

# **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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# *'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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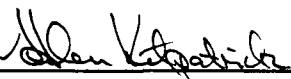
## ABSTRACT

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 20<sup>th</sup> 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*

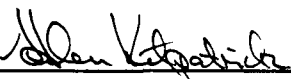
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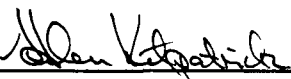
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