

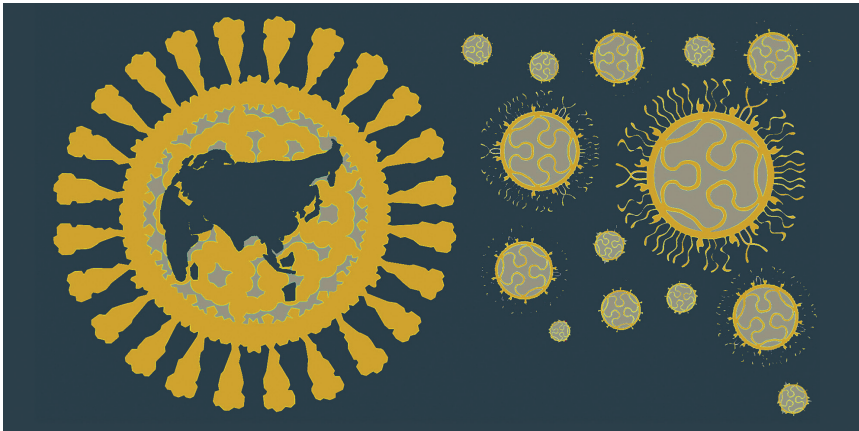
The COVID-19 Pandemic in Asia and Africa

Societal Implications, Narratives
on Media, Political Issues

edited by

Giorgio Milanetti, Marina Miranda, Marina Morbiducci

VOLUME I – CULTURE, ART, MEDIA



Collana Studi e Ricerche 142

STUDI UMANISTICI
Serie Ricerche sull'Oriente

The COVID-19 Pandemic in Asia and Africa

Societal Implications, Narratives
on Media, Political Issues

edited by

Giorgio Milanetti, Marina Miranda, Marina Morbiducci

VOLUME I – CULTURE, ART, MEDIA



SAPIENZA
UNIVERSITÀ EDITRICE

2023

Copyright © 2023

Sapienza Università Editrice

Piazzale Aldo Moro 5 – 00185 Roma

www.editricesapienza.it

editrice.sapienza@uniroma1.it

Iscrizione Registro Operatori Comunicazione n. 11420

Registry of Communication Workers registration n. 11420

ISBN: 978-88-9377-299-0

DOI: 10.13133/9788893772990

Publicato nel mese di novembre 2023 | *Published in November 2023*



Opera distribuita con licenza Creative Commons Attribuzione – Non commerciale – Non opere derivate 3.0 Italia e diffusa in modalità open access (CC BY-NC-ND 3.0 IT)

Work published in open access form and licensed under Creative Commons Attribution – NonCommercial – NoDerivatives 3.0 Italy (CC BY-NC-ND 3.0 IT)

In copertina | *Cover image*: Reworked Graphic of “Virus Snowflakes”. Courtesy of Edward Hutchinson / MRC-University of Glasgow Centre for Virus Research.

Contents

Introduction	7
<i>Giorgio Milanetti, Marinda Miranda, Marina Morbiducci</i>	
1. Tell a Story to End the Pandemic. COVID-19 and the Remedy of Narration: Instances from India and Italy	17
<i>Giorgio Milanetti</i>	
2. <i>Hamso hamṣāo</i> , <i>Coronavirus ko dūr bhagāo</i> : Hindi Satire and Humour as Psychological and Ideological Resources during the COVID-19 Crisis	37
<i>Fabio Mangraviti</i>	
3. Narrating the Pandemic: <i>Paṭacitrās</i> of West Bengal, India	71
<i>Sanjukta Das Gupta</i>	
4. Representation of COVID-19 in Bangladesh: From Mainstream to Alternative Visual Narratives	105
<i>Zakir Hussain Raju</i>	
5. Shooting Back: Photography and Videomaking to Confront the Silencing of Being Locked Up During the COVID-19 Lockdown in the Rohingya Refugee Camps of Bangladesh	129
<i>Mara Matta</i>	
6. Culture of Wearing and Keeping on Facemasks in Korea: Beyond Confucianism	171
<i>Antonetta L. Bruno</i>	
7. The Impact of the Coronavirus on the Japanese Verbal Arts (<i>wagei</i>)	191
<i>Matilde Mastrangelo</i>	

