

博士學位論文審査要旨

2019年1月17日

論文題目：Tokyo Rodeo: Transnational Country Music and the Crisis of Japanese Masculinities
(東京ロデオ：カントリー音楽の越境と日本人男性性の危機)

学位申請者：永富 真梨

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要 旨：

This dissertation, submitted by Nagatomi Mari, is an arresting, sophisticated examination of the history of country music in Japan, spanning the decades of the 1920s through the 1960s. Through intense archival research, and a broad review of relevant secondary sources, Ms. Nagatomi tells the story of how Japanese men used American country music, and its most prominent symbol, the cowboy, to explore issues related to national identity and to masculinity. It makes a larger claim on how we examine the cross-cutting influences of cultures that cross boundaries, demonstrating that country music and the cowboy were far more than simply wholesale American imports.

Chapter one examines the prewar encounter with American country music and cowboy images. It examines how country music was adapted to comment on Japan's Fifteen Year War, a period in which the State began formulating a brand of masculinity to suit its imperial designs. Cowboys and country music, Ms. Nagatomi argues, represented a potential challenge to this ideology of masculinity, not because it was an American import, but precisely because it could be adapted to a local context. Through a detailed analysis of the performer Haida Katsuhiko, Ms. Nagatomi demonstrates that his ambiguous interpretation of wartime masculinity revealed alternatives for Japanese men during this tumultuous time.

Chapter two examines the Occupation period up until the 1950s, demonstrating the ways that country music helped again provide a counterpoint to widely accepted standards of postwar masculinity. Rather than emphasizing stability, dependability and work on behalf of the nation, country artists and fans, as well as those interested in cowboys, celebrated a carefree lifestyle of anti-establishment values. The chapter is especially effective at pointing out how central the cowboy became in larger debates about the postwar future of Japanese men and culture more broadly.

The final chapter looks at the decades of the 1950s and 1960s, critical to country music's rising popularity. The dissertation points out that the image of country and cowboys underwent a fundamental shift from anti-establishment rebellion, to anti-communist activist, eager to protect the "little people" in ways that demonstrated humility and diligence.

Overall, the dissertation concludes that debates about masculinity were central to how and why Japanese fans listened to country music. It demonstrates that rather than simply an American import, country music and cowboys were ways in which Japanese men refracted and reflected ideas about masculinity and state power, and the role of men in the broader society. The dissertation's broad claims not only about country, but about how scholars should engage transnational cultural flows, make this bold and compelling research. The work demonstrates a high level of analytical and archival research skill, and Ms. Nagatomi's ability to integrate this study into a wide range of scholarly literature, from Cold War studies to transnational American studies, gives this work additional importance and impact. It is for these reasons that the committee unanimously concluded that this dissertation met every requirement for the conferral of the PhD degree.

よって、本論文は、博士（アメリカ研究）（同志社大学）の学位を授与するにふさわしいものであると認められる。

総合試験結果の要旨

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要 旨：

学位申請者である永富真梨氏に対する総合試験を2018年12月14日13時から14時30分まで、同志社大学志高館SK117にて実施した。前半の30分は申請者の発表、後半の1時間を質疑応答にあてた。学位申請者は、本論文の問題意識、課題と方法、具体的な分析内容を各章丁寧に説明し、審査委員からの質問に対して的確かつ誠実に答え、本研究の学術的意義と今後の発展の可能性について説得的に述べた。

本論文主要部分は、査読付きの学術雑誌ですでに複数発表されており、また関連しての国内外の学術報告が存在する。こうした研究業績との関連についても、質問がされ、申請者から明確な応答があった。また研究遂行上必要とされる英語能力も、論文作成・発表・質疑応答が英語で行われたことをもって、十分であることが確認された。よって、審査委員一同、総合試験の結果は合格であると認める。

博士學位論文要旨

論文題目：**Tokyo Rodeo: Transnational Country Music and Crisis of Japanese Masculinities** (東京ロデオ：カントリー音楽の越境と日本人男性性の危機)

氏 名： Mari Nagatomi (永富 真梨)

要 旨：

This dissertation is a case study about the Japanese encounter with American culture by dealing with Japanese men and American country music. I investigate why Japanese men consumed American country music and cowboy images that served as the music's main symbol. To answer this question, I do not rely on an examination of how Americans defined and exported the cowboy. Instead, I use representations and narrations about cowboys and American country music that Japanese men constructed in major newspaper, magazines, music magazines, music repertoires and advertisement from the 1920s to the mid 1960s in Japan. I use Japanese men's experiences of listening to, consuming and playing American country music, which I obtained through their biographies, photographs and oral interviews. Those Japanese men's encounter with American country music shows us that Japanese men received this music from the US in multifaceted ways, rather than simply as a way to understand US-Japan relations. I argue that these Japanese men used American country music and cowboy images to debate about Japanese masculinity, which was intrinsic to Japanese nation-building, aims and identities. Their passionate appreciation, defense, attack and adaptations of a "quintessentially" American icon shows us their desire to define a respectable Japanese man.

