Cultural Representation in Japanese Literature

with National Taiwan University

Publishing Culture in 17th-Century Japan

ICHIKO, Natsuo

Publishing culture made a substantial change in 16th- and 17th-century Japan. Wood-block technology was introduced to advance textual standardization in every genre: scholarship, Buddhist studies, and classical and contemporary literature. And, in these pre-copyright years of free-for-all publishing, when little consideration was given to authorship, there arose mounting demand for checking and editing the text, as publishers feared penalties for criticizing the shogunate as well as persons of influence.

Sinful and Blessed Frogs: Difference in *Dramaturgie* between Miyazawa Kenji and Kusano Shimpei

OTSUKA, Tsuneki

Close friends and fellow members of the poetry coterie "Dora," Miyazawa Kenji and Kusano Shimpei shared one thing: they wrote poems about frogs. Yet their frogs are diagonally different: undoubtedly influenced by his profound Buddhist sensibilities, Kenji presents his frogs as libidinous and demonic, while Shimpei's frogs are happily singing their joy of life.

Death of a Loyal Retainer: *Shi-Ki* as a Source for *Honcho Suikoden*

WATANABE, Sayaka

Takebe Ayatari's *Honcho-Suikoden* is an unfinished historical novel set in the eighth-century Japan, with only the first half published jointly by ten companies in Kyoto, Osaka, and Edo, in 1773 (the second year of the period of An'ei).

This article, focusing on the death of the 'chushin' (a loyal retainer) named Hatano Kanaakira in the novel, argues that the episode is based on the Chinese legend of Hakui and Shukusei in Shiba Sen's *Shi-Ki.*

Transformation of a Good Wife into a Vengeful Ghost: *Kibitsu no kama* as a Didactic Story

LI, Xinlun

Tales of Moonlight and Rain (雨月物語 *Ugetsu Monogatari*) (1776) is a masterpiece among Japanese ghost stories, written by Akinari Ueda in Medieval Japan. This paper aims to examine the idea of

hatred and stickability revealed in *Kibitsu no Kama* (吉備津の釜, *Kibitsu Pot*) from female perspective.

Kibitsu no Kama is a story about the dread of female jealousy that can be considered as an admonishment for male. Shotaro is the hero in this story. There are three heroines involved. One is the Shotaro's mother who firmly decides on Shotaro's marriage with Isora. Isora is Shotaro's wife who waits for Shotaro's return but fails in vain. She dies in sorrow and turns into a ghost who leads Shotaro to his death. Sode is Shotaro's lover who dies in anguish. In this paper, by examining her appearances and personality, I clarify the love between Shotaro and Sode.

The images of female, shown in *Kibitsu no Kama*, indicate that females are strong and sticky. It provides a material for male to become female-phobia. Through a careful examination of gendered description in *Kibitsu no Kama*, we can clarify Akinari Ueda's ideas on female.

Keywords: stinginess, resolute wife, weak man, muscular, tragic

Femininity and Monstrosity: Imagery of Goldfish in Santo Kyoden's *Baika Hyoretsu*
YAMANA, Junko

In *Baika Hyoretsu* published in 1807, Santo Kyoden combined several sources with goldfish as key images. The imagery bound the characters together and served to sustain the theme of evil spirit and monstrosity through the story. Kyoden further rounded the theme by adding femininity.

This article reveals the novelty and originality of Kyoden's use of goldfish as symbols of femininity and monstrosity, a pioneering before several instances from modern Japanese literature.

A Study on the Spatial Consciousness of 'TE' (Hand): Relating to Directional Expressions
LIN, Kecheng

This study aims to examine the polysemy of 'TE' (human hand) and clarify how it relates to directional expressions, based on cognitive linguistic approach. This paper consists of three parts. In the first part, I examine the use of MIGI-TE (right hand) and HIDARI-TE (left hand) as embodied expressions. In the second part, I conduct a survey of YAMA-NO-TE or UMITE which indicates natural environment. In the end, I look into abstract expressions such as IKUTE and analyze the process of the semantic change and the polysemy of TE. Metaphorical extension and metonymic extension are key words in this study.