8. Same Issues, Different Perceptions: A Pilot Study of Pandemic Related Issues Among Italian and Japanese Populations 205
Marco Montanari, Simona Perone, Mika Omori, Ayano Kayo, Ingrid Barth
9. English as a Lingua Franca and the International Pandemic Discourse: Investigating the BA First-Year Students' Questionnaire Data Gained at Dept. of Oriental Studies, University of Rome Sapienza 219
Marina Morbiducci
- Authors' Bionotes 243

7. The Impact of the Coronavirus on the Japanese Verbal Arts (*wagei*)

Matilde Mastrangelo

Abstract

The performing arts have been one of the fields most severely hit by the spread of COVID-19. In my essay I analyze the measures taken by the Japanese theater world to cope with the crisis, in particular my research focuses on the verbal performing arts (*wagei*). My investigation moves in two directions: one follows the changes and the new regulations introduced over the last three years from February 2020. The data is obtained from textual and video sources; the second involves more in-depth research using a questionnaire I distributed to *wagei* performers in August 2022 and my fieldwork in Japan in September 2022. The positive and resilient reaction of artists in dealing with the crisis caused by the pandemic shows how art can be important in finding creative ways out.

Keywords: *Wagei*; *yose*; *Kōdan kawaraban*; *Nihon kōdan kyōkai*; *Kōdan kyōkai*.

7.1. Introduction

The spread of the Coronavirus in February 2020, the Four State of Emergency Declarations up to October 2021, and the Government recommendations concerning events held before an audience changed people's lives and habits concerning entertainment in general and had a huge impact on Japanese performing arts, with many events being cancelled or postponed, or else presented in a different form. My research focuses on *wagei*, verbal arts, or theatrical narrations, a genre

forming part of the *dentō geinō* (traditional performing arts) performed in small theatres called *yose*. In particular, I analyse *kōdan* (historical narration), *rakugo* (comical stories), and *rōkyoku* (sentimental stories with the accompaniment of *shamisen* music). Just to share some numbers, Tokyo has six *yose* specialised in *wagei* with daytime and evening shows, about 400 *rakugo* performers, 100 *kōdan* artists, and 50 *rōkyoku* storytellers (plus 17 *shamisen* players). Other theatres, such as the Kokuritsu engeijō (National performance theatre, part of the National Theatre) has also scheduled *wagei* events. It is a small world compared with the lavish *kabuki, nō* or *jōruri* productions, but it has a wide audience, having been the most popular form of entertainment until War II¹. My investigation moves in two directions: one follows the changes and the new regulations introduced over the last three years from February 2020. The data is obtained from textual and video sources; the second involves more in-depth research using a questionnaire I distributed to *wagei* performers in August 2022 and my fieldwork in Japan in September 2022.

As some scholars have remarked, the Coronavirus epidemic was not the first time that theatre had to face a pandemic crisis; some of Shakespeare's masterpieces were written during the plague, and many stage dramas were written during the Spanish fever epidemic and other pandemics, but the one we have experienced has some specific elements, as well as great potential to see a positive side of the problem – some of which I would like to analyse.

One of the most prestigious Japanese centres of theatre studies at Waseda University, Waseda Enpaku bijitsukan, organised a very interesting exhibition and, in June 2021, published *Lost in Pandemic – Theatre Adrift, Expression's New Horizons (Lost in Pandemic, 2021)*, bringing together, along with some essays, all the flyers and the posters of the performances that have been "lost", unrealised, since winter 2020. The research group stated that in 2020 alone, the number of events never performed rose to 800. Unlike in Italy, there was no lockdown, but there was very strict international regulation, severely limiting entry from foreign countries, with restrictions on evening activities such as dining in restaurants and other leisure time activities. However, as in Italy, the theatre was considered *fuyō fukyū*, "not necessary, not urgent" and therefore postponable.

