

The Description of Otohime in Modern Literature

TAKASAKI, Midori

要 約

浦島太郎伝説は数多くのテキストを有しているため、インターテクスチュアリティの研究には適した対象である。かつ、種々のテキストごとに、乙姫は非常に異なる姿(表象)で描写されていることも興味深い。特に近代文学では作品ごとの違いが甚だしい。本稿では、近代文学作品から7作品をとりあげて、古典文学に描かれている乙姫表象と照らし合わせ、そこに近代作家の解釈の個性的あり方や、逆に古典文学作品と変わらぬ本質的な乙姫表象の提示を探った。また、日本人のいだいている典型的な“浦島伝説”(多く「浦島太郎」と呼ばれる)を確認するため、子供向けの歌として、約100年前に作られ、今日でも愛唱される「浦島太郎」の歌と歌詞を示した。加えて、挿し絵等からの具体的な乙姫表象も示した。

近代文学作品からの7作品とその乙姫表象は以下のとおりである。**藤村の「浦島」**(1900年『落梅集』所収)では、乙姫が浦島太郎の居る海辺の水から出現し、龍宮を捨てて浦島との愛に生きる自ら告げる。**森鷗外『玉篋兩浦嶋』**(1903年)においては、乙姫は、浦島太郎に、結果的に戦費になる珠を与えることとなる。**坪内逍遙『新曲浦島』**(1904年)では乙姫は浦島の自殺を止めて命を救い、龍宮へいざなう。**武者小路実篤「浦島太郎の出發」**(1916年『後ちに来る者に』所収)では、乙姫は、現実世界では容れられぬ空想家・浦島太郎を龍宮の帝王にする力を持っている。**川端康成「龍宮の乙姫」**(1926年)は、「浦島太郎」は出てこずに「乙姫」のみが登場している。この作品においては、禁じられた恋をくりかえす女性への共感がある。**太宰治の「浦島さん」**(1945年『お伽草紙』)の乙姫は終始無言で、ひとこともしゃべらない。**大庭みな子「浦島草」**(1977年『浦島草』)では、女が龍宮で会うのは乙姫でなく龍王であると言う。つまり、女が“浦島太郎”に擬えられ、その悲劇は女性にも起こると暗示しているかのようである。これらの乙姫表象を古典作品(『風土記』や『御伽草子』『浦島太郎』)および最近の絵本をも含めて考察すると、乙姫は決して唱歌のように竜宮城でもてなすだけの存在ではなく、力を持つ積極的な存在であるように描かれている。そして人々の、異境やいにしえへの、そして姫と生まれることへの強い憧れが存在する。また、女性の不可解さに対する畏怖ともいべきものが、男性作家たちの創作意欲を刺激し、作品の中の独自の乙姫像を作り上げている。そんなふうにして巨大なインターテクスチュアリティのネットワークが次々に形成されていくのである。

乙姫は1000年にわたって作家の創作意欲を刺激した。各時代の絵や文章における乙姫表象から、人々の、異境や知らない遠い時代や、身分の違う王女というものに対するイメージがさぐれる。インターテクスチュアリティの実際としては、ある祖形の物語全体が少しずつ変形するのではなく、作家の思い入れによって部分的に、しかもかなり強力に変えられるケースがあるということがわかった。近代文学の今回とりあげた作品群では乙姫表象にその変形ががかなり集中していた。

本 文

Contents

- 1, Introduction
- 2, The Song of *Urashima Tarou*
- 3, Otohime in Modern Literature
- 4, Images of Otohime
- 5, Conclusion

1 Introduction

This is the revised version of the presentation given at the SOAS/Ochanomizu University Joint Seminar, 20 March, 2009.

I am recently interested in the intertextuality¹⁾ of the Japanese literature. There are many different texts on the legend of *Urashima Tarou*. Therefore, it is suited for the study of intertextuality. Seeing that the story of *Urashima Tarou* is quite popular in Japan.

In this report, the description of Otohime²⁾ mainly in modern literature is presented. The name Otohime

is one of the main characters in *Urashima Tarou*. In the legend of *Urashima*, Otohime appears as the heroine in most cases. Many writers of Japanese modern literature were interested in the story of the *Urashima Tarou*. They took up the *Urashima's* story and it is being portrayed in their works. Somehow Otohime is treated quite differently in their works.

