

英文要旨

Abstracts of Papers

Finding Affect and Emotional Communities in *Genji Monogatari*'s Death Scenes: The Case of Yûgao and Lady Murasaki

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Frequently cited as the world's first psychological novel, *Genji monogatari* (c. 1008) has been widely praised for its uncanny ability to relate its characters' emotions in so real a manner so as to stir the audience's feelings as if the experiences were their own—and yet, virtually no studies have hitherto touched upon this subject at length. The presentation in question seeks to explore the manner in which the text produces affective reactions in both its characters and readers and fosters emotional communities between them, focusing on the death scenes of Yûgao and Lady Murasaki in particular.

Generally-speaking, “affect” denotes the emotional, psychological or even physical response of a group of individuals such as readers, listeners or participants to a highly emotional situation, stimulus or work; “affect studies” examines the various ways that this emotional response is expressed and communicated within a specific community. A group of individuals that shares a set of similar emotional responses due to their common values or preferences in turn forms an “emotional community.” The death scenes in *Genji monogatari* provide an especially fertile ground for this type of analysis considering that they rarely center around the deaths themselves, and focus instead on their effect on the surrounding characters and the overall narrative development, often with the use of highly specific language and

imagery.

The following presentation will examine the way in which the *Genji* narrative constructs its emotional scenes—namely those dealing with the deaths of Yûgao and Lady Murasaki—through the use of language, poetry, landscape, and narrative in order to create situations in which its characters and its readers respond in highly emotional ways. I believe that *Genji*'s innovative incorporation of poetic diction (*kago*) and citations (*hikiuta*) into prose had the effect of increasing the affective impact of the prose and expanding the associative scope of the poetry (*waka*). As such, I hope to analyze the relationship between the use of particular types of poetic and seasonal imagery in *Genji* and their capacity to elicit specific types of affective responses.

Characters Described as “azayaka” in *Monogatari*:

Centered on *The Tale of Genji*

MA Ruhui

When we talk about the word “azayaka” in modern Japan, we always take it as a word describing flowers or clothes which are colorful and brilliant. On the other hand, we also use “azayaka” to describe skills or techniques which are remarkable. Nevertheless, usually, we don’t use this word to describe someone’s personality. In Japanese premodern literatures, we could also find the word “azayaka” being used very limitedly, only to describe clothes or utensils which were extremely gorgeous, until *The Tale of Genji* came into the world. The usages of “azayaka” changed a lot in the wake of this tale, mainly reflected in being used to describe someone’s nature and the emergence of the verb “azayagu”.

In *The Tale of Genji*, the word “azayaka” is used 37 times (including “azayagu”), in which we can find it used on 20 occasions to describe various characters, 16 of which refer not only to their appearances but also their personalities. And what’s more, when it comes to describing characters’ personalities in the tale, “azayaka” was always used to describe male characters, especially Tō no Chūjō, Yūgiri, and Hige-kuro. On the other hand, Tō no Chūjō, Yūgiri, and Hige-kuro were also described as “wowoshi” (masculine), and in that case, we can find “azayaka” being used very close to “wowoshi” for 4 times. Therefore, maybe we can assume that “azayaka” was used as a word representing masculinity. However, when it comes to the Uji chapters, “azayaka” started to be used to describe female characters, but it was only limited to Yūgiri’s daughter Rokunokimi, and Hige-kuro’s daughter Ōigimi, from which we can see the similarity of father and daughter in the story. Yet, in *monogatari* tales after *The Tale of Genji*, “azayaka” was more likely to be

used when describing female characters.

The meaning of the word “azayaka” has changed a lot since *The Tale of Genji*, which apparently had a bearing on the character modeling, but nothing of that has been researched yet. In this presentation, I would like to explore the relationship between the changing meanings of “azayaka” and the character modeling in *The Tale of Genji*, and the influence of this on the tales after *The Tale of Genji*.

The Awareness of Past and Present in Heian-Period *bunjin*:

Kanshishū Prefaces as Discourse on Textual Heritage

GERLINI Edoardo

The word “Classics (*koten*)”, invented in the modern period, is often used to indicate the “culture of the past” in contrast with the concept of “modernity”. This use of the word *koten* reinforces the wrong idea that “things of the past”, being substantially unrelated with the present, are in practice useless to the understanding of issues affecting modern societies. This misunderstanding is probably the main reason leading to the so-called “crisis of the classics” in the last decades.

