

Travel, Pray, Play: Anime Pilgrimages in Contemporary Japan

ラディティヤ ハリマワン ヌラディ

<https://hdl.handle.net/2324/7329396>

出版情報 : Kyushu University, 2024, 博士 (文学), 課程博士

バージョン :

権利関係 : Public access to the fulltext file is restricted for unavoidable reason (3)



氏 名 : ラディティヤ ハリマワン ヌラディ

論 文 名 : Travel, Pray, Play: Anime Pilgrimages in Contemporary Japan
(旅、拝礼、遊び : 現代日本における聖地巡礼)

区 分 : 甲

論 文 内 容 の 要 旨

This dissertation employs ethnographic materials to examine the construction of the *seichi junrei* phenomenon and its impacts on the participants of the practice. *Seichi junrei*, a series of interconnected travel practices inspired by narratives, has shaped recent discourses on tourism and rural revitalization as fans of anime and manga have been performing pilgrimages to places of importance to these popular media. A closer look at the practice, however, reveals a complex network of human and non-human agents that function to construct and support the practice. The nature and development of this network are diverse and contextually grounded, shaping the experience of the pilgrimage for all the participants in various ways. I explore these experiences through various case studies of *seichi junrei* as I trace how they are constructed, experienced, and the meanings produced through the practice.

This dissertation examines the construction of the *seichi junrei* phenomenon, its significance for the people involved, and the legacy it leaves as it manifests in materiality. It considers how different elements such as narratives, institutional presence, organizational intervention, and local identity contribute to constructing a ritual practice that may seem new, but upon closer look, reveals traces of the past. This dissertation reorients the study of *seichi junrei* by locating playfulness as an essential component in how participants experience the practice. This dissertation employs mainly three case studies to explore the practice of *seichi junrei*: The Yuwaku Bonbori Festival in Ishikawa Prefecture, the city of Takayama in Gifu Prefecture, and Kamado Shrine in Dazaifu Prefecture.

Through an ethnographic exploration of these different pilgrimage sites, I examine how the participants—including pilgrims, local residents and municipalities, and religious specialists—construct meaning through this practice as a process of sacralization.

Each chapter in the dissertation is focused on a different aspect of the *seichi junrei* phenomenon. The chapters are also loosely based on the four different field sites mentioned previously. In Chapter 1, I start with conceptual discussions of *seichi junrei*. By also providing ethnographic evidence, I explore the contours and boundaries of the phenomenon to identify the key elements that connect these practices. Finally, I turn to a discussion of how to understand playfulness in religion and its significance in the *seichi junrei* phenomenon. These discussions are intertwined with ethnographic vignettes from my journey to Hitoyoshi to provide a glimpse of what an anime pilgrimage is like.

In Chapter 2, I focus on the particular case of the Yuwaku Bonbori Festival to conceptualize how narratives from popular culture can play a role in constructing a new tradition. A festival that was once planned as simply a celebration of the completion of the anime Hanasaku Iroha has been transformed into an annual event in the small rural area of Yuwaku Onsen. A rather untypical case of *seichi junrei*, I explore how local communities, the local tourism association, and fans from all over Japan collectively participate in constructing the festival. The festival exemplifies how the various participants in *seichi junrei* can project different desires and create different meanings while still supporting a tradition that continuously changes.

Chapter four explores the various experiences pilgrims, shrine officials, and local residence have regarding *seichi junrei*. I consider the fluid identities that these individuals share and explore how they understand *seichi junrei* from largely different standpoints to demonstrate that while experiences can largely vary, these individuals are part of a network. I also consider the challenges and the issues these participants experience as they navigate different interests and desires.

In Chapter 4, I turn to the idea of materiality to discuss the various objects left by pilgrims at pilgrimage sites. By engaging with scholarship on material religion, I demonstrate how the presence of these objects reveals a larger network of human and non-human agents involved in the *seichi junrei* practice connected through narratives, rituals, and space. I argue that the act of engaging with these objects constitutes a ritual performance that plays a central role in constructing and maintaining the practice.