We would like to study why Otohime is described in such many different ways, and how the network of intertextuality has been woven in the legend of *Urashima Tarou* from the viewpoint of description of the action and that of the visual image.

2 The Song of the *Urashima Tarou* : a typical story of the *Urashima* legend

We begin with the Song of the *Urashima Tarou*³⁾, which provides an introduction to this study. Although this song was written about 100 years ago, it is loved by Japanese children even these days.

There are many different texts of the Urashima Tarou legend. The text shown below, “The Song of the *Urashima Tarou*”, is one of the examples and the most popular one.

浦島太郎

文部省唱歌

- 一 昔々浦島は助けた亀に連れられて
竜宮城へ来て見れば、絵にもかけない美しさ。
- 二 乙姫様の御馳走に、鯛や比目魚の舞踊
ただ珍しく面白く、月日のたつも夢の中。
- 三 遊びにあきて気がついて、お暇乞もそこそこに
帰る途中の楽は、土産に貰った玉手箱。
- 四 帰って見ればこは如何に、元居た家も村も無く、
路に行きあう人々は顔も知らない者ばかり。
- 五 心細さに蓋とれば、あけて悔しき玉手箱、
中からぱつと白煙、たちまち太郎はお爺さん。

Summary of this song

- Long time ago, a fisherman came across a group of kids teasing a turtle. The fisherman Urashima Tarou saved the turtle and freed it into the sea. The day after, the turtle brought Urashima Tarou to the Palace of the Dragon at the bottom of the sea, to express its gratitude for the rescue.
- In the palace, the princess Otohime welcomed him. He enjoyed his stay in the palace. After staying for several years, he wanted to go back to his home village. Otohime gave him a beautiful box. (“Do not open it” she said.)
- When he returned back to his home village, he found his home disappeared and nobody recognized him. In reality, a few hundred years had already passed. He was disappointed and opened the box. Then, the white smoke came out from the box and he suddenly became an aged man.

The scene of Otohime of this song is that she entertains Urashima Tarou. Her human character does not clearly portrayed in this scene. The imagination swells because her character is dimly described.

3 Otohime in modern Literature

The main purpose of this chapter is to point out that writers of modern Japanese literature described Otohime in various ways by referring to the song shown previously, which is a typical text among many versions of Urashima Tarou story.

3-1 Otohime in Seven Modern Works

We pick up seven modern literary works among

many in which Otohime is dealt with. Seven works are:

- 1, Shimazaki Touseon *Urashima*⁴⁾: poem 1900
- 2, Mori Ougai
*Tamakushige-Futari-Urashima*⁵⁾: play 1902
- 3, Tsubouchi Shoyou
*Shinkyoku Urashima*⁶⁾: play 1904
- 4, Mushanokouzi Saneatsu
*Urashima Tarou no Syuppatu*⁷⁾: poem 1916
- 5, Kawabata Yasunari
*Ryuuguu no Otohime*⁸⁾ 1926
- 6, Dazai Osamu *Urashima saru*⁹⁾ 1945
- 7, Ooba Minako *Urashimasou*¹⁰⁾ 1977

Brief comments on each work are given below.

- 1, Shimazaki Touseon *Urashima*: poem 1900

Otohime appeared from the sea and declared that she would abandon her family and marry Urashima Tarou.

【Original Shimazaki's Text】

「龍の宮荒れなば荒れね／捨てて来て海には入らじ」

This story is similar to the *Lotus Sutra* in which the daughter of Dragon King appeared from the sea and turned into a man, then got Enlightenment (Ryuunyo-joubutsu).

- 2, Mori Ougai

Tamakushige-Futari-Urashima: play 1902

Otohime offered many pearls to Urashima Tarou. Urashima Tarou wanted to use them as the sinews of war.

【Original Ougai's Text】

「(浦島)たまをば舟につみゆきて …いくさのたすけに、せらるべし」

Probably, Ougai took this story from a Chinese legend in which a personified shark sheds tears of pearls (Koujin).

- 3, Tsubouchi Shoyou

Shinkyoku Urashima: play 1904

Otohime saved Urashima Tarou who was about to commit suicide on the beach.

【Original Shoyou's Text】

ト書き「徐かに喉笛を掻き切らんとする。此の途端、大巖の蔭より…一個の少女、齢は十七位なるが、忽然と走りいで、馳け寄りて、刃物をもてる浦島が手に縋り止む。」

Although Urashima longed for Otohime, he was not able to meet her. Then, in an agony of despair, he tried to commit suicide. To his surprise, Otohime appeared in front of him and saved him. Then Otohime confessed that she loved him too.

