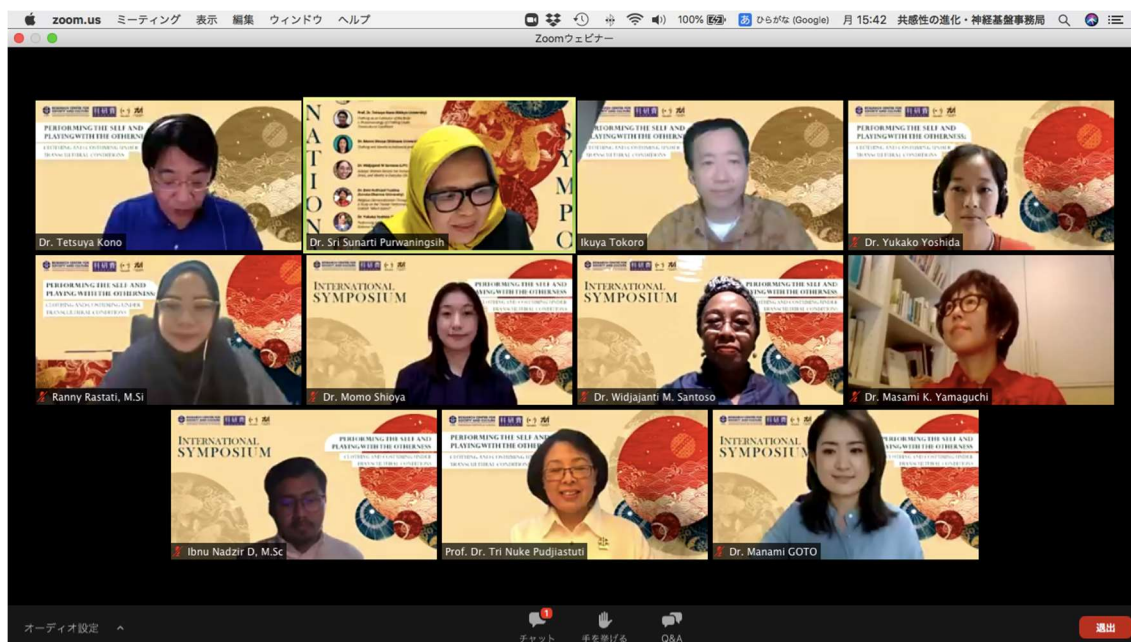


報告：2020年10月26日、オンラインの国際シンポジウム“Performing the Self and Playing with the Otherness: Clothing and Costuming under Transcultural conditions”を開催しました。

- ・日時:10月26日(月)15:00 – 18:00
- ・会場:zoom 開催
- ・参加者:92人(うち外国人75名 講演者含む)

本シンポジウムは、Covid-19の感染拡大をうけて2019年度3月より延期になっていたものです。当初のジャカルタのインドネシア科学院における開催という計画を変更し、オンラインで開催しました。コスプレから、民族性を象徴する「伝統的な」衣装まで、多様な衣装や衣服を纏う実践について、日本とインドネシアの研究者が考察しました。「装う」という営みにみるアイデンティティの表出や形成や交渉、そして普段の自分とは全く異なる外見を与える、他者性をもった衣装を纏うことの遊戯性や効果などについて議論がなされました。また昨今のインドネシアにおけるイスラームの影響力の増大を反映して、ムスリム女性たちの装いにおけるイスラーム的規範の影響や、それらの規範と折り合う女性たちの葛藤や創意工夫などが重要なトピックとなりました。現在は本シンポジウムのEプロシーディングスを作成中です。(文責:吉田ゆか子)



各発表者の要旨は以下の通り

Clothing as an Extension of the Body: A phenomenology of clothing under transcultural conditions

Tetsuya KONO (Rikkyo University)

In this paper, I discuss what clothing means for human beings from the viewpoint of phenomenology. Why do humans wear clothes? In other words, what is the function of clothing?