¹ On *wagei*: (Mastrangelo 2010; 2012; 2020; 2023).

As for *yose*, with the First State of Emergency Declaration, in place from April to May 2020, activities were suspended, and performers twice received 500,000 yen in compensation from the Government; from June to December 2020, the admission rate was reduced by 50%, and some *yose* chose to shut down. The second state of emergency declaration limited the times for performances and suspended, for the first time in *wagei* history, evening shows from January to March 2021; the Government provided no more compensation. The third state of emergency declaration lasted until summer, and the fourth ran from September 2021 until the end of the state of emergency on October 1st (*State of Emergency*, 2021). During these months, the night programmes were cancelled and the audience reduced to 50%, with a request to also consider having no audience at all. In reality, with the first and third Declarations, rather than imposing strict legal regulation, the government proposed to the *yose* a *jishuku no yōsei*, “request for self-restraint”. Under the third State of Emergency Declaration, on May 18, the two *rakugo* associations, Rakugo kyōkai and the Rakugo geijutsu kyōkai (joined by artists of many genres, not only *rakugo*), started a fundraising campaign through the Japanese crowdfunding platform *Ready for* to support *yose* culture, providing funding for five *yose* in Tokyo. These two associations managed to collect a considerable amount of money: 103,770,000 yen by the end of June 2021 (*Ready for*, 2021). The end of the state of emergency did not coincide with the conclusion of the vaccination campaign, and the return of *yose* audiences was quite slow, although there were no limitations on audience numbers. The Bunka geijutsu suishin fōramu (Arts and Culture Forum), which operates inside the Geidankyō (Japan Council of Performers Rights and Performing Arts Organisation, a public interest incorporated association), monitored the situation in theatres through questionnaires, to help artists apply for Government funds. As it summarised in its questionnaire, it is estimated that at the end of October 2020, live performances were down by 80%. However, examining the activities of the theatres does not show the phenomenon as a whole, since – as we will see also from the questionnaire I made – invitations from schools, for example, have also decreased (Art and Culture Forum 2021, p. 3, p. 35).

Analysing the state of *wagei* from 2020, it is important to point out that to stop or limit the number of shows inevitably means falling earnings, but also another problem concerning hierarchy. In order to become a professional performer, in fact, a *kōdan* and *rakugo* artist has to

complete three steps in the hierarchy: *zenza*, *futatsume* and *shin'uchi*. The last step, entitling a performer to have disciples and start one's own "school" of artists, is celebrated with a special event at a *yose*. To suspend or postpone this kind of celebration has a huge influence on the work and career of an artist.

The first solution to the pandemic crisis that many artists adopted was to upload their performances on YouTube. Some opened a YouTube channel, sometimes with old stories or new ones about the pandemic, and all the artists updated their home page or the blog they already ran more frequently. The *kōdan* artist Takarai Umeyu uploaded four brief instalments on YouTube presenting the state of crisis caused by the pandemic as an old-style historical period of war and riot, during which the artists must prepare to fight with their instruments, their stage props, showing how to make a *hariogi*². He thus came up with the very original idea of performing without recourse to a plot (Takarai Umeyu, 2020).

An important source, "Tōkyōkawaraban", a monthly publication on all the shows scheduled in Tokyo's *yose*, with interviews and short essays on the artists' activities, made it possible to make some interesting observations.

