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| 論文の英文要旨 |                                                                                                                                                                                     |
| 論文題目    | 「戦後」沖縄における文化運動の一考察<br>——演劇集団「創造」の上演活動に焦点を当て<br>A Study of the Cultural Movement in “Postwar” Okinawa:<br>Focusing on the Performance Activities of the Theater<br>Group <i>Sozo</i> |
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Okinawan theater is a uniquely regional tradition that differs from that of the Japanese mainland. Especially after the war, the primary site of Okinawan theatrical performances was detention centers. Given their distinctive cultural role as “public servants,” performers in Okinawan plays should be studied as such rather than as mere practitioners of so-called traditional performing arts. However, this study focuses on the *Shingeki* movement, not on traditional performing arts, and examines the function and limitations of cultural movements in postwar Okinawan society.

*Sozo*, which is the subject of this study, is an amateur theater group founded in Koza (now Okinawa City) in 1961, remaining active until the present day. Four or five members, including Koki Ryosyu, who directed *The Trial of Park Tal* at the University of the Ryukyus Drama Club, and Nakazato Yugo, came together to discuss forming a theatrical circle.

Although some of the members had stage experience in high school and college drama clubs, the group started out as an amateur troupe. Moreover, the members of the troupe came from all walks of life: teachers, salesmen, military laborers, police officers, and people who worked for newspapers, stores, tax offices, and broadcasting stations. The fact that ordinary people, not just the cultural elite, participated in the group's formation is a major characteristic of *Sozo*.

*Sozo* made Koza the center of its activities. Koza and its surrounding areas were newly planned and constructed for U.S. military bases and are, in some ways, a microcosm of contemporary Okinawan history under U.S. military occupation. The (sexual) violence of the U.S. military against the Okinawan people occurred frequently in the area. In addition, mirroring the racial segregation in American society at the time, the city was divided into “white” and “black” districts and violent clashes between them were part of everyday life. Furthermore, when anti-U.S. and anti-base struggles started to spread, the U.S. military sanctioned them by issuing off-limits orders, which economically undermined those who were engaged in businesses related to the U.S. military.

Thus, Koza has a complicated social structure, with the presence of people opposing anti-U.S. and anti-base demonstrations. Many of the members of *Sozo* are from Koza and have experienced firsthand the problems of a region that revolves around the base, remembering them in their earliest recollection. The formation of a theater group in Koza was a cultural movement that directly confronted the contradictions of Okinawan society under U.S. military occupation, expressing this critical awareness in their theatrical productions.

Although *Sozo* is an amateur theater group, it is rare not only in Okinawa but also in Japan for such a group to have had a history of more than 60 years. With such unique historical continuity in mind, this study examines the significance and limitations of cultural movements in Okinawa during and after the U.S. occupation. It surveys the student movement at University of Ryukyus in the late 1950s, which was instrumental in the establishment of *Sozo*, and shows how the regional characteristics of Koza, along with its social composition, made possible *Sozo*’s critical theatrical interventions in Okinawan social issues.

Although *Sozo* is still active today, the analysis in this study emphasizes their activities from the late 1950s to the early 1980s, a period spanning more than 20 years. While this chronological framework is based on the activities of *Sozo*, it also puts the 1972 “reversion” of Okinawan society as a pivotal moment of its cultural and historical transformation. In other words, 1972 was a year that marked the return of administrative authority of Okinawa to the Japanese government: the preceding period was a time when people and society were actively moving toward this “reversion” while the succeeding period was a time when Okinawan society experienced the actuality of this “reversion.” Hence, the study is divided into two parts, with 1972 serving as a crucial chronological marker, and elaborates how *Sozo* perceived and expressed itself in a distinctly Okinawan idiom and dramaturgy during the 20-odd years of turbulence that

affected Okinawan society.

The activities of *Sozo* offer an important clue in understanding Okinawa's contemporary history, especially its cultural aspects. Although they may not have managed to create so-called "Okinawan" images that would come to dominate mainstream discourse, the plays they chose were deeply related to current issues, and they projected the complex reality of Okinawa through them. Although they did not explicitly state their intentions in the plays themselves, the members' voices are clearly articulated in pamphlets, which recorded their thoughts in the "here and now" about what they wanted to express to the audience through their socially conscious theater.

Since the Okinawan cultural movement, in which *Sozo* had been placed on its periphery, has not received much attention as a research subject, this study seeks to rescue *Sozo* from its marginalized position in the movement and situate their activities in the historical, social context of contemporary Okinawa. The experiences of the individual members of *Sozo* became the source of critical creativity within the group, and, through their theatrical production, the group offered social criticisms that could not otherwise find expression during the period when the "reversion" issue was at the center of the Okinawan social movement. Despite the limitations and contradictions of their respective productions, *Sozo* has consistently taken a critical stance on the relationship between Japan and Okinawa, problematizing questions of power, representation, and history from the complex social experience of Koza and its surrounding region.