

Graduate School of International
Culture and Communication Studies
Examination Report on the Doctoral Dissertation

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Dissertation Title · Subtitle : (English)	Primitive, Primeval, Peripheral Images of Latin America in Japanese Literature
Dissertation Title · Subtitle : (Japanese)	原始的、原生的、周辺の 日本文学におけるラテンアメリカの表象

*Even if the dissertation is written in English, a Japanese language translation of the title and subtitle must also be submitted.

2021/01/10
YYYY/MM/DD

To Dean of Graduate School of International
Culture and Communication Studies,

Examination Committee

Chief Examiner LAW, Graham 印 Signature

(Affiliation・Title: FIRE / Professor)

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Sub-Examiner YOSHIO, Hitomi 印 Signature

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The Examination Committee members report the results of the dissertation examination and the oral defense below.

1. Degree: Doctor of Philosophy (in International Culture and Communication Studies)

2. Curriculum Doctorate (*Katei Hakase*)

3. Examination period

Dissertation examination: From 2020/11/4 To 2020/12/17
YYYY/MM/DD YYYY/MM/DD

Oral defense: 2020/12/17
YYYY/MM/DD

4. The results of the dissertation examination and the oral defense

*Please write down Pass or Fail in both categories.

Dissertation examination: PASS

Oral defense: PASS

5. Summary of the Dissertation

As per attached sheet

6. Table of Contents

As per attached sheet

7. The results of the dissertation examination and the oral defense

(About 3,000 characters in Japanese or 1,000 words in English)

(1) Evaluation and summary of the dissertation examination

(Including Summary of the Dissertation)

Under the title "Primitive, Primeval, Peripheral: Images of Latin America in Japanese Literature," the candidate has created an original contribution to the field of comparative/global literary studies, with a theoretical framework relying on both Imagology and the Semiotics of Culture, and a strong interdisciplinary dimension provided by the incorporation of insights from Migration Studies, Transpacific History, Global South Studies, and Literary Reception Studies. The historical sweep of the argument engages with a period of over 100 years from the late 19th century to the early 21st. The candidate has covered this extensively in a catalog of over 100 Japanese textual sources on Latin America, including not only narrowly literary works but also biographical, historical and philosophical accounts, as well as travel writings. From among this cornucopia, the candidate has judiciously selected less than a dozen representative (typically canonical) works for intensive contextualized analysis, to illustrate the complexities of his key concepts of the Primitive, the Primeval, the Peripheral.

In addition to an Introduction outlining the topic, methodology and theoretical framework, and a Conclusion providing a synthesis of the argument, and discussing the opportunities it offers for further research in the field, the dissertation is divided into two main parts, each comprising two chapters. The first part includes Chapters 1 and 2, respectively on the initial "Primitive Image" (characterized by nature and backwardness) evolving in the Meiji and Taisho years, and the subsequent "Primeval Image" (culture and primordialism) consolidated in the period immediately after the Second World War. The second part comprises the lengthy Chapter 3, focused on the "Peripheral Image" (political and historical) developing from the 1960s, and the rather briefer Chapter 4, which represents an addendum sketching three multivalent trends emerging in more recent years.

The evaluators unanimously concur that the candidate's written work fully satisfies the criteria for a doctoral thesis in the field of international culture and communication. These criteria principally included its empirical and theoretical originality as well as its recognition of previous research in the area, its effective deployment of terminology and concepts as well as effective literary and visual illustration, its logical development and conformity to academic citation and style, and its quality as writing in English. Prior to filing this report, with the

assistance of the “Turnitin” database and analytical tools, the chief examiner has again confirmed that the revised thesis does not contain any inappropriate use of source documents. Moreover, he has checked that all the revisions requested at the conclusion of the oral defense (mainly minor issues of phrasing and formatting, though also including brief clarificatory additions to the Abstract and Introduction, and general citation of original rather than modernized Japanese editions) have been carefully implemented as intended.

(2) Summary of the oral defense (including Comments and Questions)

Following a brief technical test on Friday, November 27th, at 12.20pm, Mr Chiappe’s Oral Defense Examination was conducted via Zoom on Thursday, December 17th, from 10.40am to 12.10pm. As well as by the three appointed evaluators, this was attended by around eight other members of the university, including several of the candidate’s fellow postgraduate students at GSICCS and a couple of recent graduates from its doctoral program. There, following a brief introduction by the chief examiner which included a number of instructions concerning Zoom practice and etiquette, Mr Chiappe delivered a 17-slide Powerpoint presentation lasting around 40 minutes on his doctoral research project under the title of his thesis, “Primitive, Primeval, Peripheral: Images of Latin America in Japanese Literature.” This was organized with crystal clarity, full of detail, and well articulated in excellent English. It covered concisely the theme, purpose, organization, and conclusion of the thesis, and included an explanation of its main research questions, research concepts, research methods, and research materials both primary and secondary. In addition to these general matters, specific slides offered: explanations for the four broad academic fields drawn on to contextualize the topic (Migration Studies, Transpacific History, Global South Studies, and Literary Reception Studies); outlines of the contents of each chapter in the thesis; succinct analytical descriptions of the three images proposed; detailed examples of literary works chosen to illustrate those images, including appropriate quotation; and additional examples of pictorial material illustrating the visual dimension of those images.