First of all, as of the May and June issues of 2020, "Tōkyōkawaraban" has published the schedules of performances and the list of cancelled or postponed ones, but also, for the first time, the YouTube links of many artists, some with live performance channels (*nama haishin engei*). Master Ichiryūsai Teisui (1939-2020), declared a "Human Treasure" (*ningen kokuhō*) in 2002, had his own YouTube channel, which goes to show that appearing on YouTube is not strictly related to the age of the artists. The phrase that advertises the YouTube channels is: "You can watch comfortably from your own home" ("Tōkyōkawaraban" 2020, 5, p. 57; 6, p. 83), which is an interesting way of avoiding any alarming reference to the pandemic. Notwithstanding the *yose* have gradually resumed normal activity, a list of live YouTube performances, free and otherwise, was published until December 2021 ("Tōkyōkawaraban" 2021, 12, p. 57).

² The *hariogi* is a paper covered bamboo stick; together with the *hyōshiki*, a wooden clapper, and a fan, these are the instruments the performers beat on the *shakudai*, the little desk on front of him, to accompany the rhythm of the story.

7.2. Surveys Carried Out by “Tōkyōkawaraban”

I present here two surveys carried out by the editorial board of “Tōkyōkawaraban”; the first was submitted in June 2020 to the Directors and Committees of the main *wagei* associations, 60 artists in all (“Tōkyōkawaraban” 2020, 6, pp. 28-49); the second was submitted to *yose* and entertainment managers, 20 in all, in August of the same year (“Tōkyōkawaraban” 2020, 8, pp. 50-61).

The five points of the “emergency questionnaire” (*kinkyū ankēto*), as they called it, which was submitted to performers are as follows:

1. How do you spend your time every day? What kind of leisure time do you have?
2. Please make some suggestions for young artists on how to spend their time in this period.
3. Please give a message to your fans who cannot enjoy a live performance in a *yose*.
4. Can you suggest a good film, book, or CD to enjoy in this period, saying why?
5. What would you like to eat at this time, when it is difficult to go out?

The answers, most of them encouraging, are very revealing. In general, the masters suggest practising, reading, learning about ancient history, and relaxing. Some of the more interesting answers are given here, and in particular, those to question number 2:

- Review topics that you have already done rather than work on new ideas (Irifunetei Sen’yū, *rakugoka*);
- Do something that does not cost you money: rehearse your show; write down your ambitions and what you would like to do in the period after the Covid crisis; be careful to take all possible measures against the Coronavirus (Katsura Konan, *rakugoka*);
- Look at it as a chance to gain good experience. Please, do your best; as for me, I’ll pray God not to become a befuddled old man (Kokon-tei Jusuke, *rakugoka*);
- Try once again to go back to being a fan (Yanagiya Kyōtarō, *rakugoka*);
- Use your time to imagine your vision for the future (Kanda Aguri, *kōdanshi*);
- Eat malt, fermented soybeans, and brown rice: good health will

enable you to rise again (Takarai Kinsei, *kōdanshi*);

- You're all practising, aren't you? In *rōkyoku*, part of the training must be done together with the shamisen player, so I suggest my disciples meet others, but always taking precautions. Then, we all have to reflect deeply on what events and theatres will be like in the post-corona period (Tamagawa Nanafuku, *rōkyokuka*).

Some answers are not so encouraging:

- Take this chance to think well about being or not being a storyteller (Sanshōtei Charaku, *rakugoka*);
- I am so afflicted that I am not able to give suggestions; I can just say that I'm suffering with you (Yanagiya Gontarō, *rakugoka*).

The four points of the questionnaire submitted to managers of performance venues were analysed. The questions were the following:

1. When did your activity start? What kinds of entertainment have been performed?
2. What kind of policy or precautions do you have regarding performances?
3. How are you handling the Corona crisis? What kind of approach are you thinking of adopting from now on?
4. Please write a message for fans who are currently unable to enjoy a live performance.

The answers to question number 4 would appear to be particularly illuminating, even if they are perhaps the most predictable. The message shared by almost all the respondents is that YouTube live performances are a good support during the pandemic crisis, or the Corona strife (*sōdō*), as they call it, but they cannot represent the future of *wagei* because "what makes the professional growth of an artist is the presence of the audience in a theatre" (Suzumoto engeijō); or again, "If you don't enjoy a live performance in a *yose*, it's impossible to understand its real quality," (Asakusa engei hōru); or "the *yose* consists of live performers and a live audience (Ikebukuro engeijō); "The words 'social distancing' and *yose* are at opposite ends of the spectrum" (Office emuzu); while others stress that it's hard to run the venue with just half of the spectators, but hearing the enthusiastic comments of the audience repays all the effort (Office Zōi).

