

## 論文の英文要旨

論文題目

Identity Discourse and Representations of Foreigners in Japanese Sports-themed Popular Culture of the Heisei Era

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This dissertation analyzes the implications of representations of foreigners for Japanese identity discourse within sports-themed popular culture during the Heisei era (1989-2019). International sports and sporting events have been argued by scholars to be a stage for expressing the characteristics of one's nation, which in this dissertation is referred to as nation-based identity discourse. Such arguments are based on the fact that international sports facilitate rivalries and, at the same time, friendships between "our nation" and "foreigners" (those perceived as not members of "our nation"). Interactions between nations enabled by international sport provide the ingredients of sporting narratives, which contain ideas of the differences, as well as similarities, between "us" and "foreigners".

In Japan's case, the Heisei era was marked by the emergence of initiatives by different parties to accelerate the nation's participation and achievements in international sports, such as the FIFA World Cup and the Olympics. Enthusiasm for international sports formed the background for many sporting narratives in Japan. These narratives are disseminated by various stakeholders, from the government, sporting authorities, and mass media, to popular culture producers. Numerous sports-themed popular culture works (such as manga, anime, film, or television drama) have contributed to expanding the Japanese public's attention to international football and the Olympics. Furthermore, through narratives containing representations of foreigners and their interactions with the Japanese, these works also engage with Japanese identity discourse. With many works having an extensive reach within Japanese society, popular culture is a locus for observing Japanese identity discourse within sporting narratives of the Heisei era. As such, this dissertation addresses the following questions across seven chapters:

1. How are foreigners, as well as their interactions with the Japanese, represented within the narratives of sports-themed popular culture works of the Heisei era?
2. How do such representations imply certain types of Japanese identity discourse, and how is the discourse related to broader discourses in society?

Chapter 1 outlines the research design, from the background of the research to the methodology. This chapter explains the concept of nation-based identity discourse. The discourse contains two elements differentiated by their perspectives on foreign others, national-centric and cosmopolitan-centric. The national-centric element puts national interests as the number one priority (hierarchical/vertical relationship between nations). In contrast, the cosmopolitan-centric element emphasizes the equal positioning of nations (horizontal relationship of nations). Although this dissertation recognizes that identity discourse contains many more elements stemming from the internal diversity within a nation, such as gender or religion, it argues that the national-cosmopolitan spectrum is central to identity discourse in sporting narratives. These concepts are further explained in Chapter 2, which reviews previous studies arguing that sporting narratives showcase the

complexity of nation-based identity discourse because of the coexistence of their national-centric and cosmopolitan-centric elements. This chapter introduces previous accounts discussing sporting narratives' engagement in Japanese identity discourse that identified two important dimensions of the discourse: political identity (the sense of attachment to the nation-state) and cultural identity (the affinity to the national culture).

Based on the theoretical discussions in Chapters 1 and 2, this dissertation analyzes twenty Japanese major football-themed and Olympic-themed popular culture works released during the Heisei era. The term "major" refers to each work's status as a cultural work widely produced, distributed, and consumed within Japanese society. The analysis splits into four chapters (Chapters 3 to 6), divided by chronological order and the types of sporting events portrayed. Chapters 3 and 4, respectively, discuss four football-themed and four Olympic-themed sports manga published in the first half of Heisei (1989-2004, hereafter "early Heisei"). In Chapter 3, the works are two editions of *Captain Tsubasa* (the *World Youth* edition and the *Road to 2002* edition), *Shoot!*, *Whistle!*, and *Fantasia*. Meanwhile, Chapter 4 discusses *Yawara!*, *Ganba! Fly High*, *Naoko*, and *Dekasuron*. In a similar manner, Chapters 5 and 6 analyze various works from the second half of Heisei (2005-2019, hereafter "late Heisei"). In Chapter 5, four football manga are discussed: *Eria no Kishi*, *Burūrokku*, *Sayonara Watashi no Kuramā*, and *Giant Killing*. Using a slightly different approach, Chapter 6 explores a broader range of popular culture works that exemplify the nostalgia for the 1964 Olympics in late Heisei. They are the film *Always Sanchōme no Yūhi '64*, five educational history manga (*rekishi gakūshu manga*), the television drama *Idaten*, and the manga *Olympia Kyklos*.

The findings in Chapters 3-6 are that foreigners are portrayed either as opponents or mentors for the Japanese main characters. In some cases, they are also depicted as guests in sporting events hosted by Japan, such as the Olympics. Their presence enables the portrayal of international rivalries as well as friendships, which demonstrates the coexistence of national-centric and cosmopolitan-centric elements of Japanese identity discourse within sporting narratives. However, these elements are not presented symmetrically, for national-centric elements are ultimately positioned as the central element of the narratives. Most of the narratives are heroic stories of the Japanese protagonists' journeys to bring glory to the nation in international sporting competitions by winning against foreign opponents. In this way, the protagonists' national-centric political identity (as "Japanese") is highlighted. Furthermore, interactions and comparisons with foreigners often emphasize the "cultural distinctiveness" of the Japanese (national-centric cultural identity), e.g., the collective and hard-working mentality. Between these main national-centric elements, portrayals of cross-border friendships and other forms of cosmopolitan-centric elements are presented in various ways in the background of the narratives.

The asymmetrical coexistence of the two elements has different implications in the Japanese identity discourse in the works of early and late Heisei. In the former, interactions between Japanese characters and foreigners create self-portrayals of Japan as a "developing nation" that is eager to reach a respectable place in the world sporting hierarchy (Chapters 3 and 4). Meanwhile, in the latter, the interactions produce a more confident self-image of Japan as an "emerging nation" or "mature nation" that is on its way to claiming leadership in world sport (Chapters 5 and 6).

Chapter 7 concludes the dissertation by highlighting how popular culture works tend to have national-centric elements as the focal point of narratives while positioning cosmopolitan-centric elements as ornaments in a manner that resembles the narratives of officials (the Japanese government or sports authorities). Major popular culture works, therefore, reproduce familiar tropes seen in official narratives. Although further research is needed to ascertain the actual connection between officials and sports-themed popular culture producers, this research finds that sporting narratives produced by the two sets of

actors have likenesses.

Keywords: Japanese identity discourse, Heisei era, popular culture, foreigners' representation, sporting narratives