966), the composition methods of duikou xiangsheng (comic dialogue) turn from oral composition into writing. Social politics, cultural institutions and social aesthetics shape the writing mode of xiangsheng, also discipline the performance's content. During this process, xiangsheng's genre has been rebuilt, turning from non-linear narration into linear narration. As a result, story becomes the most important factor of narration, while xiangsheng's ability of contextualization fades.

Key words : xiangsheng; oral composition; writing; genre

Current Conditions of the Remains of Shrines in Sakhalin

— Preserving and Utilizing Japanese Cultural and Historical Heritage During the Karafuto Era —

Igor Anatolievich SAMARIN

This study focuses on the historical background, current conditions, and future directions of preserving and utilizing Japanese cultural and historical heritage in Sakhalin, formerly Karafuto, during the Japanese occupation (1905–1945). It also provides the first detailed descriptions of the remains of shrines.

A project to preserve Japan's historical and cultural heritage in Sakhalin met with negative reactions at first. But since Soviet leader Mikhail Gorbachev introduced perestroika reforms in 1985, Japanese rule has been recognized as part of Sakhalin's history and various exchange programs have been organized, such as cultural exchanges between the Sakhalin Regional Museum and the Historical Museum of Hokkaido (now Hokkaido Museum) and economic exchanges between Sakhalin and Hokkaido. Moreover, the governor of Sakhalin issued the law to protect historical and cultural assets in 1999, and an academic conference titled "Sakhalin's Culture: Past Experiences and Future Perspective" was held the following year. Since then, international symposiums on the protection of historical and cultural heritage during the Karafuto era have taken place regularly to promote various projects to compile a list of Japanese heritage properties (existing buildings and remains) in Sakhalin, evaluate them for preservation, and publish historical documents. These projects include, for example, transferring guardian lions in Karafuto Gokoku Shinto Shrine to the Sakhalin Regional Museum, restoring a victory monument in Tomarioru Shrine, and preserving the building of the former Hokkaido Takushoku Bank Odomari branch.

A list of the remains of shrines suggested for restoration, maintenance, and installation of information boards includes Karafuto Gokoku Shinto Shrine in Yuzhno-Sakhalinsk (formerly Toyohara City); a monument for the landing of the Japanese Sakhalin Expeditionary Army in the Merei area and a monument for loyal souls in Nagahama Shrine in Korsakov (formerly Odomari); Higashi Shiraura Shrine in Dolinsk (formerly Ochiai); a monument for the opening of Sakhalin Island in the Shiranushi area and Honto Shrine in Nevelsk (formerly Honto); Chiritoru Shrine in Makarov (formerly Chiritoru); Esutoru Shrine in Ulegorsk (formerly Esutoru); and Maoka Shrine in Kholmsk (formerly Maoka). The information boards will explain the names of shrines and deities, founding years and building exteriors.

These projects will help Sakhalin play a more important role as a crossroad connecting islands in Asia-Pacific countries and the European continent, promote exchanges among peoples and nations, and develop new approaches to preserving Japanese heritage in Sakhalin.

Studies on Overlapping Local Fishing Skills

— Three Octopus Catching Methods for One Fishing Ground During a Season —

ARAKAKI Yumeno

In some areas, various fishing techniques are used to catch just one type of fish or shellfish in a fishing ground. Fishermen on Tobishima, an island in Sakata City of Yamagata Prefecture, for example, use three methods with similar techniques and equipment to catch octopus during a season. What does this mean, and what can be learned from their activities? In the case of plant cultivation, similar methods are used to grow certain crops on the same field through early and late season plantings. This is practical in that the same method can be applied for the same crop while shifting planting seasons. But this is not the case with fishing because employing three similar techniques in one place during a period is completely different from time-shifting crop cultivation. Various fishing techniques used in one fishing area have been featured in fishing surveys and folklore studies, but few explanations have been provided for the connections between the techniques. The question lies in not only what characteristics of each fishing technique but also how various techniques are related.

