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研究課題名 (和文) Generic innovation and collaborative scriptwriting: the Narutaki Group and their films within global and local contexts

研究課題名 (英文) Generic innovation and collaborative scriptwriting: the Narutaki Group and their films within global and local contexts

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交付決定額 (研究期間全体) : (直接経費) 1,100,000 円

研究成果の概要 (和文) : この調査期間は、アプローチと方法論の面で重要な基礎を築きた。当初のアイデアを再構築するのに役立つリソースを持つ重要なアーカイブを特定した。映画界のメンバーだけに焦点を当てるのではなく、俳優、音楽家、小説家、実業家など、彼らの直接的な分野を超えた重要な協力関係の証拠を見つけた。関係データベース・プロジェクトに参加し、関連データベースを立ち上げた。そのネットワークとつながりは、作家中心主義や映画産業そのものに限定したアプローチではなく、これらの人々がどのような条件のもとで映画を創作したかを理解する上で、大いに役立つものです。また、これまでの成果を発表し、出版しました。

研究成果の学術的意義や社会的意義

This research is significant in that it puts into view the crucial early timeframe of Japanese film productions beyond auteurs. It focuses on the inherently collaborative nature and the networks beyond the film world. These aspects continued to impact the Japanese cinema well beyond this timeframe.

研究成果の概要 (英文) : This research period laid some important groundwork in terms of approach and methodology. I identified a crucial archive with resources that helped me to reformulate the original idea. Beyond focus on members of the film world alone (scriptwriters and directors of the Narutaki group), I found evidence for the crucial collaboration beyond their immediate field, such as actors, musicians, novelists, industrialists etc. In order to gain an overview of the various relations and then and future impacts, I joined a relational database project (Japan Biographical Database) and have started a relevant database. The networks and connections, to me, provide a much-improved understanding of the conditions under which these people created their films rather than auteur-centred approaches or ones limited to the film industry itself. I also presented and published the findings so far.

研究分野 : film history

キーワード : film collaboration scriptwriting networks theatre

様 式 C-19、F-19-1、Z-19（共通）

Generic innovation and collaborative scriptwriting: the Narutaki Group and their films within global and local contexts

Iris Haukamp (TUFS)

1. 研究開始当初の背景

The project built upon my previous research on the so-called Narutaki film writing group (Kakenhi Grant 19K20825; Haukamp 2020), with the double aim of widening the timeframe of consideration from their immediate collaboration (1934-1937) to encompass their impact on later and contemporary Japanese films, and of positing the global practice of collective filmmaking as the framework of analysis. The Narutaki-gumi's activities and films are an important but hitherto underexplored part of Japanese and global film history and cultural heritage. Most of the eight young scriptwriters and directors who came together in Kyoto to reinvigorate the popular *jidai geki* (period film) genre under the pseudonym 'Kajiwara Kinpachi' would become important members of the film world later on, and the impact of their collective work on Japanese film with regard to thematic concerns and aesthetics must not be underestimated. Moreover, they display a level of joyfulness, creativity and enthusiasm for their work that is not only characteristic for the 'first golden age' of Japanese cinema, but also sheds new light on the supposed 'dark valley' of Japan's cultural production during a period of radical political and cultural transformation. Still, despite their less politically engaged outlook than other film writing collectives, they operated within a local framework of intellectual discourse on generic innovation and the role and potential of film and within a global framework of collective practices. The project aims at recovering their activities within this framework and as a part of Japan's cultural history.

2. 研究の目的

To understand the Narutaki gumi's specificity and constitutive role in Japanese and global film history through the following questions:

1. How can we understand the Narutaki gumi and their work within both local and global trends?
2. What was the group's objective with regard to their collective work and what, exactly, were their generic, thematic, and stylistic/aesthetic innovations?
3. What was the effect in terms of group synergy, in other words did they transcend the individual and who can be considered as the author?
4. Which aesthetic, intellectual, political movements did they interact with and how?
5. What is their legacy to film and film discourse in Japan and abroad?