During an interview in December 2021, *rakugoka* Yanagiya Gontarō said how wonderful it was to be back on stage and have an audience to perform for, and to hear people burst into laughter (*bakushō*) in a crowded *yose*, although he still worried about having so many people in one place sometimes. Perhaps the masks the audience are wearing absorb part of the laughter and make it more difficult for the storyteller to observe full facial expressions, but a performer must “read the atmosphere/air” (*kūki o yomu*) in all cases (Yanagiya Gontarō 2021, pp. 8-13). In this sense, for the performers, the challenge of attracting audiences is even harder than before, albeit more interesting and stimulating. From the audience’s point of view, being able to sit in a *yose* once again is a way to appreciate more than before the fascination of a story told in a precise moment, in a unique and unrepeatable way, and only for those in front of the stage at that moment: in a word, it means to enjoy the fascination of theatre again.

7.3. My Questionnaire

Since 2022, issues of “Tōkyōkawaraban” have no longer been publishing a list of live YouTube performances, but to date (March 2023), the recommendation to use sanitisers and wear masks inside theatres to prevent the spread of the Coronavirus is still there. In addition to analysing the material, I designed my own questionnaire with the precious collaboration of Professor Sonoda Midori, and I obtained some very interesting answers, although, as something of a self-disclaimer, it must be said that I had the impression that artists were not particularly keen to talk about the problems connected with the pandemic. I present the five points below, and in commenting on the answers, we will offer some remarks on the present situation regarding *wagei*, in particular the world of *kōdan*, after almost three years of health emergency.

1. Have you performed on YouTube at some time from March 2020 to the present? If so, could you please specify how often?
2. Some scholars have said that only people really interested in *wagei* attended performances during the time when the State of Emergency Declarations were in place. Do you agree? Do you think this was a good result?

3. Do you think that the wagei situation has returned to pre-pandemic conditions?
4. Have you ever introduced a topic related to the pandemic in your performances?
5. What are the most important changes in your activity brought about by the COVID-19 crisis?

Regarding question 1, all the respondents stated that even a live YouTube performance can never recreate the atmosphere of a theatre, but it is a way of keeping in touch with the audience and presenting other content, not just the story itself. Some artists became very active on YouTube, although not all performers had their own channels, and those who chose not to open channels of their own performed as guests on those of other colleagues. The *kōdan* artist Takarai Kinkaku, for example, is very active on social media; she performed once or twice a week at the start of the pandemic, but then, when *yose* activity started to take off again, she did slightly fewer performances. She organised a *jitaku yose*, a stage in her own home, from April 2020, where different artists, such as her master Takarai Kinsei, also performed (Takarai Kinkaku, 2020).

Other artists only streamed their performances a few times as they had to ask a company to do it and pay the theatre where they made the recording a fee. Some others chose not to perform on YouTube, thinking that the kind of audience interested in *yose* was too different from YouTube viewers. To quote some other cases, master San'yūtei Ryūroku did a kind of documentary on Japanese sweets on his YouTube channel rather than a *rakugo* performance (San'yūtei Ryūroku, 2021). Some artists' associations, such as the Kōdan kyōkai, completely renewed its official websites, adding columns like *Kōdan kawaraban* with lots of interviews, such as *xx ni kiitemita* (Questions to the masters) starting with an interview with the President of the Association, master Takarai Kinbai (Kōdan kyōkai, 2022 a), or *Wakate ni kiitemita* (Questions to young performers) where the performers interview each other sharing anecdotes about their teachers or the early days of their careers, a way of bringing artists closer to the audience, at precisely a time when they were physically further apart (Kōdan kyōkai, 2022 b). On the other hand, another association, the Nihon kōdan kyōkai, chose to show more archive materials on their site. In April 2020, the Rakugo geijutsu kyōkai added a link to their YouTube channel. So there have been several approaches and many solutions.

