

Reading the *Genji Monogatari Shinobugusa*: An Introduction to the "Natsuhon"

by  
Kenji Nakanishi

Although the study of digests of the *Genji Monogatari* is a major field in *Genji Monogatari* research, digests from the early modern era have not been studied thoroughly. Kitamura Koshun (1648-97), legitimate son of Kitamura Kigin (1624-1705) who was the author of the *Kogetsusho*, supported his father's literary activities and had high expectations for the future; however, he predeceased his father, leaving a single work, the *Genji Monogatari Shinobugusa*. Writing the work took considerable time, but it was more unfortunate that it remained inaccessible to the public until it was published as a printed edition in 1834. Due to this fact, the *Genji Monogatari Shinobugusa* was appreciated by a limited audience through its manuscripts. It is an excellent digest which skillfully summarizes the gist of the *Genji Monogatari* without spoiling the atmosphere of the whole tale. It was in this light that I published a variorum edition in addition to several studies in my book *Genji Monogatari Shinobugusa no Kenkyuu (A Study of the Genji Monogatari Shinobugusa)*. The present article, which is meant to supplement my previous research, considers the newly-appeared manuscript called the "Natsuhon" (the second of four books in the manuscript). The "Natsuhon" includes the section from the Eawase book to the Umegae book, and thus includes the "Tamakazura Jyujo", which is considered to be single section within the *Genji Monogatari*. This article examines how the "Tamakazura Jyujo" is covered in the *Genji Monogatari Shinobugusa*, and indicates the bibliographical features of the "Natsuhon".

The Heroine in *Torikaebaya monogatari* (とりかへばや物語)  
—Who is Restricted by Patriarchal Family—

by  
Jiechun Zhuang

*Torikaebaya monogatari* (とりかへばや物語) is a 12<sup>th</sup>-century Japanese tale about two siblings who live with their gender inverted and finally exchange their identities after a series of occurrences. The tale goes through three stages, marriage, pregnancy and childbirth, of the cross-dressing heroine in detail. As focusing on the life of the heroine, this paper will analyze the narrative about her marriage, pregnancy and childbirth by comparing other tales, such as *Konjaku Monogatari* (今昔物語集) and *Yoru no Nezame* (夜の寝覚). By doing so, we could see the narrative shows how the cross-dressing heroine notices through her life in a state of pregnancy, her time of conducting her childbirth and the rejection of the marriage with Saishō Chūjō (宰相中将), subjectively. Even through her life, she is under the control of a patriarchal family, her father Sadaijin (左大臣). It is a positive attempt by the author to explore the possibility of the narrative of women by establishing a new style of heroine. On the other hand, what should be pointed out is that the marriage of the heroine and the emperor against her will shows the restraint of the patriarchal family.

Natsume Soseki and his 'Kairoko'

by  
Akio Nakahara

In 1975, there was a heated and bitter exchange between Ooka Shohei and Eto Jun over how to elucidate Soseki's early short story 'Kairoko'. At that time both of them were at their literary prominence. Ooka just completed his stupendous chronicle in the pacific war, while Eto was involved in his ambitious biography of Natsume Soseki.

Eto tries to explain Tennysonian and other English poems in view of Soseki's biography. Thus he tends to emphasize that there was a kind of incestuous love between Soseki and his sister-in-law. Ooka, on the other hand, found this explanation far from being acceptable, opposing it vigorously and repeatedly.

Since both of these authors were deceased, we do not know what they finally thought of their Arthurian exchange. However, it is at least evident that Eto seems to mention Soseki's sister far less often in his resent biography.

A Study of Natsume Soseki's "*Shumi no Iden*" : "Yoga Nagashita Namida" (The Tears I Shed)

by  
Qianwen Huang

Natsume Soseki's novella "*Shumi no Iden*" was published in the January 1906 issue of "Teikoku Bungaku", and was then incorporated into the *Yokyoshu* that was published in May 1906 by Okura Publishing and Hattori Publishing.

In a letter to Takahama Kyoshi, Soseki wrote that "this is but 64 pages. Actually, I had to write more but lack of time caused me to leave out the end. The result was a hard-headed eccentric man". And in a letter to Minagawa Masaki, dated January 16, 1906, just after the publication of his novella, Soseki wrote, "to tell the truth, I didn't have enough time to write it. The ending has to be completed since it seems to be ill-balanced with the earlier detailed descriptions". Also, in a letter to Morita Sohei, Soseki wrote that "from the perspective of proportion, that work is a complete failure", noting that his novella lacked balance.

In his letters, Soseki tells us about the lack of time and the omission of descriptions in the second part of his novella, as well as the resulting imbalance of the work as a whole. However, while the author does indicate issues concerning the narrative description, he shows no disapproval to the development and theme of his novella. This implies that, apart from the ill-balanced descriptions, Soseki thought that his novella was complete, at least to a certain extent. This article considers the work in this light, focusing on the "namida" (tears) that "yo" (I), the narrator, tells us he shed. It analyzes the tears that the narrator shed when he saw the general and sergeant in the first part of the story, and when he saw Koichi's mother and daughter in the second part of the story, and indicates the theme that underlies the novella through considering how "yo" was deeply moved by these encounters.