To the material into a monograph with the following, preliminary structure:

Chapter 1: Establishes the contextual, global framework for the Narutaki Group's work in terms of socio-political changes, intellectual trends, artistic standards and industrial developments (such as the all-important transition to sound). Also posits the notion of collaborative filmmaking as a global phenomenon and as the theoretical lens under which to examine the group's oeuvre.

Chapter 2: Traces the group's coming into existence, examines the individual member's

backgrounds, present situations and takes on film in general and *jidai geki* in particular. Also introduces the group's collaborators, such as the Zenshin-za, and other sources of artistic and thematic inspiration, such as Hasegawa Shin.

Chapter 3: Introduces and analyses the Kajiwara films within the framework of generic innovation, social commentary, collective synergy and aesthetic idiosyncrasies, hoping to trace a development of thematic concerns and style along socio-political developments.

Chapter 4: Considers the end of the Narutaki-gumi with key member and perhaps representative Yamanaka Sadao's passing away in 1937, and the trajectories of the remaining members through radically changing political, industrial, and cultural contexts.

Chapter 5: Examines the impact of the Kajiwara Kinpachi films on later Japanese filmmaking conventions with regard to generic conventions, aesthetics, and thematic concerns; firstly in the members' own work, but also expanding the consideration towards studio styles and other filmmakers, in Japan and abroad.

3. 研究の方法

When starting out with this project, I intended to fulfil the research objectives by gathering and analyzing additional data related to my questions to be answered through the planned for monograph's chapter structure. The first year thus was spent sorting through previously collected material and supplementing it with new resources. It was in this context that everything changed, which very much impeded my previously planned project structure, but opened a road for a larger and much more comprehensive project, one that truly resonated with my intuition of collaboration, synergy and idiosyncrasies being at the heart of my topic. While searching more information about the actual films directed by Narutaki members, I realized that they very often collaborated with the Zenshin-za theatre troupe in terms of actors. Looking further into related material, Diving deeper I then found even deeper connections to novelists, musicians, intellectuals, and industrial that supported or were otherwise involved in many of their productions in terms of ideas, money, support, advertisement, locations, etc. This truly brought to the foreground my initial idea regarding collaboration, but very much complicated my original plan for the research and monograph to concentrate on the eight Narutaki gumi members only. I then shifted my approach slightly, from "collaborative scriptwriting" to "creative connections". Creatives were drawing connections among themselves to further specific causes they had in mind and ideas and ideals they wanted to pursue. At the same time, I argue that tracing these connections enables us to critically move away from auteur-centred approaches and towards a more comprehensive understanding of the very creatively connected filmmaking environment of the 1930s that extended well beyond the film world itself. I am trying to bring to the foreground the crucial impact of collaboration and cross-fertilization between different agents, bridging the divide between individuals, studios, styles, as well as the one between practitioner and theorist and stage and screen. These connections and the creative output they enabled also extend into the future establishing a lineage, so to speak, which links tot my original idea to trace the impact on later filmmaking, but from a wider perspective.

Inagaki Hiroshi intriguingly said that "in hindsight... it could be said that if you analyze

Kajiwara Kinpachi, there is no longer any such thing as Kajiwara Kinpachi.” Rather than killing Schroedinger’s cat Kajiwara by looking at it, analysis allows us to discover a complex network, one that eventually expands beyond the film world to include theatre actors, novelists, playwrights, musicians, even industrialists. These creative connections, I argue, created the film culture we are looking at today.