She invited him to the Ryuuguu Palace. That is how Tsubouchi described Otohime as a lady aggressive in love with Urashima.

4, Mushanokouzi Saneatsu

Urashima Tarou no Syuppatu: poem 1916

Otohime has a mystic force as the princess of the Dragon King. She can make Urashima the King of Ryuuguu Palace.

【Original Mushanokozi's Text】

「龍宮にいらっしゃれば王様になれる方です」

Otohime uses her power as the king's daughter. Similar descriptions appear in the following works.

- * *Taishokan*¹¹⁾¹²⁾: medieval plays Kouwakamai
- * *Ama*¹³⁾: medieval plays Youkyoku
- * Chikamatsu Monzaemon *Urashima-Nenndaiki*¹⁴⁾
: Joururi ca.1700.

5, Kawabata Yasunari *Ryuuguu no Otohime* 1926

This story is about the relationship between three couples:

- 1) Otohime and Urashima Tarou,
- 2) married woman and her lover, and
- 3) another married woman and her lover.

Although this story is very short, its architecture is very complicated.

【Original Kawabata's Text】

「この女が龍宮の乙姫なんですよ」

In this story, Otohime engaged in forbidden love repeatedly. Kawabata had sympathy with the woman who was passionate about love. Otohime appears as a princess who is quite aggressively in love.

6, Dazai Osamu *Urashima san* 1945

Otohime does not speak any single word in this story. She seems to accept everything of Urashima.

【Original Dazai's Text】

「私は乙姫がものを言ったのを聞いたことが無い」

Why did Dazai describe such a peculiar Otohime's image? One possibility is that Dazai himself might dislike human beings to be talkative and impudent. Another possibility is that he might have uneasy feeling toward the woman as a mysterious entity.

7, Ooba Minako

Urashimasou ("Urashimasou" is a plant name) 1977

This work is about the women with internal damages and the story of Urashima is dealt with as a metaphor. In this work, Otohime does not appear. It is because in this work, visitors to the

Ryuuguu Palace are women and they are welcomed by the Dragon King (RyuuuOu), not Otohime.

【Original Ooba's Text】

「いえ、あなたは女だから龍王に会ったんでしょうね」

Main theme of this story, *Urashimasou*, is taken from the happening in the Urashima's tale. Urashima visited a paradise and returned with a box which he thought to be full of dreams. However, in reality, it brought him a sudden aging. Ooba said "This is a cruel story but this is reality". This kind of tragedy not only happened to man, but also to woman.

3-2 About the Comparison of Seven Works with the other works

We can say that there are characteristic descriptions of Otohime in these seven works. It is necessary, at this point, to explain the description of Otohime in classic works and in recent works. I picked up two samples of the legend of *Urashima Tarou* from classic works to compare with seven modern works mentioned above, one from ancient era, the *Fudoki*¹⁵⁾ (*Tanba-koku Itsibun*) and the other from middle age, the *Otogizoushi*¹⁶⁾ (*Urashima-Tarou*).

In both cases, Otohime appears as a princess who is aggressively in love with Urashima Tarou. She approached him and proposed to marry her. In both cases a turtle turned into Otohime. Also she is portrayed as a talkative and impudent person. That aggressive character of Otohime resembles Shouyou's and Kawabata's. However it does not conform with Dazai's.

On the other hand, recent description of Otohime can be found in the animated cartoon picture book for children (*Nihonmukashibanasi-anime-ehon 12 Urashima Tarou*¹⁷⁾ 2008) which is not a literary work. The story of this book is different from the song for children which is explained previously. The story of this book resembles the *Otogizoushi*. The *Otogizoushi* is a work of classical literature in Muromachi era. For example, at the end of this story, Urashima and Otohime turned into crane and turtle, respectively. In the *Otogizoushi*, they became God and Goddess (meoto-myozuin) at the end.

All these legends have a mutual intertextual relationship. It seems that the descriptions of Otohime are not only seen as entertaining but also as the powerful and positive character in the intertextuality.

The six out of the seven modern literary works

discussed in the previous section are written by men. The awe to the mystic force of women can be found in these works. They stimulate writer's creativity. Therefore, an original Otohime's image might be born in their works. The huge network of intertextuality of Urashima Tarou's legend is consequently composed one after another. In this network there are various Otohime's descriptions.