Deciphering Murakami Nobuhiko's Anonymous Text in the *Kitan Club*:  
An Alter Ego of a Post-War Democratic Egalitarian

by  
Azumi Kawahara

This article reveals that Murakami Nobuhiko, who was active in fields such as the history of fashion and women's history from the post-war era to the 1980s, anonymously published numerous theories and novels on sadism in the abnormal sexual culture magazine *Kitan Club* around 1953~1956. This article aims to reassess Murakami Nobuhiko as a thinker through considering the significance of his anonymous texts.

Murakami is known to have argued for the democratic equality of men and women throughout his life, and in his studies on the history of fashion he recommended that women wear trousers as a symbol of sexual equality. These arguments were applied in a sexual way as theoretical foundations for his theories on sadism in the *Kitan Club*, and they contributed to the "modernization" of sadism as a "mentality of love and peace". His theories on women, fashion and sadism were not contradictory but mutually complementary, so a comprehensive analysis enables us to gain a deeper understanding of Murakami's thoughts. For example, Murakami has been criticized by Fujime Yuki and others regarding his understanding of licensed prostitution and lack of a class approach; but when one takes into account his writings on the relation between the criminal manifestations and social conditions of sadism, it is apparent that he was against the approach that divides women into classes. His work has not been fully understood and surmounted, and it is necessary to reevaluate Murakami's thoughts through a general analysis of his works, including his theories and novels on sadism.

## A Humean Reconstruction of the Experienced World (I)

by  
Toshihiko Ise

This article is the first part of an attempt at reconstructing the world of our everyday experience along a Humean line. One of the main foci of David Hume's philosophy is on the relations between people and things we daily encounter which he understands as those between causes and effect. He called these relations "the cement of the universe". While Hume described our reasoning concerning causal relations as merely customary and based on no rational ground, I try to look more closely at how it is possible for us to form habitual expectations about the behavior of people and things. For in order to form customs we must first begin interacting with the environment, and this seems to require a set of innate attitudes toward objects that surround us. Let us think of the way a child interacts with her caregiver. The child begins her life in total helplessness and must trust the caregiver with satisfaction of all her needs. Beginning from this basic trust in people around her, she learns to form relations with those from wider circles, either those of caring with family members and friends, or those governed by more explicit rules, like those of justice, with members of wider circles. These relations are supported by appropriate sorts of habitual expectations about each other's behavior, which can also be seen as so many kinds of trust. Thus, our social relationships are built on a network of trust as basis their. In this paper I try to give a brief sketch of the development and function of this network, pointing along the way to the relevance of Hume's account of the origin of justice to the discussion of care and justice, in the context of the so-called care ethics.

## A Study of the “*pozhongshujimeng* 伯仲叔季孟” in the Western Zhou Period

by  
Hideki Tani

This article systematically analyzes the familial appellation "*pozhongshujimeng*" in the Western Zhou period.

Chapter one reconstructs the basic form of the appellation which comes in many different variations. As a result, it is confirmed that the appellation can be divided into four types: (1) individual appellations (birth names), (2) clan appellations, (3) individual appellations (posthumous names), and (4) appellations that come under (1)~(3) but that are difficult to determine.

Chapter two addresses the origin and development of the "*pozhongshujimeng*" appellation. As a result, it is indicated that types (1) and (3) both derived from fraternal appellations within a biological-parentage relationship. It is also noted that type (2) showed an interrelationship between branch families, and that in the Western Zhou period it was established by law that clans be divided into four (or five) branch families.

Chapter three considers the mutual relationship of clans that took type (2) appellations with the Zhou ruling system. It is pointed out that the Zhou Dynasty subsumed powerful clans under their control into a feudal order through a family-like relationship. In addition, the specific aspects of the way in which powerful clans were organized within the dynastic power structure "based on the branch-family relationship of *pozhongshujimeng*" are considered.

## Worldwide Rankings of Japanese Studies

by  
Koji Okazaki

This paper offers most productive countries and institutions on Japanese studies by examining institutional affiliations of the contributors to a set of top-3 Japanese studies journals, *Journal of Japanese Studies*, *Monumenta Nipponica*, and *Social Science Japan Journal*, from 2001 through 2014. According to the data, the United States and Japan are the two most productive countries in Japanese studies, and no authors belonging to Mainland China and Taiwan, the neighborhood of Japan, were found in the three journals during the sample period. The data also show that most productive universities in Japanese studies can be changeable, therefore it would not be difficult for schools in Mainland China and Taiwan to rank high in the studies in the future.