On the other hand, social processes like the use, re-creation and valorization of the culture of the past in the present have led to the birth and thriving growth of the new academic field of “heritage studies” (Laurajane Smith 2006). Drawing on this new approach, which considers the “things of the past” as a tool to tie past cultures to present identities, I argue that rethinking “classical literature” as a form of “textual heritage” can offer new insights into the debate about the “crisis of classics” today.

To negotiate present identities through dialogue with the past is not necessarily a modern conception, but it is something that always happened in every age (David Harvey 2001, 2008). In the case of Japanese Classical Literature of the Heian period, authors always produced texts—of which literary works were but a subset—through the reading and quoting of past masterpieces, in both direct and indirect manners. But how was the idea of the past shaped in the writing of Heian poets who inherited and reused style and contents from *Man'yōshū* or the *Wenxuan*, and how did this intertextuality lead to the creation of a present identity in contrast or continuity with the past?

In today's presentation I will draw on the idea of "textual reenactment" (Wiebke Denecke 2004) to identify into the text of *kanshi* and *waka* collections' prefaces of Nara and early Heian a specific discursive construction about the past, similar to processes of "heritagization" theorized by scholars of heritage. This paper is also intended as a mid-term result of the three years' fellowship I briefly anticipated during the 42nd International Conference on Japanese Literature in 2018.

Structural Analysis of Noh in the Muromachi Period:

Focusing on its Multilayeredness and Diversity

BUGNE Magali

Noh is often composed of a variety of texts, such as quotations taken from literacy sources, waka insertions or even parts of Buddhist scriptures. While the complex intertextuality in the lyrics of a noh play shows the diversity of the medieval literary world, it may also render the meaning of the lyrics unintelligible.

Zeami was the first medieval actor to discuss the complex structure of a noh play. Some of this teaching was passed down through secret treatises to his son-in-law, Konparu Zenchiku (1405–1470?), during the Muromachi era. While Zenchiku inherited the *fukushiki-nô* (noh in two parts) created by Zeami—a style of play that distances itself from the realistic timeline commonly used in dialogue-centric theater in the early 14th century—he didn't consider the physical theory of Zeami's art. In addition, diverging from the literary norms established by Zeami, Zenchiku created plays that are often evaluated as ambiguous due to the fact that the texts inserted into them appear to have been quoted out of context. How did Zenchiku receive and adapt Zeami's teachings? How did the transition from imitation of the master's thoughts to the process of art creation happen in noh theater during the Muromachi era?

In order to solve this problem, this presentation considers the multiplicity and diversity of medieval playwrights through the concept of “intertextuality”. More specifically, we will analyze the interrelationships (citations, metaphors, waka insertions, rewritings, etc.) between the playwrights Zeami and Zenchiku. By doing this we hope to look through a new lens at Zenchiku's work.

The Reception of *Isoho Monogatari* in *Waranbegusa* by Ōkura Toraakira

LEE Taekjin

Waranbegusa is a treatise on *Kyōgen*, written by Ōkura Toraakira (1597–1662). Toraakira, in this treatise, describes his own *Kyōgen* theory, such as the performance practices of actors, but also cites many passages and narratives from Japanese and Chinese texts to support his claims. One of these texts is *Isoho Monogatari*, a Japanese translation of *Aesop's Fables*.

After its first edition in 1624, *Isoho Monogatari* was not only published in old moveable-type editions (*kokatsuji-ban*) at least nine times, but also in 1659 in woodblock, which was relatively easy to reprint. This suggests that *Isoho Monogatari* attained a wide circulation in the Edo period.

Most studies, however, have only pointed to the existence of *Isoho Monogatari*'s fables or similar stories in other literary works, without focusing on the reception of *Isoho Monogatari* in the literature of the Edo period. This study seeks to analyze *Washi to katatsumuri no koto* (The Eagle and the Snail), one of the fables from *Isoho Monogatari* in *Waranbegusa*, in order to clarify the actual conditions of the reception of *Aesop's Fables* during the Edo period.

The storyline of *Washi to katatsumuri no koto* is as follows. An eagle hunted a snail but could not break its shell. When the eagle was in trouble, unable to break the shell, a crow advised the eagle to fly very high and drop the snail, which led the eagle to get its meal. And at the end of the story, there is a moral that it is important to accept the opinions of wise men, no matter how powerful one is.