4 Images of Otohime

The subject of this chapter is to discuss the image of Otohime. Two plays are chosen from the seven works. There are instructions for the Otohime's appearance in these plays (dramas). These instructions are compared with the illustrations and images of classic works and the animated picture book in cartoon style pictures.

4-1 Tsubouchi shouyou's Image of Otohime

He wrote the play *Shinkyoku Urashima* in 1904.

A: The stage instruction in *Shinkyoku Urashima*⁶⁾ <Courtesy of Shunyoudou>

He issued the following instruction about Urashima Tarou's cloth: as for the clothes, the sleeve should have a triangular shape contrary to the traditional oriental ones. On the other hand, as the photograph B⁶⁾ indicates, not only Urashima Tarou's cloth, but also Otohime's cloth has to be long sleeves of triangular

shape. He also instructed Otohime's hairstyle to be mizura-magai and a small golden dragon for the hair-accessory.

In the same instruction, Shouyou directed Otohime's cloth to be the shape of the Western Goddess. These instructions were followed and as shown in the stage photographs B.

B: The stage photographs of the *Shinkyoku Urashima*⁶⁾ play [in the Teikoku Theater 1911] <Courtesy of Shunyoudou>

Seventeen years later, Tsubouchi Shouyou wrote about Otohime's cloth not to refer to the specific location and era in his essay¹⁸⁾. He probably wanted Otohime to wear a costume with a mixture of the ancient Japanese and Western style.

4-2 Image of Otohime

Mori Ougai wrote the play *Tamakusige-Futari-Urashima* in 1902. In the note of this play, he wanted to have the Otohime's hair style to resemble that of Kissyoutenno-zou in Joururidera temple.

He also wanted to have her costume to be a mixture of the ancient Chinese style and the ancient Japanese style. A good example of this is the costume of kissyoutenno-zou in Yakushiji-temple. It was influenced by the ancient Chinese style.

We may conclude that Ougai's image of Otohime

resembled ancient women.

In addition, it is also interesting to note that there is a figure of Otohime in the anthology for children called *Hyoujun-otogibunko Urashima Tarou*¹⁹⁾. The anthology was selected by Ougai, Matsumera Takeo, Suzuki Miekichi and Mabuchi Reisuke.

See the figure-C. Although Otohime and other women looked as if they were wearing the shirts under the kimono like “Shosei²⁰⁾” of Meiji era, their hair style and face resemble to Kisshoutenryo-zou in Joururidera-temple. Although no definitive conclusion can be drawn, there seems to be a relation between the fact that Ougai is one of the authors and that the illustration resembles partly to the ancient woman.

4-3 Otohime's Image: comparison between the old one and the recent one

It should be emphasized that although Syouyou and Ougai lived in the same period of time, their images of Otohime were different. It should also be added that from Muromachi era to Edo era there were different types of Otohime's images. They were represented in the *Otogizoushi* <Nara-ehon>, the *Urashima-Emak*²¹⁾, the *Urashima-Myozin-Eng*²²⁾, “*Taishokan*”: Illustrated Scrolls from Ishiyama Dera¹²⁾, “*Mukashibanasi Urashimazizi*²³⁾” and so on.

The illustration of “*Urashima Tarou*” (*Otogizoushi* D) and “*Mukashibanasi Urashimazizi*” (*Kusazoushi-Ehon* E) are shown below.

From these pictures, you will find how people in Muromachi and Edo era portrayed the desire for noble women in Heian era and at the same time having the strange feelings toward foreigners. The same may be true for Otohime's image in Shouyou's play and Ougai's play.

**C: The figure of the *Urashima Tarou*
【*Hyouzyun Otogibunko*¹⁹⁾ 1902】
<Courtesy of Heibonsha>**

**D: The figure of the *Urashima Tarou*
【*Otogizoshi, Nara-ehon*¹⁶⁾】
<Courtesy of Iwanamisyoten>**

The Otohime's figure shown in the picture on the left hand side has brown hair and green eyes like one of the typical Western women. Her hairstyle resembles the one of the ancient Japanese or Chinese women. The sleeves of her cloth are the triangular shape. They resemble the image which Shouyou and Ougai described in the stage instruction of their plays. Especially the animation of this figure inherits Shouyou's image toward Otohime.