The Ohara Family of Kurashiki: A Study from the Viewpoint of the Prewar *Rono*  
(Laborer/Farmer) Classes and “Civil Society” (Part Two)

by  
Yoritaka Ikuta

This article considers the relationship of Ohara Magozaburo, executive manager of Kurabo Industries and major landowner in prewar Kurashiki, with his tenant farmers. Ohara Magozaburo is considered to have attempted to change tenant farmers into landed farmers. However, the Japanese Union of Farmers, organized in the Taisho era, voiced their objection to the establishment of landed farmers, and there was a conflict in the claims of Magozaburo as a landlord and that of farmers and their associates. Land rent seems to have been indispensable for Magozaburo's various building projects that we considered in the first part of this article. Therefore, the extent to which tenants were turned into landed farmers remains unclear. Moreover, it seems that Magozaburo tried to gain farmers' support to the Ohara family by collecting land rent in cash, and arranging a compromise between rent collection and the "protection of tenant farmers". This article also considers issues that arose in Kurashiki under Ohara control, such as *Rono* (Laborer/Farmer) cooperation and bureaucratization of organization management.

## Über das Volksbuch "Reynaert de Vos" (H1564)

von  
Yoichiro Hieda

In der vorliegenden Arbeit wird zu zeigen versucht, wie das niederländische Volksbuch "Reynaert de Vos" (H1564) entstanden ist, und welche Charakteristika es inhaltlich aufweist. Im Vergleich mit dem vorangehenden "Die Hystorie van Reynaert die Vos" (Pg.) hat es sich herausgestellt, dass das Volksbuch nur etwa 52% von seinem Vorläufer ausmacht. Auslassungen verschiedener Art sind zu kennzeichnen: Die Handlung spielt sich hauptsächlich zu Antwerpen und dem umliegenden Gebiet ab, so dass abgelegene Orte wie Thüringen, Sachsen, Elbe in Deutschland nicht mehr genannt werden. Aber Die Ortsnamen wie Gent, Hijfte und Hulsterloo, die westlich von Antwerpen gelegen sind, kommen auch nicht mehr vor. Nebenpersonen, sowohl Tiere als auch Dorfbewohner sind auch nicht genannt. Die drei Kinder von Äffin Rukenu, namentlich Biteluys, Vuylromp und Hatenete kommen nicht vor. Sogar findet man den Eigennamen Rukenu nicht mehr, weil sie zu Meyrcatte geändert wurde. Das ist auch der Fall von Frau von Dachs Sloepcade und Frau von Biber Ordegale usw.. Die Kommentare, die in der dritten Person geäußert sind, werden gänzlich ausgelassen, so dass man Eindruck haben kann, dass die Handlung nur sachlich in der zeitlichen Reihenfolge geschildert wird. Auch kommt heftige Gesellschaftskritik nicht mehr vor. "Die Kritik nach der Episode "Wolf und Kranich", Ehre und Recht gingen zugrunde, wenn die Schurken aufstiegen, wird zum Beispiel nicht mehr besprochen. Gierige, lüsterne und primitive Pfaffen, die mehrmals "Die Hystorie van Reynaert die Vos" sarkastisch ausdrückte, kommen in "Reynaert de Vos" überhaupt nicht mehr vor. Im Zusammenhang mit der Kritik gegen die Kirche müsste man darauf achten, dass das Volksbuch "Reynaert de Vos" mit dem neu konstruierten "Civilité Typ" gedruckt wurde. Dieser Typ, der leichter als andere Typen lesbar war, wurde zum Teil für protestantische Werke verwendet, so dass man damit rechnen kann, dass auch "Reynaert de Vos" als Lehrstoff für protestantische Zwecke entstanden ist.



## A Genealogy of Ire on the Anthropological Controversy between Obeyesekere and Sahlins

by

Tadao Nakamura

Gananath Obeyesekere published *The Apotheosis of Captain Cook: European Mythmaking in the Pacific* at 1992. It evoked the much heated debate with Marshall Sahlins about the interpretation of the “deification” of Captain Cook by the Hawaiians. This article reviews its general development to excavate the deep motivations of their “ire”, which occasionally obscured the academic reasoning by a spirited rhetoric. It reveals that their impassioned arguments pertained to the diastrophism of the ethical concern for the “Others” at the end of the 20th century.

## Parody Songs sung by Japanese Children during/after the Asian and Pacific War:

Toru Kasagi's Research for Parody Songs, vol.2

by

Yusuke Uno

This paper will introduce the materials of parody songs sung by Japanese children during and after the Asian and Pacific War (1931-1945), collected by the late Toru Kasagi, a folk-singer and song-writer, known as an organizer the legendary concert, Nakatsugawa Folk Jamboree in 1969. Beside the career as a singer, he had been interested in the parody songs during and after the Asian and Pacific War because of his own experience singing them as one of school-children at the period. Through the research of meaning and historical background of the words of parody songs, he seems to have tried to find out the reason why human-beings sing songs.

I will arrange his collection of children's parody songs into four parts based on the genre of original songs; (1) army songs, (2) school songs and artistic songs for children, (3) popular songs for adults, and (4) others. Although there were parody songs in all of these genres, ones originated into army songs seem to have the richest stuffs.

In this second volume, the parody songs originated into (2) to (4) will be introduced in the first chapter, and ones by children after the war-time, i.e. 1945-1959 will be followed in the second chapter, without any division.

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