I started laying out the background, work, and links of the eight young Narutaki-gumi directors and scriptwriters affiliated with different studios: Yahiro Fuji, screenwriter Mimura Shintarō, screenwriter Fujii Shigeshi, director Takizawa Eisuke, director Inagaki Hiroshi, director Yamanaka Sadao, director Suzuki Momosaku, and assistant director Hagiwara Ryō. The Zenshin-za’s very first film in 1933 *Danshichi in the Rain* (*Danshichi shigure*) was connected to later Narutaki group member Inagaki Hiroshi. The 1933 play had been written by playwright and novelist Hasegawa Shin. The initial support for the film project came from Negishi Kan’ichi, the later head of the Nikkatsu Tamagawa Studios. Funds were provided by Gotō Kunihiro of the Keisei Electric Railway Company; the sponsors also rented Bandō Tsumasaburō’s Studio for the production. There are other connections here (see Haukamp 2024), but what becomes obvious is that while these connections were clearly crucial, it became almost impossible to keep track of and trace them, even more so into the future. Therefore, I joined the Japanese Biographical Database Project (jbdb.com) and started my own database here (see Figure 1): This tool allows for tracing and visualizing networks between individuals along different parameters, e.g. kinship etc. At the moment, it does not quite yet work for project collaboration, such as film productions, that run over a specific period of time, but the project leader is working with the developer to include this option. Tracing these “creative networks” through a powerful database allows me to understand creative conventions, stylistic choices, innovations, and collaborations better and from a film-historical lens.



Figure 1: My JBDB database.

The troupe’s first Kajiwara film: Takizawa Eisuke’s 1937 *The Legend of the Sengoku Band of Robbers* (*Sengoku guntō den*) is a great example for lasting connections established through the project in the figures of Kurosawa Akira and Zenshin-za actor Katō Daisuke (Figure 2) (see Haukamp 2024).

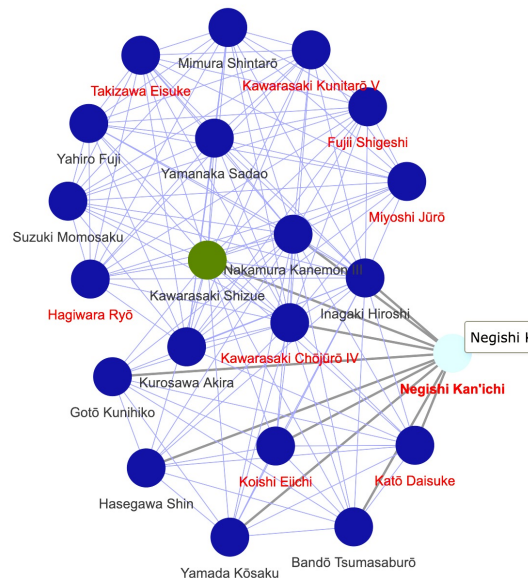


Figure 2: Creative networks in Sengoku Band of Robbers visualised through jbdb.

I will continue writing and casting a wider net that expands to give us a comprehensive overview of the various people impacting the Japanese film world; how they came together, influenced one another, left, created new styles and aesthetics and left their traces in turn.

4. 研究成果

Conference presentations:

“Performing for a contemporary society: From stage to screen in 1930s”, *Performing Arts in Contemporary Japanese Society*, University of Hyogo, 2023

“Cinematic networks: The Narutaki scriptwriting collective and their creative connections” *Japan: Pre-Modern, Modern, Contemporary*, Bucharest University of Economic Studies, 2023

“Visualizing cinematic networks: The Narutaki scriptwriting collective and their creative connections”, *European Association of Japanese Studies Conference 2023*

“Changing the sound of the past in 1930s Japanese films” *Trajectories in Sonic Japan: An Interdisciplinary Workshop*, Tokyo University of Foreign Studies” 2023

‘Constructing Kajiwara Kinpachi: Collective filmmaking and the question of authorship and purpose in 1930s Japan’. *Archival Kismet: A Conference for Historical Exploration*, Mississippi State University, 2021.

Publication:

This chapter (to be published this year) is the preliminary version of my as-yet-to be written monograph’s introduction.