There appear to be three main functions. The first is the utility to protect the body from damages, such as from low/high temperature, heat, poison, acids, shock, and slashing. The second is to reveal social roles or positions. The third is, according to Kiyokazu Washida, a Japanese phenomenologist, metamorphosis. Our identity, our sense of selfhood, does not come only from our sense of agency as Descartes stated; our experience of being seen also contributes to it. Therefore, wearing different clothes changes one's own selfhood.

However, wearing clothes for metamorphosis is not, in reality, "possession by others" but rather an experience of "double-voicedness" as articulated by Mikhail Bakhtin, the Russian philosopher. According to him, all our utterances are filled with others' words, with varying degrees of otherness, "our-ownness," awareness, and detachment. Wearing clothes for metamorphosis is to be conscious of our double or multi-voiced existence. Clothes are an expression of the fact that human beings are capable of living a life of repeated births and nurturing themselves.

Clothing and Identity in Indonesia and Japan

Momo SHIOYA (The University of Shimane)

Clothing is used as an important method of self-expression of identity. In Japan, the *kimono*, which is the country's traditional clothing, is hardly worn. However, Indonesia's traditional clothing that include the *batik* and *adat* clothing are sometimes worn in schools and offices. The schools and some offices in Japan also have uniforms but they do not reflect the attribute of traditional clothing. It seems that historical differences in the national policy concerning a country's clothing have resulted in this situation. This study aims to compare clothing and gender in each country, to explore the relation between clothing and identity.

From the *Meiji* period (1868~1912), the Japanese government promoted modernization and Westernization of thought, education, and daily life, including

clothing. The male government officials, soldiers, and students started to wear western uniforms and this trend spread among the ordinary people. Gradually *kimono* became worn only on very rare occasions. Contrarily, after the Declaration of Independence in 1945, the Indonesian government recognized *batik* and *kebaya* as national clothing. Diverse *adat* clothing, which is the ethnic clothing that represents the Indonesian motto “The Unity in diversity,” also became more valuable. Nowadays, in the daily life, people of both countries mainly wear western clothing and the decision to wear this kind of clothes are based on personal preferences.

On the other hand, some “Ruled-clothing” exists in both countries. This primarily refers to the uniforms for schools and offices that are required to be worn at specific locations, with strict rules. In addition, there are some rules about customs, concerning clothing for specific occasions, such as rite of passage. In these occasions, people are required to wear the “correct clothing.”

In Indonesia, “Semi-ruled clothing” or “Semi-traditional” clothing also exists. “Semi-ruled clothing” is sometimes required to be worn in schools or offices, but there is freedom of choice regarding the motifs and models. It is easy to wear for regular use, and it shows the characteristics of traditional clothing. A few examples of such clothes include the *batik* shirts that are worn on the *batik* day, sewn wrapped skirts, trousers that resemble a wrapped skirt, etc. Clothing that is based on religious rules can also be placed in this category. An example would be the Muslim dress code based on which the Muslims can choose what kind of clothing to wear.

The Semi-ruled clothing in Japan differs from that in Indonesia because it lacks such variety in choices. At present, the existence of such clothing has made the Indonesian traditional clothing lively and appealing.

Kebaya: Women Recode the Fashion, National Dress, and Identity in Everyday Life

Widjajanti M Santoso (Indonesian Institute of Sciences (LIPI))

Fashion is a statement, not just clothes. It shows preferences, social class, and an ideology. Generally, fashion changes by climates, such as summer collection, by places, such as London or New York collections, and by events, such as during Christmas or Idul Fitri. As mentioned previously, fashion speaks of and represents the social class—glamorous, casual, and mimicking each other. However, it also shows resistance, such as vintage against the new arrivals and so-called haute

couture. In the Third World, fashion is a complicated matter: in some part it is identical with nationalism but the other placing fashion in geo politics, demonstrated by the changing trends from traditional dress to western dress.

The study of the sharia's daily lives, in Indonesia, shows the transformation in the society's outlook toward Muslim fashion, where women are significant agents of performing such a transformation (Hisyam, Turmudi, Purwoko, Santoso, 2019). It collides with the changes in the political orders that flourished at the beginning of the Orde Reformasi in 1998. As a dominant trend, how the other clothing styles, except those in Muslim fashion, such as ethnic dress or traditional dress adapt to this situation? Moreover, how does the Muslim dress code influence the fashion trends?

