Intellectual Possibility of Folkloric Performing Arts

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Folkloric performing arts, detached from the potential reality that supported them, are now becoming things in the past. Not from the standpoint with those folkloric performing arts as "The Lost World", but from the standpoint of the present folkloric performing arts that face various reality now, what intellectual possibility should we observe? This report is my memorandum to attempt an answer to the problem.

Folkloric performing arts and the scene where they should be performed have undergone such drastic changes in the environments after the Second World War that they even defy our attempts to revive them in our imagination. In the face of such desperate conditions that the present folkloric performing arts are in, no ready answer can be available. Sharing a question as to how to approach the problem, however, will hopefully lead to studies of folkloric performing arts.

Based on the above recognition, and with the purpose of finding an intellectual possibility of folkloric performing arts, this report presents several investigating clues that are left to us who were "born too late" for truly appreciating folkloric performing arts. These clues should bear some significance, at least as clues to understand various problems that involve studies of folkloric performing arts, considering the fact that there have existed virtually no theoretical examination applied to its studies.

The major topics that the report are concerned with are: (1) folkloric performing arts as "The Lost World," (2) folkloric performing arts as "criticism of ordinary life," (3) folkloric performing arts as dreams/ideas, (4) changing folkloric performing arts, (5) folkloric performing arts in daily life, (6) folkloric performing arts for communication, and (7) folkloric performing arts as questions to be addressed.