Regarding point 2, master Takarai Kinsei, like many others, said that since *wagei* is a popular art, not a classical one like *kabuki*, it must maintain its character as a genre for all, not just for some; even someone who only pops into a *yose* just to get out of the rain.

Wagei must not lose its identity as a popular performing art. In other words, the *yose* must continue to be a place where people can come and go at their own convenience, like the cinema in Italy many years ago, when you could go in whenever you wanted, even halfway through the show, and watch the rest if you missed the initial part. Scholar Kondō wrote that although performances are closely linked to the architectural structure or the cultural history of a theatre, “as the expression of art changed from the ‘place’ of murals to painting in a frame that can be carried by hand, theatre can show its essence regardless of the ‘place’ in Internet space” (Kondō 2021, p.8), but performers do not share this view. In fact, it may be no coincidence that the “Tōkyōjin” review ran a special number on *yose* in September 2022. Although the actors interviewed make no specific reference to the pandemic, some of them remark that the *yose* theatre is ‘a castle that educates artists and creates a link to culture and that ‘breaching the castle means harming culture’ (Kanda Hakuzan 2022, p. 22). Unfortunately, during the pandemic, the presence of the artists backstage was also reduced, so the artists had less chance to talk to each other or to meet and talk with old and famous masters: in other words, the “castle”, for almost three years, was unable to fulfil its function as before.

Regarding point 3, all respondents agree that the situation is not yet back to normal, although it is getting better, but perhaps it never will be as many social and economic dynamics will not change. Audiences are coming back, young people more than older ones, but only in the second half of 2022 have evening shows been scheduled in addition to the daytime performances. What is also of significant impact on *wagei* life is that, as I said, the time the artists can spend backstage is limited, and this means that they cannot meet their fans as they used to. What is more, invitations from theatres outside Tokyo are fewer than before, and even when the performers are invited, they do not meet the fans after the show. While it is true that theatre invitations have recovered a little, there are fewer invitations to perform outside theatres, such as at private parties or other celebrations.

As for point 4, the artists took the pandemic as a topic at the beginning of the crisis, especially the youngest female performers, but they

were always attentive to audience reactions. Most of them think that audiences want to put their worries behind them when they enter a *yose* and that it is better to avoid talking about the pandemic as there is such a variety of opinions about vaccines and how the pandemic has been handled. In the case of *rakugo*, this is hardly surprising as it is made up of amusing stories with unreal characters, but *kōdan* often touches on political satire and, in its long tradition it has always had a documentary function or served as a source of news (Takiguchi 2023, pp. 24-25). Hence, I was a little surprised to hear a particular joke at a performance I attended in Japan in September 2022. It centred on the bizarre connection that emerged, after past Prime Minister Abe's murder, between Japanese politicians and the association called Tōitsukyōkai, but there were no allusions to the pandemic.

Regarding point 5, what changed most is the relationship with fans and the sharp fall in performances outside Tokyo. Takarai Kinkaku said that perhaps reducing the number of drinking parties with fans leads artists to concentrate more on their arts, and if it is true that she feels better eating out less and cooking more at home, she is not sure which life is better for an artist, and I think this answer is at the same time extremely ironic as well as interesting and serious. For other artists, the change of routine relating, for example, to regular work groups and the formation of new ones, suggests an idea of renewal.