The full text of this fable is contained within the notes to the preface of *Waranbegusa*, and according to previous studies, its purpose was to teach actors

that it is important to ask people even from other schools if one has any questions during training and performance practices. However, the fable in *Waranbegusa* is related to the context of the preface, in contrast to *Isoho Monogatari*, where each fable stands alone as its own story.

Considering the contexts of the preface with the change of situation in the *Nohgaku* scene of the early 17th century, this fable serves to show off the superiority of the author's own school rather than as a moral in *Waranbegusa*.

Suggestions for Commentaries and
Translations of Hundred-verse *Renga* Sequences:
How to Express Their Independency and Linking

IKUTA Yoshiho

Renga (連歌) is a genre of collaborative poetic composition that became popular in Japan over the course of the medieval period. Originating from *waka*, it gave rise in turn to *haikai* and *haiku*. Yet while *haikai* has survived as *renku* up to the present, *renga* itself came to an end during the Meiji period. People lost the basic knowledge necessary for composing and appreciating hundred-verse *renga* sequences. Nonetheless, it can be said that *renga* researchers made a fresh start in the twentieth century and managed to rebuild this lost foundation. Nowadays, several commentaries on *renga* sequences are available, and even a selection of translations into English. However, not all of these are written in the same format, which might create confusion for readers. In this presentation, a number of suggestions on *renga* commentaries and translations will be offered, with the hope of making both of them more accessible for modern readers.

Existing commentaries and translations tend to focus on the linking (*tsuke* 付け) that takes place between pairs of verses composed each by different poets. More specifically, they mostly explain the connections that bind the first and second verses, the second and third verses, and so on. It is essential to remember that the linking between any two verses is based on each verse's independence (*kire* 切れ). For instance, when one tried to compose the third verse, the first step would be to consider the set of the first and second verses separately, after which one could then look at the second verse alone. It seems that participants processed the *renga* sequence at a given session like this:

(1) The first verse (2) The first and second verses (3) The second verse (4) The second and third verses ... etc.

In short, each verse would have triple contexts (excepting the first verse and the final hundredth). In spite of this, the problem is that existing commentaries and translations do not have a uniform standard for which of these contexts they undertake to address, or for the order to be followed when trying to address multiple contexts. Here we should learn more from medieval *renga* commentaries written for beginners. According to previous research, these earlier texts' manner of focusing on the context of each individual verse enables readers to re-experience the session (Asai, 2018). It also seems that both making clear the independence of each verse and at the same time constructing solid links between them demanded high levels of skill (Ikuta, 2018). Taking those points carefully, I will discuss a new format for *renga* commentaries and translations, one which can indicate the process of an actual session as well as the many contexts of each constituent verse.

Works Cited:

Asai, M. (2018). “Renga kochūshaku to tsukeai gakushū: ‘Ikku’ ni chūmoku saseru to iu koto” [Old Renga Commentaries and Learning How to Link: The Meaning of Focusing Attention on ‘The Individual Verse’]. *Chūsei bungaku* 63: 88–97.

Ikuta, Y. (2018). “‘Nokedokoro’ ni miru renga hyakuin no yukiyō to kōsei ishiki: Yoshimoto to Sōgi wo hikaku shite” [Flow and Structure in Hundred-Verse Renga Sequences as Seen from ‘Pivot-points’: A Comparison between Yoshimoto and Sōgi]. *Chūsei bungaku* 63: 98–107.

The Afterlife of *Geisha yobukodori*'s Narratives

PALLONE Cristian

Many scholars have already debated about heterogeneity and multimedia in the literary culture of eighteenth-century Japan, and many among them analysed from different points of view the intertextual richness of late Edo-period literature, as exemplified by its numerous parodies and diegetic transpositions. It would be superfluous to mention literary works created by adding one or more original elements to a well-known story or an incident that occurred in those years, as well as literary works created as sequels to previously published stories: every literary genre abounds in these types of creations. As an example, everyone surely knows the influence on numerous subsequent works exerted by Tanishi Kingyo's *chūbon* (middle-format book) *Keiseikai toranomaki* (The Secret Treatise on Buying Courtesans, 1778), which adopted a narrative style that combined realistic dialogue and chanting diegesis, and fictionalised the story of some characters rumoured about at those times, such as the courtesan Segawa of Matsuba House and the wealthy usurer who ransomed her, Toriyama *kengyō*, becoming a best-seller. Kingyo's short story started to be transformed into an illustrated tale in the same year of its release, appearing again under the title of *Kuruwabanashi misoka no tsuki* (Stories from Yoshiwara under New Year's Moon, 1778), and during the An'ei period parodies of it appeared as well. Moreover, the story of Segawa and Toriyama *kengyō*, or more precisely Kingyo's version of that story, was widely retold through numerous books, in the *hanshibon* (half-page book) format or the *chūbon* format, and in kabuki plays, such as *Hitokanade kodakara Soga* (A Song for the Great Soga Children, 1856) and it is possible to trace the route of the afterlife of this story up to the *bakumatsu* period, following the metamorphoses it

underwent according to the different genres that incorporated it.

