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研究課題名(和文) スチームパンクの政治学

研究課題名(英文) The Politics of Steampunk

研究代表者

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交付決定額(研究期間全体)：(直接経費) 1,500,000円

研究成果の概要(和文)：新型コロナウイルスの影響で、科研費を使用して研究を行うのに2022年度まで待たなければならなかった。私は基本的に1. ウィリアム・モリスとアーツ・アンド・クラフツ運動と日本の鍛金の歴史を研究した。2. アジア最大(超スチームパーク)とヨーロッパ(The Asylum Steampunk)を含むスチームパンクフェスティバルに参加。2023年にかけてリオデジャネイロで開催された第3回現代哲学と文化に関する国際コロキウムで研究結果を発表した。また、これらの研究結果に基づいてエッセイを書き、ピエルパオロ・アスカリとアンドレア・ボルサリが編集する書籍『スチームパンクの美学』の章として採用された。

研究成果の学術的意義や社会的意義

My work on steampunk will not only help define a distinctively Japanese aesthetics, but also put it in conversation with trends in Anglo-American steampunk. I reveal that steampunk as a form of historical revision ranges in expression from meaningful reconciliation to predatory escapism.

研究成果の概要(英文)：Due to Covid, I had to wait until the academic year of 2022 to conduct the research that required the use of Kaken funding. I basically 1. studied William Morris and the Arts and Crafts movement 2. read Japanese sources on the history and practice of metalsmithing (鍛金) 3. attended steampunk festivals, including the largest in Asia (超スチームパーク) and Europe (The Asylum Steampunk) 4. attended local exhibitions on the Arts and Crafts movement 5. selected the visual and literary works to connect with Nozomu Shibata as steampunk artist and metalsmith. I presented my findings at the 3rd International Colloquium in Contemporary Philosophy and Culture, which took place in Rio de Janeiro from June 8-10, 2023. I also wrote an essay based on these findings, "'Me, an Occasional Metalsmith": Art, Craft and Everyday Life', which Pierpaolo Ascari and Andrea Borsari accepted as a chapter for their book, *Aesthetics of Steampunk*. This will be my main publication for the project.

研究分野：文化学

キーワード：steampunk gothic Verne Frankenstein Morris mingei Oppenheimer Yanagi

1 . 研究開始当初の背景

Originating in the 1980s as a genre of science fiction set in the Victorian period, steampunk as an aesthetic was quickly adopted for graphic novels, comic books, sculpture, film, fashion, and even for multiplayer online games. Typically, this international aesthetic movement re-imagines the age of steam power as a time where men and women, as well as people of different races are more equal. While steampunk romanticizes the late nineteenth century, its youthful fans are firmly planted in the twenty-first century and as such the genre also reflects their concern with animal rights and the environment.

2 . 研究の目的

Despite the international significance of steampunk, it has been largely ignored in academic discourse until very recently. As the title of my project suggests, I wish to evaluate the politics of the genre. Steampunk is principally enjoyed by the post-baby boomer generation of adults, who are the main drivers of ‘ethical’ consumer goods (e.g. organic or cruelty-free products). But as the majority of them also come from First World countries that have benefited from a history of slavery and colonial oppression, I wish to consider the extent to which steampunk as a form of historical revisionism is a meaningful reconciliation and the extent to which it is simply a predatory form of escapism.

3 . 研究の方法

I attended the largest steampunk festival in Asia (超スチームパーク, April 29-30) and Europe (The Asylum Steampunk, August 26-29) in 2022 to get a fuller sense of the cultural footprint and diversity of the movement. I reviewed the research that I had done in the past on Victorian culture looking in particular for connections with the Arts and Crafts movement and *mingei* (民芸), which is how Arts and Crafts continues to survive as a practice in Japan. Adopting Marxist and postcolonial approaches, I searched for connections between what I knew of Victorian literature with contemporary British, American and Japanese literature. Once I narrowed my focus down to Japanese steampunk sculpture, I searched for a sculptor whose work was amenable to my interests in empire and environmentalism, and investigated more deeply on the practice of metalsmithing (鍛金) in Japan.

4 . 研究成果

I found in the metal sculptures of Nozomu Shibata a body of work conversant with not

only with Victorian science fiction, but also with North American artistic trends. Moreover, due to the deeper understand I had acquired of *mingei*, I was able to engage more meaningfully with his practice as a metalsmith. I presented my findings at the 3rd International Colloquium in Contemporary Philosophy and Culture in Rio de Janeiro in 2023. Due to the feedback I had received I was able to write my presentation up into an article of sufficient quality to be accepted as a chapter for Pierpaolo Ascari and Andrea Bosarsi's book, *Aesthetics of Steampunk*. This will be my main publication for the project.

5. 主な発表論文等

〔雑誌論文〕 計1件（うち査読付論文 1件 / うち国際共著 0件 / うちオープンアクセス 1件）

1. 著者名 Ve-Yin Tee	4. 巻 29
2. 論文標題 In the Shadow of the Rosetta Stone: The Singapore Stone, Repatriation and Decolonisation	5. 発行年 2021年
3. 雑誌名 AGON: Rivista Internazionale di Studi Culturali, Linguistici e Letterari	6. 最初と最後の頁 181-202
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 -

〔学会発表〕 計2件（うち招待講演 0件 / うち国際学会 0件）

1. 発表者名 Tee V. Y.
2. 発表標題 Reading Lovecraft in the Age of Terror
3. 学会等名 3rd International Conference of Ukrainian Association of Cognitive Linguistics and Poetics (UACLAP)
4. 発表年 2021年

1. 発表者名 Tee V. Y.
2. 発表標題 'Me, Occasional Metalsmith': Art, Craft and Everyday Life
3. 学会等名 3rd International Colloquium in Contemporary Philosophy and Culture
4. 発表年 2023年

〔図書〕 計0件

〔産業財産権〕

〔その他〕

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6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8 . 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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