7.4. Conclusion

Looking at the world of *wagei*, I have concentrated in particular on *kōdan* for two reasons, apart from personal research interest. The first is that since *rakugo* is more visible, thanks to the tv, radio, and even the audio programmes broadcast by Japan Airlines, so *rakugo* might have a greater chance of bringing audiences back to the theatre than *kōdan* will. The second one is that after almost three years of pandemic, *kōdan* artistic reaction has been unexpectedly one of the strongest in the world of *wagei*, increasing its popularity. On the positive side, indeed, the impact of the Coronavirus has sparked a will to recover, as well as many ideas and initiatives. For instance, the two *kōdan* associations have decided to hold a joint event once a month in order to have more collaborative activities. Another plus is that the economic crisis has induced more people to start careers as storytellers. Master Takarai Kinsei said that the Kōdan Association has 12 students, a number rarely seen before. Attending a *yose* in

September 2022 I noticed that there were numerous flyers for incoming shows, all products of new ideas for new initiatives. Programmes by numerous artists from different schools, one-man shows, duos, or women-only shows were scheduled, offering a particularly rich Panorama. When I met master Takarai Kinsei (the regulations prevented us from talking backstage, so we met in the little foyer), I asked him about the incredible number of shows to come, and he said that after these years of pandemic, artists and audiences share more than ever before the desire to try new performances and meet once again. For example, one of the most interesting new initiatives, begun in July 2022, is the one organised by the *Kōdan botanical* group, “strong as the grass and colourful as the flowers”, composed by women storytellers, each one named after a flower. They organised events, also inviting other artists, to promote the spread of Japanese culture and to spread “all over Japan the seeds of this ancient art of storytelling” (Kōdan kyōkai, 2022 c). The February 2023 issue of “Tōkyōjin” was dedicated to the new popularity of *kōdan*, celebrating not only the famous master Kanda Hakuzan, whose popularity, celebrated also in a soirée at the great Kabukiza theatre and sold out for the occasion, brought new attention to the genre but also to the numbers of publications regarding it (“Tōkyōjin” 2023, pp. 62-65). One of these is the title *Hiraba no hito* (The *kōdan* storyteller) (Kuze 2021), the first manga series dedicated to *kōdan* with Kanda Hakuzan’s supervision.

Like the September issue of “Tōkyōjin” on *yose*, the February issue on *kōdan* also makes no clear reference to the pandemic, showing the desire the look ahead and avoid dwelling too much on recent problems.

I am of the opinion that the crisis caused by the pandemic – also in the light of the situation outside the theatre – is not over yet, but the positive and resilient reaction of the artists is the best way to demonstrate that art can find several – and creative – ways out, even in the darkest moments.

Bibliography

- ART AND CULTURE FORUM (2021), available at: <http://ac-forum.jp/wp-content/uploads/2021/07/forum_report2021.pdf> (last accessed February 2023).
- INOUE, TAKESHI et al. (2020a), *Ie de tanoshimu engei tokushū* (Special Feature on Performing Arts to Enjoy at Home), in “Tōkyōkawaraban”, 5, p. 57.

