

**The Japanese Repatriates doing 'Kikigaki' : The Cultural Movement of Omura
Ryo and Morisaki Kazue in the 1950s and 60s in Japan**

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What was the significance of the cultural movement of repatriates in post-war Japan? In this presentation, I explore the characteristics of Morisaki Kazue and Omura Ryo by comparing their 'Kikigaki'. They had lived in colonial Korea and Manchuria during the war period, and after the war, they edited magazines to record people's lives in a region of Japan. Morisaki interviewed the coal miner women in Kyushu about their works, and Omura recorded the true feelings of farmers in Iwate. It is important to note that even though the two works took in different places, they both lead to pick up the voices of people on the periphery of postwar Japan. This report clarifies the meaning of the methodological difference between Morisaki and Omura: Morisaki listened to the experiences of the women by herself, while Omura created a platform for farmers to share their experiences. By conducting this analysis, I will argue that their works, with its differences and diversities, should be valued as cultural movement in the 1950s and 60s in Japan.