My speech focuses on a short story published as a little-format book (*kohon*) by Kingyo, *Geisha yobukodori* (Geisha and the Lamenting Cuckoo, 1777), which is generally considered a literary work which exercised little influence on subsequent literature. The aim is to follow the reception of its narrative units and motifs, scattered in subsequent popular literature, and, in doing so, to reflect on the kind of modifications on the narrative material that this type of intertextual appropriation implies, as well as the consequences for a work's genre adherence that such an appropriation entails. After determining the different narrative units *Geisha yobukodori* is composed of, such as the tattoo-removal sub-plot, the fury of the jealous woman informed of her lover's unfaithfulness, or the fight of the human soul fires, my presentation will analyse the reception of each narrative unit in subsequent literary production.

Translation Society:

Translation Study and Tōwa Study in Early Modern Japan

YUAN Ye

The publication of Ogyū Sorai's 荻生徂徠 (1666–1728) *Yakubun sentei* 譯文筌蹄 (A Tool for Translation, 1714–1715) and the formation of “Translation Society” (*yakusha* 譯社, first meeting 1711) was a phenomenon familiar to scholars working on Sino-Japanese literature in early modern Japan. Since the publication of Ishizaki Matazō's 石崎又造 *Kinsei Nihon niokeru Shina zokugo bungakushi* 近世日本における支那俗語文学史 (*The History of Vernacular Sinitic Literature in Early Modern Japan*) in 1940, this phenomenon has been discussed in scholarly works. Specifically, Sorai's “Prefatory Remarks in Ten Principles” 題言十則 in A Tool for Translation—the theoretical foundation for the translation study—has gained much attention and even generated a complete English translation (Pastreich 2001).

The Translation Society, on the other hand, has not been as well-received. It has often been regarded as a *tōwa* 唐話 (Chinese speech) study group organized by Sorai and his Ken'en 護園 school. However, the society was initiated by three founders—Sorai, his younger brother Ogyū Hokkei 荻生北溪 (1673–1754), and a certain Sei Hakumei 井伯明. Without question, Sorai was an essential figure to the society. However, his fame largely overshadowed the other participants of the society and obscured the aspects of the Translation Society that could not be fully covered by him and his Ken'en school. Focusing on the other founders and participants, the present study illuminates the aspects of the Translation Society beyond Sorai and the Ken'en school.

Despite being a founder of the society, Sei Hakumei remains a mystery and even scholarly works discussing the Translation Society often omit him altogether.

While it might be difficult to have a definite answer to his identity with our current knowledge, it is possible to suggest some idea of what kind of person Sei Hakumei might have been. This study suggests one of such possible figures, Okai Kōryō 岡井黃陵 (1666–1718), whose his younger brother Okai Kenshū 岡井暉州 (1702–1765) was recorded as a disciple of Sorai. Kōryō produced a manuscript for aiding *tōwa* study, *Yakutsū ruiryaku* 譯通類畧 (An Abridged Collection for Mastering Translation), which shares much connection to Sorai’s A Tool for Translation and *tōwa* study primers based on the studies at Translation Society.

The third founder, Sorai’s younger brother Hokkei, was an important figure in the study of Ming Code (*Min Ritsu* 明律) under the eighth Shogun Tokugawa Yoshimune 德川吉宗 (1684–1751, shogun 1716–1745). Hokkei was entrusted by Yoshimune and led a Ming legal code group. Hokkei’s works tend to be mistaken as Sorai’s or at least considered to be influenced by Sorai. This study divorces Hokkei from his elder brother through focusing on how Hokkei’s legal code group was recorded in *Ken’en zatsuwa* 護園雜話 (Miscellaneous Talks of Ken’en Academy), a collection of the words and deeds of the Ken’en associates.