As agents, women consume fashion and create new meanings from it, which is represented by their daily lives. This article depicts the movement of "*Selasa Berkebaya*" – "Thursday Kebaya Day." This movement was initiated by the women by using the social media and other communication medium to convey their message to the masses. They made video to show that the *kebaya* is simple, elegant, and wearable. It adapts nicely to age, activities, and other clothes, such as a pair of jeans. This attracted a huge attention; however, does it recode fashion, and represent a deeper social change?

This movement started from nationalism—kebaya is more than just a national dress—and it shows Indonesia's identity. Although, this women's movement began with a general urge to support the national dress, it has developed a wider and deeper meaning. This is a preliminary study by using interviews and texts from social media; it places fashion into the contexts of gender-related issues and social and cultural changes.

The article describes the resistance, as the "*Selasa Berkebaya*" has been considered to go against the conventional so-called Islamic dress. This article puts *kebaya* in the historical background of Indonesian nationalism and the position of women. Women have contributed to the growth of Indonesia's nationalism from the time that the nation was founded, but this has been seldom acknowledged. Thus, at present, they are recoding fashion by creating a new meaning out of the concept of nationalism.

Religious Democratization Through the Hijab: A Study on the Theater Performance Entitled "Which Islam?"

Yustina Devi Ardhiani (Sanata Dharma University)

The focus of this research is the theater performance entitled "Which Islam?." The theater performance was produced by the women's organization, Fatayat Nahdatul Ulama Special Region of Yogyakarta (Fatayat NU DIY) at the 69th Harlah Fatayat NU in Yogyakarta Cultural Park. This research discusses how the women participating in Fatayat NU expressed their anxiety through theater media. One of the anxieties voiced in the theater was that there were Muslims, both men and women, who tried to impose certain ways of how wearing hijab on Muslim women. The situation is increasingly disturbing, because if a woman refuses to conform, she is vulnerable to various forms of bullying.

The organizational principles of Fatayat NU are the same as those of NU, namely, the organization embodies tolerance and respect for differences, and strives to uphold the tradition of observing and understanding Islamic teachings in the context of Indonesian culture. Therefore, the Fatayat NU organization does accept the presence of differences in the way women wear their hijab. Women's increased vulnerability to becoming victims of verbal and non-verbal violence if they reject the imposition of certain beliefs, shows that despite the diversity of this country, religious life is an urgent matter and warrants the close attention of citizens from all walks of life.

This begs another question; why did the members of Fatayat NU choose to share their anxiety through theater media? My experience of watching a theater performance titled "Which Islam?" increases my hopes for the conception of a peaceful way of life that had previously almost disappeared. Seeing and feeling the production's message firsthand enabled me to perceive the staging of theater as a medium of communication, presented to convey thoughts and hopes for a more harmonious religious life. Therefore, I believe that the theater performance of Fatayat NU entitled "Which Islam?" is an important work that should be addressed in an academic research and disseminated to the wider community.

Performing Self, Otherness, or “Ourness”?: Balinese dance and its costumes in Jakarta

Yukako Yoshida (ILCAA)

The use of hijabs and batik shirts in Indonesia show how costumes work as a media through which people perform their social identity. One can take off such “social” costumes and wear a costume that can make you look entirely different. Cosplaying is an extreme example, along with many other instances. In Kyoto, for example, many foreign tourists wear traditional Japanese costumes while walking around town. Wearing costumes, therefore, has a bilateral character. While it is closely related to self-identity, it also enables you to take a distance from your identity and play with otherness.

Furthermore, a costume works as a sign that inevitably communicates something about its wearer. A costume you wear defines who you are and affects your social relations. By wearing hijab, you become a modern Indonesian Muslim. By wearing a fancy kimono and walking clumsily, you become a person of leisure with love for Japanese tradition. Costumes also physically restrict or support your movements and thus influence your activities. In short, wearing costumes changes and forms its wearer.