‘Narutaki-gumi and Zenshin-za: Collaborative filmmaking and the breaking of boundaries’. Chapter for *Handbook of Japanese Cinema: the 1930s and the Advent of Sound*, Sean O’Reilly (ed.), Tokyo: MHM (2024). Under contract

Database:

<https://jbdb.jp/filmmakers-networks-in-1930s-japan-and-beyond-the-narutaki-scriptwriting-collective/>

5. 主な発表論文等

〔雑誌論文〕 計3件（うち査読付論文 2件／うち国際共著 2件／うちオープンアクセス 2件）

1. 著者名 Iris Haukamp, Christin Hoene, Martyn David Smith	4. 巻 1
2. 論文標題 Introducing Asian sound cultures	5. 発行年 2022年
3. 雑誌名 Asian Sound Cultures	6. 最初と最後の頁 1 16
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 該当する

1. 著者名 Iris Haukamp	4. 巻 1
2. 論文標題 Listening to the talkies: Atarashiki tsuchi's acoustic construction of Japan for foreign consumption (1937)	5. 発行年 2022年
3. 雑誌名 Asian Sound Cultures	6. 最初と最後の頁 141 161
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 該当する

1. 著者名 Iris Haukamp	4. 巻 21
2. 論文標題 Zonbi to pendemikku teki shiko: shakai teki kyofu to eiga gijutsu	5. 発行年 2022年
3. 雑誌名 Aurion Sosho	6. 最初と最後の頁 153 169
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 無
オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 -

〔学会発表〕 計7件（うち招待講演 2件／うち国際学会 7件）

1. 発表者名 Iris Haukamp	
2. 発表標題 Listening to perfect and imperfect voices: The (film) world in transition and the soundtrack of New Earth (1937)	
3. 学会等名 Association for Asian Studies Conference (国際学会)	
4. 発表年 2023年	

1 . 発表者名 Iris Haukamp
2 . 発表標題 Noise on the soundtrack: Atarashiki tsuchi ' s acoustic construction of Japan
3 . 学会等名 British Association for Japanese Studies Conference (国際学会)
4 . 発表年 2022年

1 . 発表者名 Iris Haukamp
2 . 発表標題 Round-table discussion: Asian Sound Cultures
3 . 学会等名 Differentiating Sound Studies: Politics of Sound and Listening (国際学会)
4 . 発表年 2022年

1 . 発表者名 Iris Haukamp
2 . 発表標題 Basierend auf wahren Begebenheiten: Richard Angst und seine Filmarbeit in Japan (1937-1938)
3 . 学会等名 Deutsche Gesellschaft fuer Natur- und Voelkerkunde Ostasiens, Tokyo (招待講演) (国際学会)
4 . 発表年 2021年

1 . 発表者名 Iris Haukamp
2 . 発表標題 'Girls in Uniform (1931) in Japan: Representational diversity and transnational film culture
3 . 学会等名 Eleventh Annual Symposium of the Consortium for Asian and African Studies (CAAS) (国際学会)
4 . 発表年 2021年

1 . 発表者名 Iris Haukamp
2 . 発表標題 Book break: A Foreigner 's Cinematic Dream of Japan
3 . 学会等名 Foreign Correspondents Club of Japan (招待講演) (国際学会)
4 . 発表年 2021年

1 . 発表者名 Iris Haukamp
2 . 発表標題 Constructing Kajiwara Kinpachi: Collective filmmaking and the question of authorship and purpose in 1930s Japan
3 . 学会等名 Archival Kismet: A Conference for Historical Exploration, Mississippi State University (国際学会)
4 . 発表年 2021年

〔 図書 〕 計2件

1 . 著者名 Iris Haukamp, Christin Hoene, Martyn David Smith	4 . 発行年 2022年
2 . 出版社 Routledge	5 . 総ページ数 310
3 . 書名 Asian Sound Cultures: Voice, Noise, Sounds, Technology	

1 . 著者名 Iris Haukamp (ed. by Jennifer Coates and Eyal Ben-Ari)	4 . 発行年 2021年
2 . 出版社 Routledge	5 . 総ページ数 24
3 . 書名 Japanese Visual Media: Politicizing the Screen	

〔 産業財産権 〕

〔 その他 〕

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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