The questions and comments from the official evaluators principally concerned the following issues:

- * whether material from the presentation explaining the fundamental aims, methodology, and organization of the project might usefully be incorporated into the introductory section of the thesis itself to add to its clarity;
- * potential nomenclature for Japanese images of Latin America being generated and explored in contemporary Japanese literature in the broad sense, as discussed briefly in the fourth chapter of the dissertation;
- * the appropriateness or otherwise of citing modernized Japanese versions of literary works from the Meiji and Taisho periods as opposed to the originally published editions;
- * the range of Japanese fictional and other literary works used as major case studies to illustrate the three proposed images of Latin American and their relation to the concept of canonicity.

In each case the candidate answered competently and confidently, taking time to ascertain that the questions had been correctly understood and appropriately answered, and revealing his profound understanding of the field and mastery of the topic. Only a brief period was available towards the end of the defense for comments and questions from those attending other than the examiners, though these suggested that the topic of the thesis was indeed one of general interest. Immediately following the proceedings the evaluators conferred together, concluding unanimously that, as with the dissertation itself, the candidate had amply fulfilled the requirements of the oral defense. There were also a number of constructive suggestions for further development of the project and strong encouragement that the thesis should soon be made available in book form to a wider audience.

5. Summary of the Dissertation

Abstract

The current dissertation is a comprehensive intellectual history of the literary relationship between Japan and Latin America, which analyzes case studies that range from the 1930s to the 1980s. It intends to historicize such a relationship, to piece together specificities of the texts and currents of thoughts that have linked the two regions in Japanese literature, and to analyze the case studies as examples, but also as problematizations, of the images of Latin America that exist in Japan. The general question that has guided the research at all times has been: 'What image or images of Latin America have emerged in 20th Century Japanese literature?'

First, a corpus of Japanese texts that explicitly mention and/or make reference to Latin America was compiled through bibliographical research. Second, by analyzing the contextual, paratextual, and textual content of said corpus, three different images of Latin America were identified: the *primitive image*, *primeval image*, and *peripheral image*. The *primitive image* was the result of the depiction of Latin America grounded on its natural features and presumed backwardness. It arose during the first half of the 20th Century and was a direct consequence of the Empire of Japan's migration policy to the Americas and expansionist pretensions. The *primeval image* was the result of the depiction of Latin America by relegating the region's nature and backwardness to the background and instead promoting its ancient cultures and history to the foreground. It was born as a consequence of the cultural and educational changes that occurred during the Allied Occupation of Japan (1945-1952) and it implied a transformation of the first image. The *peripheral image* was the result of the depiction of Latin America placing most of the emphasis on the region's politics and revolutionary history, hence serving leftwing intellectuals as an example that could challenge the capitalist world order. It was generated as a consequence of the Cuban Revolution and the Third World movements of the 1960s, and it implied an opposition to the primitive image and a transformation of the primeval image.

The case studies picked out of the compiled corpus and analyzed in detail are the following. From the interwar period, the cases selected are Ishikawa Tatsuzō's novel *Sōbō* (1935) and Shimazaki Tōson's travel book *Junrei* (1936). In these works, Latin America was depicted through a *primitive image* which served their authors to either highlight the harsh living conditions of migrants in the region in order to criticize the Empire's migration policies (in the case of Ishikawa) or to praise the modernization that those migrants were able to carry out in the region in an attempt to legitimize the same policies (in the case of Shimazaki). From the postwar period, the chosen case studies are Mishima Yukio's *Aporo no sakazuki* (1952) and Ishihara Shintarō's *Nanbei ōdan ichi man kiro* (1960), two other travel books. In them, Latin America was represented, in consonance with the *primeval image* of the region, as an adventurous and perilous space that simultaneously served both writers as a standpoint for self-transformation and critique toward the U.S. From the 1970s to 1980s, the case studies are Tsurumi Shunsuke's interpretation of Mexican history, *Guadarūpe no seibo* (1976), Ōe Kenzaburō's novel *Dōjidai gēmu* and other works of his of the period 1979-1989, and Nakagami Kenji's novel *Sennen no yuraku* (1983). Tsurumi's and Ōe's works depict Latin America through a *primeval image* centered on the region's political history in an attempt to back up their revisionism of Japanese historiography and their reshaping of Japanese leftwing politics. Nakagami's novel represents the region with a similar image, though his characters end up trapped in unfulfillment and deception after idealizing the distant Latin American political experience. Aside from these case studies, the dissertation cites several authors from the compiled corpus as complementary sources to

the main points of debate. It also uses pictures and photographs of books of the respective periods in order to provide readers with visual evidence of the identified images (*primitive*, *primeval*, and *peripheral*).

In terms of theory, the dissertation is grounded on the notions of «Image» from the field of Imagology and on the notion of «Thirdness», as developed by the field of Semiotics of Culture. By «Image» the dissertation understands the representation of Latin America in Japanese literature and intellectual history that followed specific sociocultural processes. By «Thirdness» the dissertation understands the relationship between Japan and its Other (sometimes being The West, at other times the U.S., and most generally, the discourse of the Self) mediated by *another*-Other, that is Latin America. This framework has revealed that Latin America has played the role of a standpoint for Japanese writers and intellectuals to talk about their relationship with the world and about their domestic culture. Founded not on difference and enmity, but on similarity and fraternity, the images of Latin America in literature of Japan served said writers to build a system of signification outside the oppositional and dialectic structure that has characterized periods of cultural encounter for the country.

Readers of the dissertation will hopefully benefit from the corpus of books selected and compiled in its annex. Likewise, the analysis of the historical can serve as ground for the analysis of authors not covered. Finally, the case studies of the dissertation can enrich the knowledge of the individual authors and the literary contexts for further research on the relationship between the literatures of Japan and Latin America.

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