論 文 の 要 旨

This thesis focuses on the way the yōkai characters have been re-created in the onmyōji game in the context of postmodern Japan. The analysis of yōkai images has been attempted from a wide range of topics including but not limiting to aesthetic principles, differences in color schemes, attitudes, and backgrounds of yōkai in order to understand the way and the process of their re-creation. In addition, this thesis attempted to uncover the reasons behind such construction of yōkai images.

In line with these goals and in order to provide understanding of the yōkai re-creation process, this thesis raises the following research questions: What are the aspects involved in the re-creation of yōkai character images? How are yōkai characters re-created in the onmyōji game? Why are the yokai characters of the onmyōji game re-created this way?

This thesis answered these questions through the introduction, the following 5 main chapters and conclusion. After laying out the goals of the study, the chapter 1 focuses on characters in Japanese popular culture and the notion of re-creation.

Chapter 2, details on yōkai re-creation on the example of anime and mobile games. Chapter 3 exemplifies on the yōkai re-creation in onmyōji game. Chapter 4 discusses yōkai recreation as the reflection of the Japanese society. Chapter 5 provides yōkai re-creation model and conclusions details on the main findings.

Methodologically, the analysis of yōkai character images in the onmyōji game was based on the concept of intertextuality that argues suggests added meaning to the available image.

This thesis provided an in-depth qualitative analysis of images and arrived at conclusion that the majority of yōkai characters the product of combination of the previous images and notions of yōkai, including the yōkai art of pre-modern Japan and the elements typical for the yōkai in the earlier periods.

In addition, this thesis also demonstrated the presence of the elements related to the religious influences in Japan (for instance, sacred ropes, bells, masks).

On par with the findings above, the thesis also referred to the observation that yōkai characters are also influenced by the process of imagining of what they should look like, under the impact of contemporary trends in anime, art and science. Abe no Seimei, Kudagitsune, Yuki-onna and other images have been used to make this observation.

Eventually, this thesis concludes that the characters featured above are hybrids of past and present influences. One of the arguments of the paper is that hybridity, exemplified by the yōkai characters, has a tremendous impact on the postmodern Japanese society which also extends to the yōkai re-imaging.
To illustrate the point on the influences, the thesis argued that technological progress and reconsidering of the culture through the prism of current day technology greatly transformed the process of recreating yōkai characters in various games.

Through all the parts of this thesis, it aimed to emphasize the argument that yōkai characters are not static creatures, but they are rather outcome of the process of adaptation and adjusting to the existing conditions of society.

Intertextuality and hybridity are two methodological tools which are essential for understanding the process of their construction and imagining. Both can be framed by a post-structuralist argument with regards to the social transformations of Japan.

The thesis argued that post-structuralism allows one to perceive society as a changing substance that gives a chance to approach it comprehensively. Through applying the tools mentioned above, this thesis attempted to fill-in the gap in the literature which traditionally treated yōkai characters as stable and static. In accordance with this, this thesis argued that yōkai characters are social constructs which subject to evolution and re-creation.

審 査 の 要 旨

1　批評

This thesis provided a comprehensive discussion on the yōkai character re-creation on the example of the onmyōji game in the context of postmodern Japan. This thesis challenges the traditional understanding of yōkai characters as the notions which are transferred from the past to the present in an unchanged form and format. In addition, this paper challenges the view that yōkai characters cannot be studied and deconstructed because they are based on the historical images which cannot be changed.

Contrary to this understanding, this paper treats the yōkai characters in the mobile games as highly changeable and socially constructed phenomena influenced by various factors and processes such as hybridity of the Japanese identity, which has a certain bearing on the way the yōkai characters are created, imaging and re-imaging of the characters under the influence of technological and cultural developments. In addition to above, the thesis also identifies the potential for applying the same model of recreation and reimaging to the broader field of iconography in order to trace how certain social stereotypes and understandings shaped the way characters look like.

The application of inter-textuality to the analysis of this thesis and attempts to construct the model of yōkai reimagining represent one of the most significant contributions of this thesis. It challenges the

view prevalent in the previous literature that yōkai characters and images just travel from one game/anime to another without undergoing a significant degree of reshape. In contrast with such view, this thesis demonstrated that yōkai images are subject to the significant shape up in the process of reproduction.

This process is impacted not only by the limited field of art and the vision of the artist. To a great extent, this process of re-imagining and reconstruction is based on the social environment and the changes taking place in the Japanese society. This thesis uses socio-cultural aspects surrounding the process of reimagining yōkai images in the onmyōji game as a barometer of changes of the Japanese society. The image of yōkai also significantly changes in accordance to the changes taking place in the society.

While there were certain formatting issues pointed at the defense, these in no way questioned the validity of findings of this thesis and its originality. The consistent parts of this thesis mentioned above demonstrate the originality of the findings of this thesis and serve as the basis for conclusion that the thesis merits the awards of the degree.

2　最終試験

The final examination committee conducted a final examination on July 9, 2020. The applicant provided an overview of the dissertation, and addressed questions and comments raised during the Question-and-Answer session. All committee members reached a final decision that the applicant passed the final examination.

3　結論

Therefore, the final examination committee approved that the applicant is qualified to be awarded a Doctor of Philosophy.