

**IDEOLOGIES IN CONTEMPORARY
PICTURE BOOK REPRESENTATIONS
OF TALES BY MIYAZAWA KENJI**

A thesis submitted in fulfilment of the requirements for the award of
the degree of Doctor of Philosophy

by

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* Thesis' includes 'treatise', 'dissertation' and other similar productions.

'Undaunted by the Rain'

*neither yielding to rain
nor yielding to wind
yielding neither to
snow nor to summer heat
with a stout body
like that
without greed
never getting angry
always smiling quiet-
ly
eating one and a half pints of brown rice
and bean paste and a bit of
vegetables a day
in everything
not taking oneself into account
looking listening understanding well
and not forgetting
living in the shadow of pine trees in a field
in a small
hut thatched with miscanthus
if in the east there's a
sick child
going and nursing
him
if in the west there's a tired mother
going and carrying
for her
bundles of rice
if in the south
there's someone
dying
going
and saying
you don't have to be
afraid
if in the north
there's a quarrel
or a lawsuit
saying it's not worth it
stop it
in a drought
shedding tears
in a cold summer
pacing back and forth lost
called
a good-for-nothing
by everyone
neither praised
nor thought a pain
someone
like that
is what I want
to be*

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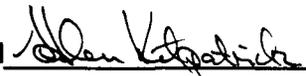
ABSTRACT

This thesis investigates ideologies in contemporary picture books of Miyazawa Kenji's tales from the perspective of the acculturation of children in (post)modern Japan. Miyazawa Kenji (1896-1933) was writing in the early 20th century, yet he is currently the most prolifically published literary figure in picture book form and these pictorialisations are widely promulgated to children and throughout cultural and educational institutions in Japan. Given Kenji's prominence as a devoutly Buddhist author with a unique position within Japanese literature, the thesis operates on the premise that the picture books are working, *inter alia*, to decode or encode the inherent Buddhist ideologies of self, identity and subjectivity and that the picture book re-versions are attempting to be 'authentic' to these. (Unlike many other works adapted for picture books, Kenji's original words are left intact.) Such self/other interactions are important to the construction of identity because childhood itself is an ideological construction premised on assumptions about what it means to be a child and what it means to 'be'; in other words, "such fictions are premised on culturally specific ideologies of identity" (McCallum, 1999: 263). Picture books, with their two forms of narrative discourse, pictures and words, are more ideologically powerful than words alone because the pictures also carry attitudes and therefore doubly inscribe both the explicit and implicit ideologies inherent in the words.

By utilising Miyazawa Kenji's non-humanist Buddhist ideologies as a basis, this investigation compares how different artists are (re-)inscribing these ideals in the most frequently pictorialised versions of his children's tales. It is primarily an investigation into how the artistic responses re-situate or respond to ideologies of self and subjectivity inherent in a select corpus of focused pre-existing texts. Ultimately, the thesis shows how different pictures can shape story and how the implied reader is interpellated into certain subject positions and viewpoints from which to read the texts. This involves an intertextual approach which explores how art and culture interact to imply significance.

STATEMENT OF ORIGINALITY

The work contained in this dissertation has not been previously submitted for a degree or diploma at any other higher education institution. To the best of my knowledge and belief, this dissertation contains no material previously published or written by another person except where due reference is made.

Signed 

Date 27/5/03

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