This research theme is based on my experience of failure in my work. When I studied fishing techniques used in local communities, I had a chance to talk with a fisherman called a master, who was said to know more about fishing than anybody else in the area. After compiling a community report based on his stories, I visited the place again and interviewed other fishermen. Surprisingly, they pointed out some of the techniques described in the report, saying they did not know anything about them and criticizing them as the wrong techniques, or even doubting if such techniques had existed at all. Then I realized the techniques totally unknown to those fishermen were in fact invented by the master through his own experience. Local fishing techniques obviously include those shared by fishermen as well as those devised by individuals. But without such experience, I could have remained unaware of this fact. Since then, I have been able to recognize that some fishing techniques in a local community could have been developed and used by individual fishermen with their extraordinary skills and professional experience. All these findings suggest the importance of exploring how local techniques relate to one another.

This research can also lead to the possibility of identifying the characteristics of each of the fishing techniques that coexist in a community in terms of its relationships and status. The key is to investigate how different techniques and overlapping similar techniques affect fishing activities. As a series of studies on overlapping techniques have been conducted in the occupational field of folklore studies, this study focuses on the importance and roles of what appear to be the same fishing technique while analyzing three methods for catching octopus in Tobishima as case studies.

Christian Prayer Songs Chanted by Kakure Kirishitan, or Hidden Christians, on Ikitsuki Island, Nagasaki Prefecture:

— A Case Study of the Yamada Area —

KOIZUMI Yurina

The term *kakure Kirishitan*, or “hidden Christians,” brings to Japanese people’s minds words such as *fumie* (paper depictions of Christian symbols that people were ordered to step on to prove that they were not Christians), oppression and martyrdom. It carries a negative connotation because the circumstances surrounding hidden Christians in the Edo period were extremely severe, and many of them died horrible deaths. As discussed in the first section of this paper, it is widely known in and out of Japan that the government back then exercised strict control over Christianity. The negative image can also be attributed to the country’s historical education that focuses only on tragedies of hidden Christians.

Even in such a dire situation, those believers pursued their religion as underground Christians. However, for fear of being discovered, they handed down their doctrines and liturgies from generation to generation orally rather than in writing. Moreover, they did not have a formal leader due to the government’s ban on the religion. Hidden Christians passed down their faith in a unique way, and it was mixed with the rituals of more common religions in Japan. Thus, present-day hidden Christianity is quite different from the original Catholicism.

Descendants of hidden Christians face a decrease in the number of believers and the danger of dissolution of their religious body. How do they perceive their religion and try to preserve their heritage while maintaining a balance between their lives and religion? Because hidden Christianity is dying out, little time is left to examine it. The objective of this paper is to reveal the religious practices of hidden Christians in Nagasaki Prefecture in the 21st century and their perspective on the religion. The author has studied hidden Christians in the Ichibu area on Ikitsuki Island, Nagasaki Prefecture. In this paper, Christian prayer songs called *uta orasho* in the Yamada area on same Island will be examined.

In particular, this paper will discuss changes in the form of hidden Christianity, the causes of these changes and the rituals of current hidden Christianity based on information obtained from fieldwork. In addition, the results of a comparative study on hidden Christians in coastal areas outside Nagasaki Prefecture will be introduced.

Studies on Ceremonial Paintings of the Guoshan Yao People

— In Southern Hunan Province and Northeastern Guangxi Zhuang Autonomous Region —

TAN Jing

The Guoshan Yao people who call themselves Mien are the most mobile of the Yao tribes (Yoshino 1994: 94). The Mien live mostly in southern Hunan Province, Guangdong Province, the Guangxi Zhuang Autonomous Region, Guizhou Province, and Yunnan Province. They also live extensively outside China, such as in Vietnam, Laos, Thailand and the mountainous area in northern Myanmar. This study deals primarily with the Mien settling in the Jianghua Yao Autonomous County of southern Hunan and the neighboring Gongcheng Yao Autonomous County of northeastern Guangxi.