The Development of the *Shūgaku* and *Hōryū* of Chief Priests at Regional Temples in the Early Modern Period:

A Study of Religious Documents at Kakujō-in Temple

KASHIWABARA Yasuto

The classical documents left in temples have basically been accumulated for the purpose of the *shūgaku* (study of dharma and praying) of the monks associated with the temples, and it is thought that the actual conditions of study in the temples and their surrounding areas can be clarified by the investigation and analysis of the books housed there. In addition, it is thought that the analysis of those religious documents (*shōgyō*) which are the traces of the study of the chief priests there will lead to clarification regarding the propagation and development of *hōryū* (dharma school) around the area where the temple is located.

From the above viewpoint, I focused on the religious documents stored in Kakujō-in Temple (in Nio, Mitoyo-shi, Kagawa Prefecture), where I participated in religious documents research, especially documents related to Chitai and Mutō, who served as chief priests there around the middle of the early-modern period, and Yukinori, who served as the chief priest of Konkō-ji Temple, a branch temple, and I considered the development of *shūgaku* and *hōryū* by monks in Kakujō-in Temple and the Nio area. (For example, in my article 「金光寺僧行範の修学—覚城院蔵金光寺旧蔵聖教を中心に」 from the collection 『覚城院資料の調査と研究〈I〉寺院文献資料学の新展開1』 (Rinsen Shoten 2019.10), and my oral presentation 「覚城院における新安流の展開—無等止住期を中心に」 at the symposium of the April 27, 2019 meeting of *Bukkyō Bungaku Gakkai* on the topic of 「蔵書解析としての聖教調査—覚城院と新安流を例として—」.) In my paper and presentation, I pointed out (1) that training at Kakujō-in Temple and its branch temples around the

middle of the early-modern period was based on the Shin-An school (New Anshō-ji school), and that the Shin-An school had spread and developed to Kakujō-in Temple and Konkō-ji Temple to form a big dojo of the Shin-An school; (2) that in the background of the training of the monks there were connections not only with the Sanuki area but also, for example, with Bitchū-Onomichi (Jizen-in Temple), Settsu-Nishinomiya (Kanno-ji Temple), and Kōyasan (Jōbodai-in Temple among others); and (3) that the accumulation and development of *hōryū* was not the work of separate individual temples.

The above-mentioned propagation of the Shin-An school at Kakujō-in Temple and its branch temples, and ascetic practices of monks there based on the Shin-An school, began from the generation of Santō, who served as the chief priest of Kakujō-in Temple starting in Hoei 4 (1707), according to research on religious documents at Kakujō-in. It is thought that by clarifying the study activities of Buddhist monks at Kakujō-in Temple during the period when Santō, Chitai, and Mutō were at the temple, the development of Buddhist teachings in and around Kakujō-in Temple can be made clear. Therefore, in this paper, I will consider the development of the Shin-An school in Kakujō-in Temple by examining the learning activities of the chief priests of Kakujō-in Temple (Santō, Chitai, and Mutō) and the chief priest of Konkō-ji Temple (Gyōban), building on research conducted so far.

Matsukage nikki and its Readers

Gaye ROWLEY

For some years now I have been preparing an English translation of *Matsukage nikki* (In the Shelter of the Pine, ca. 1710–1712), the memoir of Yanagisawa Yoshiyasu (1658–1714) and the reign of the fifth Tokugawa Shogun Tsunayoshi (1646–1709; r. 1680–1709) composed by Yoshiyasu’s aristocratic concubine Ōgimachi Machiko (1679?–1724). The publication in 2007 of a new edition of the text by Miyakawa Yoko, based on Machiko’s holographs in the collection of the Yanagisawa Bunko and complete with a modern Japanese translation and thousands of notes, has made my translation possible.

We might now describe *Matsukage nikki* as the most significant work of literature by a woman from Japan’s early modern era. But this is of course not how earlier readers saw the text or why they valued it. Previous research has shown that the historians who compiled *Tokugawa jikki*, the official history of the Tokugawa shogunate, saw fit to quote from *Matsukage nikki* some twenty times. We also know that people as different in outlook and interests as the Kyoto writer Ban Kōkei (1733–1806), author of *Kinsei kijinden* (Eccentrics of Our Times, 1790), and the Confucian scholar from Hiroshima, Rai Shunsui (1746–1816), owned copies of the text. In my presentation, I shall explore what we know about who read *Matsukage nikki* in the Edo period, why, and what this readership reveals about the reception of the work. I shall also discuss some aspects of the Machiko’s memoir that became visible during the struggle to translate it for an English-reading audience.