- (2020b), *le de tanoshimu engei tokushū*. Zoku (Special Feature on Performing Arts to Enjoy at Home. Second Part), in “Tōkyōkawaraban”, 6, p. 83.
 - (2020c), *Engeikai kinkyū ankēto* (Emergency Questionnaire on the Performing Arts World), in “Tōkyōkawaraban”, 6, pp. 28-49.
 - (2020d), *Engeikai kinkyū ankēto Part 2* (Emergency Questionnaire on the Performing Arts World. Part 2), in “Tōkyōkawaraban”, 8, pp. 50-61.
 - (2021), *Jūnigatsu no nama haishin. Engeikai jōhō* (December Live Deliveries. Informations about the Performances), in “Tōkyōkawaraban” 2021, 12, p. 57.
 - (2022), *Ichigatsu no engei jōhō* (Informations about January Performances), in “Tōkyōkawaraban”, 1, p. 167.
 - (2023), *Sangatsu no engei jōhō* (Informations about March performances), in “Tōkyōkawaraban”, 3, p. 163.
- KANDA, HAKUZAN (2022), *Geijin o sodate, bunka o tsunagu. Yose to iu shiro* (Growing Comedians and Connecting Cultures. A Castle called yose), interview edited by Gotō Ryūki, in “Tōkyōjin”, 9, Toshishuppan, Tokyo, pp. 20-28.
- KONDŌ, SEIICHI (2021), *Korona ka no shakai to engeki* (Corona Disaster Society and Theatre), in The Tsubouchi Memorial Theatre Museum (ed.), *Lost in Pandemic – Theatre Adrift, Expression’s new Horizons*, Waseda University, Tokyo, pp. 7-8.
- KUZE, BANKO (2021-2023), *Hiraba no hito*, 4 Vol. (The kōdan storyteller), Kōdansha, Tokyo.
- LOST IN PANDEMIC – *Theatre Adrift, Expression’s new Horizons* (2021), in The Tsubouchi Memorial Theatre Museum (ed.), Waseda University, Tokyo.
- MASTRANGELO, M. (2010), *Le rappresentazioni di kōdan nel Giappone di oggi*, in F. Mazzei, P. Carloti (ed.), *Oriente, Occidente e dintorni... Scritti in onore di Adolfo Tamburello*, IV volume, Università degli Studi di Napoli l’ ‘Orientale’ Dipartimento di Studi Asiatici – Istituto Italiano per l’Africa e l’Oriente, Napoli.
- (2012), *La lanterna delle peonie. Storia di fantasmi*, Marsilio, Venezia.
 - (2020), *Twentieth-Century wagei in Tōkyō: Stages and urban places*, in “Rivista di Studi Orientali”, XCIII, 3-4.
 - (2023), *Le arti declamatorie in epoca Meiji*, in G.M. Follaco (ed.), *Cultura letteraria giapponese: Le mille forme della scrittura dal VII al XXI secolo*, Hoepli, Milano.
- READY FOR (2021), available at <<https://readyfor.jp/projects/yose>> (last accessed February 2023).
- STATE OF EMERGENCY (2021), available at <<https://www.kwm.co.jp/blog/state-of-emergency/>> (last accessed February 2023).
- TAKIGUCHI MASAHITO (2023), *Jidai o kiritōru. Dokyumentarī* (Sections of Historical Periods. Documentaries), in “Tōkyōjin”, 2, Toshishuppan, Tokyo, pp. 24-25.
- “TŌKYŌJIN”, *Yose* (Storytellers’ Hall), (2023), 2, Toshishuppan, Tokyo, pp. 12-91.
- YANAGIYA GONTARŌ (2021), *Kongetsu intabyū: Yanagiya Gontarō* (This Month Interview: Yanagiya Gontarō), in “Tōkyōkawaraban”, Inoue Takeshi et al. (eds), 12, pp. 8-13.

Audiovisual materials

KŌDAN KYŌKAI (2022 a), in “YouTube”, available at: <<https://www.youtube.com/watch?v=uUPXPSSEr8s&t=7s>> (last accessed February 2023).

– (2022 b), in “YouTube”, available at: <<https://www.youtube.com/watch?v=nalRtoYvY9M>>(last accessed February 2023).

– (2022 c), available at <<https://kodankyokai.jp/%E3%82%A4%E3%83%99%E3%83%B3%E3%83%88/%E8%AC%9B%E8%AB%87%E3%83%9C%E3%82%BF%E3%83%8B%E3%82%AB%E3%83%AB/>> (last accessed at February 2023).

SAN’YŪTEI RYŪRAKU (2021), in “Youtube”, available at: <https://www.youtube.com/channel/UC_Y9Dnw4sUPSjRcUzXABHrw> (last accessed February 2023).

TAKARAI KINKAKU (2020), in “YouTube”, available at: <<https://www.youtube.com/watch?v=6Dy6IITIJZ8>> (last accessed February 2023).

TAKARAI UMEYU (2020), in “YouTube”, available at: <<https://www.youtube.com/channel/UC06wNjj5n6KfPAO9Sp9c-qw>> (last accessed February 2023).