Studies on Mien ceremonial paintings are believed to have begun in the early 1980s, but extremely few documents have been published so far. Jacques Lemoine, a French ethnologist, is the only researcher who has written books on this subject. In his book *Yao Ceremonial Paintings* (1982), he introduces approximately 200 religious paintings of the Yao people collected by him and eight others. He also briefly describes Mien rituals with photographs he took during field surveys of their communities in Thailand and Laos. Ceremonial paintings are classified into the following chapters: Fam Ts'ing, the Three Pure Ones; The Jade Emperor and the Master of the Saints; The Celestial Masters; Tai Wai, the High Constable; Hoi Fan, 'The Sea Banner'; The Governors of this World and the Waters; The Governors of the Sky and the Underground; The Lords of the Ten Tribunals of Hades; The Marshals; The Three Generals; The Ancestors; The Forebears; The Dragon Bridge of the Great Tao; The Enforcers of Fasting and Chastity; P'an Hu's Five Banners of Knights; and Masks. In addition to the vast number of iconic images, Lemoine illustrates the characters of gods depicted in the paintings, such as their attire, postures and accessories. Unfortunately, these are mere brief explanations with no comparisons, analyses or examinations of the same religious paintings owned by the Mien residing in different areas.

This study focuses on unexplored aspects of Lemoine's research to examine the content of Mien ceremonial paintings, while analyzing similarities and differences between the paintings in southern Hunan and northeastern Guangxi. Based on the findings, it further explores the characters of gods worshipped by the Mien, the influence of Taoism on ceremonial paintings, and the characteristics of the Mien reflected in the paintings.

The Custom of Painting *Jizo* Statues in the Central and Northern Kinki Regions

— Studies on the Dissemination of Painted *Jizo* —

CHIKAISHI Satoshi

Jizo (Ksitigarbha) worship is one of the most popular folk beliefs still alive in regions of Japan. In many local areas, however, such traditional folk cultures have become diluted with the country's postwar economic growth, urbanization, and rationalization. Furthermore, folk beliefs are now undergoing an irreversible decline due to Japan's falling birthrate, aging population, and growing number of non-religious people.

Despite these circumstances, local communities in the Kinki region, including Kyoto, still keep their folk beliefs alive by holding *Jizo-bon* festivals at the end of the *bon* season in August, when the spirits of the dead are said to return home to their families. A unique custom in preparing for this event is painting of stone Buddha statues. The distribution of this practice follows unique patterns in Japan, suggesting that each region has its own manners and customs.

Many mysteries concerning *jizo* painting remain. There is extremely little research on the custom because few documents are found to explain its origin and the process of handing it down, making it difficult to clarify the whole picture. In addition, since *jizo* painting was passed down by oral tradition in each region, local communities likely did not recognize the custom as part of their culture and had little interest in writing it down.

With folk beliefs further declining in local areas, this study examines the unexplored custom of painting *jizo* statues based on field surveys conducted in the central and northern Kinki regions.

Changes in rituals to drive away diseases and continuation of such rituals in modern society:

— A close look at Yabuneri, a Shinto bamboo bundle parade ritual
in Shiratsuka Town, Mie Prefecture —

YAO Qiong

As local communities have become modernized and urbanized, rituals have undergone significant changes. Traditionally, academics have valued historical traditions and consistency in rituals and criticized changes in line with the modernization of society. However, do organizers and performers of rituals have the same view on such changes?

A great majority of studies on rituals have examined changes and their causes. Researchers claim that many aspects of rituals, from content to organization, have changed, and offer advice on continuing rituals by analyzing the social and local causes of those changes. Surely, they do not consider the perspective of those involved in rituals. Not many studies are conducted from their viewpoint, even though they are the ones who organize and perform local rituals. Such a study would offer significant insight on local folk beliefs in the domain of folklore.

The author of this paper participated in and closely observed the Yabuneri Shinto ritual in Shiratsuka Town, Mie Prefecture, to find out the perspective of ritual organizers and performers. Yabuneri is a traditional ritual with a 350-year history. This ceremony to drive away diseases presumably originates from the myth of Susano, in which the deity slays a giant serpent with eight heads and eight tails. Tsu City in the prefecture started to move toward modernization and urbanization in the mid-1950s. During this process, the organization and structure of rites and rituals have drastically changed. This paper will reveal how recent changes in Shinto rituals are viewed by those involved based on interviews with shrine parishioners in the Shiratsuka area who organize and carry out the Yabuneri ritual.