"Otogizoshi"Osamu Dazai under the wartime —Momotaro who was not written—
HOSHINA, Ayaka

During the Pacific Wars, Osamu Dazai wrote parody of four Japanese old tales. He let useless people appear and eliminated an opposition of the right and wrong from four stories. And he abandoned Momotaro whom an ideology as an invader was added to in then Japan. May you consider "Otogizoshi" to be resistance to war as expected? I think that it is a strategy of the author who was going to make a weakness a Japanese good point.

On the Existence Concept Revealed in Atsushi Nakajima Literature: A Perspective of the Experience of Korean Residence

ZHENG, Shunlong

Atsushi Nakajima is a writer who greatly deals with the topic of existence in his books in Japan modern literature. He consistently asks about whom I am and what the world is, not only in his books such as *Roushitsuki* or *Chameleon Diary*, but also in *Gojou-Shusse*.

Where does this idea come from? This paper aims to solve this question. I make a survey of Nakajima's biography and conclude that it may originate from the experience of his residence in Korea and Manchuria when he was young. In colonies, the multi-cultural experiences and the ideas of discrimination, racial superiority and the identity of colonist and non-colonist all mix together and this gives Nakajima great impacts upon the formation of self-identity. I will present the conclusion after careful examination.

Keywords: existence, Korean residence, colony, illness, the death of immediate family

Using the Symbols of 'Kumano' in *Shugen* by Kenji Nakagami

SUGAHARA, Maiko

As many works of Kenji Nakagami, scenes in *Shugen* are also in Kumano, the place which has various images used in many myths and mysterious tales. In this short story, Nakagami used the symbols of 'Kumano' not only to produce a mysteriously atmosphere, but also to exhibit the difference between modern novels or stories and pre-modern tales.

On the Red-Light District Culture of Edo Period and Ming-Ching Dynasty

CHEN, Yihsiu

The Ming-Ching dynasty is a period of common people in China and so is the Edo period in Japan. Art and literature are used to be a luxury which only belongs to noble people in the past. However, in the Ming-Ching dynasty and Edo period, common people became the main topic of art and literature, especially in describing the red-light district culture. This paper aims to distinguish the differences between the common people's life and art and literature both in Ming-Ching dynasty and Edo period, by examining two representative red-light districts which are Yoshiwara in Japan and Chin-huai area in China. This paper consists of the following parts:

    1. Introduction
    2. The Origin and development of Yoshiwara area and Chin-huai area
    3. Games and plays in Yoshiwara's red-light district and Chin-huai's
    4. The courtesans in Yoshiwara area and Chin-huai area
    5. The historical backdrop of the Yoshiwara area and Chin-huai area
    6. Conclusion

An Essay on the Symbolical Expression of "Kinkakuji"

MURAKI, Sawako

"Kinkakuji" was written by Misima Yukio in 1956.
In the text, "Kinkaku" prevents the main character from having sex with women.
The paper focuses on women's names, analyzing them as metaphor.
I discuss the meaning of "Kinkaku" from the viewpoint of semiotic analysis.

On the Concept of Transformation Revealed in Osamu Dazai's Works

LIU, Wanqi

In Dazai's works, such as *Gyofukuki*, he writes a great deal of transformational scenes such as human being becoming animals and vice versa. The objective of this paper is to explore how he got these ideas and what kind of impacts the transformation brings to the works and to the audience. By examining the period of transformation topic and his work list, I want to clarify the relation between his literature experiences and his mental world. This paper is a trial model of my future study.

The Books on the Sights of Tōkaidō

FUJIKAWA, Reman

I dealt with the books on the sights of Tōkaidō written in the Edo era. I studied the descriptions of the travel sketches, the guidebooks, the illustrations and the novel. Furthermore, I saw the characteristic of *Tōkaidō meisho zue* written by Akisato Ritou in 1797.

On Michio Mado and His Works

IKEDA, Akiko

This study aims to figure out how Michio Mado perceives this world and what his philosophy is, by reviewing his works.

Michio Mado writes a lot of poems. Those are good materials for elementary school and have great influences on Japanese children. They learn optimistic and affectionate attitude toward the world from Mado's poems. Mado is a very important poet but has not been mentioned much in previous studies. In this study, I start from conducting a survey of how he accepts Hakushu Kitahara, mainly on examining onomatopoeia, poems and children's song theory. I will also mention how he leaves *Akai-Tori* and how he had his life during his ten years old to thirty-four years old in Taiwan. His ideas on KAMI (God) or TEN (the sky) will be examined carefully too.