I deal with four decades from the 1920s to the early 1960s when country music and cowboy images intersected with a series of crises about manhood and national identity. I begin during the 1920s to the late 1930s when Japan's empire grew amidst an influx of American lifestyle and consumer goods. The second period is Japan's defeat in World War II and the immediate postwar period when the country searched for a "new" identity and aim different from the prewar-era. The third period is during Japan's acute economic growth since the mid 1950s that allowed the state to declare an end to Japan as a "postwar" nation. These crises, enabled men to rethink hegemonic masculinity because the image of Japanese men as those responsible for steering the nation was threatened as the nation faced its crisis and drastic political, economic and cultural changes.

In chapter one I narrate Japanese men's prewar encounter with American country music and cowboy images. This chapter, "Empty Saddles," begins in the 1920s with the earliest discussion in Japan about cowboys. Starting with the rise of consumer culture and ending in the early phase of the Fifteen Year War, the state, the mainstream media and the recording industry used cowboys to support the total war regime. Yet that support was often ambiguous and conflicted. As this chapter's title, "Empty Saddles" suggests, the Japanese Empire allowed Japanese men to embody multiple masculinities to support total war. To investigate how multiple masculinities fought to uphold ideas of Japanese racial purity and courageous wartime manhood, I particularly focus on the rendition of the American cowboy song "Empty Saddles" performed by the singer Katsuhiko Haida.

Katsuhiko Haida's rendition of "Empty Saddles" released in the first year of the Second Sino-Japan War is one of the best examples to understand how Japanese men used songs now defined as

American country music and the lower-class cowboy image to shape their ideas about respectable wartime manhood. This particular recording helps explain how by 1937 a gender-deviated modern boy, such as Haida, and a lower-classed image of cowboy were incorporated into total war regime as a Japanese man.

Chapter 2, “Après-guerre Cowboys,” deals with the period from occupied Japan to the mid 1950s, when the Japanese government proclaimed that economic recovery from the war in 1956. The war defeat had a huge impact on Japanese men, but it provided another moment for men to debate ideas about respectable manhood through cowboy images. If Japanese business men embodied diligent and perseverant cowboys and dreamed at the movie theater of their freedom in the Western prairie, Japanese musicians who played American country music in cowboy outfits mocked hardworking, serious and taciturn profile of American cowboys that offered Japanese hegemonic middle-class masculinity. As in Chapter 1, these musicians mocked the larger society through cowboys. If Haida as feminine man implied his resistance against Japan’s imperial violence, postwar Japanese musicians of American country music as *Après-guerre* cowboys, too, followed Haida in ways to talk back to the middle-class norm by playing music associated with cowboys in Japan.

At the same time, non-country musicians and music critics criticized these musicians of American country music in Japan in cowboy outfits for lacking musical education and sophistication. By doing so, they legitimized their versions of hegemonic masculinity embodied in men like them who played music through apprenticeships with prestigious music teachers and appreciated modern jazz music that they thought had more complex code progressions and melodies. But Japanese musicians of American country music in the early 1950s did not stop playing this music that had simpler codes, melodies, or stop wearing cowboy outfits. Despite, or perhaps because of, their upper and upper-middle class background of their family, they attempted to perform “low-brow.” By doing so, they claimed their versions of hegemonic masculinity as anti-establishment musicians.

Chapter 3 “Country Gentleman,” examines cowboy representations from the late 1950s to the mid 1960s. This is a period when representations of cowboys performed by Japanese men increasingly appeared in the mainstream media. Cowboys became gentleman, a female target of hetero-normative, healthy, romantic love. Partly because of the popularity of TV westerns and Japan’s economic growth, men from various backgrounds debated why cowboy images could be a male model. Japanese men in this chapter, including communists and country music traditionalist, both stressed the cowboy’s diligent and humble disposition though from different political viewpoints. Despite their political views, they were both concerned about decadent society and a popular music industry immersed in commercial greed. For communists, after their defeat in the US-Japan Security Treaty of 1960, cowboys in the westerns displayed the ways in which men fought for justice for the people. For country traditionalists, performing cowboys enabled them to conform to hetero-normative and healthy gender relations that differed from the new type of rockabilly singers who displayed promiscuous bodies on the stage. Amidst a growing economy, men were concerned that Japanese society was indulging its commercial greed, through capitalism and sexual sensation. By performing cowboys, they attempted to display an “alternative” masculinity that could speak out against decadence.

The debate between traditionalists and rockabilly singers reveals Japanese men’s ongoing desire to create a popular music sphere with a more rebellious aura. The traditionalists who performed cowboys could not appeal to the larger popular music audience with their masculinity. Rockabilly singers who threw away cowboy outfits and possessed an anti-establishment aura were considered to be trailblazers of the Japanese rock scenes even today. The importance of rockabilly singers in creating Japanese popular music scene on the mainstream media help us understand the dynamics between male popular musicking and

larger Japanese society.

In short, this dissertation demonstrates that Japanese men used American country music and cowboy images to debate about hegemonic masculinity changed over time. Their debates show us Japanese men constructed their masculinities through images originated in the US. It also helps us understand that Japanese men encountered American country music as just another popular music form and through which they discuss about their domestic concerns. American country music in Japan therefore shows us how Japanese men used popular music as a battlefield to define masculinity and nation.