Having these capacities of costumes in mind, this paper focuses on the traditional Balinese dance of Indonesia and its costumes. I am particularly interested in the cases in Jakarta, where the majority of the learners are non-Balinese and are mostly female. This paper examines the experience of non-Balinese performers in learning and performing Balinese dances, which are originally immersed in Balinese culture and Hindu practices. It discusses how their social, cultural, and religious identities conflict with, are compromised, or influenced by the “otherness” of Balinese dances and its costumes.

Each Balinese dance has its particular costume that reflects the story’s setting and the attributes of the figures described in the dance. In a sense, for every performer a costume contains “otherness,” and is a tool to become the “other.” By wearing them, a performer can transform oneself into a prince, worrier, or paradise bird. In addition, however, non-Balinese people encounter a particular otherness within the costumes. For example, revealing costumes might appear as problematic for Muslim female dancers. Nevertheless, in the course of the training and repeated

performance, the dancers get familiar with their costumes. For advanced performers, they feel that dancing is an indispensable part of their lives and that the characters they often portray become a part of themselves. In addition, many of them feel that the Balinese dance is a part of their national heritage and is considered “our culture.” This paper argues that, for them, the sense of self, otherness, and “ourness” co-exist in the Balinese dance. It also shows that those three layers of senses will be repeatedly renewed, as through dance and costume, a performer expands her sense of self, and are exposed to new social relationships

Hijab Cosplay: When Muslim Women Embrace Fan Culture

Ranny Rastati (Indonesian Institute of Sciences (LIPI))

Almost one decade has passed, since the hijab cosplay was introduced. The Hijab cosplay was performed in Muslim majority countries like Indonesia and Malaysia and in Muslim minority countries like the United Kingdom. The appearance of hijab cosplay demonstrated that *dawah* (preaching Islam) could include cosplay. At present, the old-fashioned style of *dawah* that was previously delivered through mosques and formal institutions does not have sufficient appeal for the youth. In the modern era, the *dawah's* style has underwent several adjustments and has begun to penetrate informal mediums of communication, including the social media and pop culture products like animation and cosplay. The wave of Islamization and the growing Muslim middle class inspire the concerned Muslims to take control of the popular cultural production (Hariyadi 2010). It is essential that the *dawah's* style adapts to the current generation. *Dawah* is not limited to certain preaching actions, such as Islamic lectures and Quran recites—it also includes activities that highlight the Islamic symbol in clothing, such as hijab (veil) for women and *takiyah* (cap) for men. This paper is an exploration of the lifestyles of hijab cosplayers and the community that surrounds them. Through ethnography, I argue that the religious values play a significant role in making cosplay into an identity game and a vehicle of spreading Islamic values.

Masking Culture and Associated Identities: The Case of Southern Iran

Manami Goto (JSPS, ILCAA)

The female face mask has played an important role in the coastal societies of the Persian Gulf for more than 500 years. For most of this period, women were expected to wear their first face mask at the age of puberty or on their wedding day, and continued to wear it throughout their lifetime. Each face mask is made by hand to fit the wearer's face, and the mask's shape, colour, material, design, and embroidery are selected depending on the wearer's age, origin, marital status, ethnicity, religious or tribal affiliation, the number of children, and socio-economic status. Wearing the face mask is also strongly associated with honour, piety, and pride. The face mask is, hence, not a simple concealment, but a visual symbol of a woman's identity. However, this unique regional material culture has not been studied in depth, and its significant functions between women and the societies they belong to have been underestimated. Moreover, as the generation of women using the mask on a daily basis is diminishing, this long-existing practice is disappearing. Today, the face mask is one of the most iconic representations of the local identity of southern Iran, and is used in rituals, ceremonies, music videos, and advertisements. This article briefly discusses the historical background of the face mask and introduces its diverse meanings and usages in southern Iran. The aim of this article is to shed light on the living relationships between the local communities, especially women, and the face mask through data and research gathered by the author.