Although 100 years apart, there are several similarities between these instructions and pictures A, B, and F. These similarities can be found from the four items: ①Hairstyle, ②Accessory, ③Sleeves, and ④ Appearance. See below. Although the details are hard to be seen, the hair accessory in the picture F is golden dragon.

**E:the figure of Mukashi-banashi
Urashimazii(Kusazousi-ehon²³)
<Courtesy of Iwanamishoten>**

The figure F below is the latest version of the legend of *Urashima Tarou*, 2008 edition.

①Hairstyle	“mizuramagai”	A/B/F
②Hair Accessory	“golden dragon”	A/F
③Sleeves	“triangular shape”	A/B/F
④Appearance	“like Western Goddess”	A/F

It is interesting to note that while the image of Urashima resembles each other, there are different images of Otohime depending on the works and era. In these description of Otohime, we notice that there is a strong longing for a foreign land and the ancient days and also for being born as the king's daughter. The images of Otohime have been developed with such descriptions.

5 Conclusion

- It is concluded that the life of Otohime in the legend of Urashima Tarou stimulated motivations for writing novels over thousand years, especially in the modern days. In the description of the picture and text in each age, it is found how the people imaged the foreign country, ancient days, and the daughter of Dragon King. The marvel to such a mysterious and powerful image stimulated the creativity of writers in every age, especially writers in modern days. They lead to the description of desire, mystery, and wonder toward Otohime which are written in the works. Thus, the network of the intertextuality of Urashima Tarou has been woven over 1000 years.
- Writers described Otohime as a kind of metaphor in their works. Various Otohime's images had helped to create works anew.
- Thinking of the example of the intertextuality,

**F: The figures in *Urashima Tarou*
(*Nihonmukashibanashi-anime-ehon 12 Urashima Tarou*¹⁷)
<Courtesy of Nagaokashoten>**

the original structure did not change as a whole, but partly modified by the writer's own imagination. The image of Otohime was modified drastically in these works of modern literature.

References

- 1) Julia Kristeva first paid attention to the "intertextuality". Kristeva (Kristeva, Julia 1980 *Desire in Language: a semiotic approach and art*, Thomas Gora, Alice Jardine and Leon S.Roudiez (trans.), Leon S. Roudiez (ed.), Columbia University Press, New York.) pointed out:

The text is therefore a *productivity*, and this means: first, that its relationship to the language in which it is situated is redistributive (destructive-constructive), and hence can be better approached through logical rather than linguistic ones; and second, that it is a permutation of texts, an intertextuality: in the space of a given text, interest and neutralize one another. (p.36 "THE BOUND TEXT")

She also pointed out:

Yet, what appears as a lack of rigor is in fact an insight first introduced into literary theory by Bakhtin: any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*.

(p.66 "WORD, DIALOGUE, AND NOVEL")

- 2) In this paper, the word "Otohime" is referred to not only the person who is named as "Otohime", but also the person who behaves like "Otohime".
- 3) 『日本唱歌集』堀内敬三・井上武士編 岩波書店 1958年
- 4) 『日本近代文学大系 15 藤村詩集』角川書店 1971年
- 5) 『森鷗外全集 第三卷』筑摩書房 1971年
- 6) 『逍遥選集 第三卷』春陽堂 1927年
- 7) 『武者小路実篤全集 6』小学館 1988年
- 8) 『川端康成全集 6 (『掌の小説 百編』)』新潮社 1969年

- 9) 『太宰治全集 7』筑摩書房 1990年
- 10) 『大庭みな子全集 5』講談社 1991年
- 11) 『新日本古典文学大系 舞の本』岩波書店 1994年
- 12) 「大職冠」石山寺絵巻『スペンサーコレクション蔵 日本絵巻物抄』辻英子編 笠間書院 2002年
- 13) 『謡曲全集 下巻』国民文庫刊行會 1911年
- 14) 『近松全集 12』岩波書店、1990年
- 15) 『日本古典文学大系 風土記』岩波書店 1958年
- 16) 『日本古典文学大系 御伽草子』岩波書店 1958年
- 17) 『日本昔ばなしアニメ絵本 12 うらしまたろう』永岡書店 2008年
- 18) 坪内逍遙『『新曲浦島』を改作した動機に就いて』(1921年)『逍遥選集 第三卷』春陽堂 1927年
- 19) 森鷗外・松村武雄・鈴木三重吉・馬淵冷佑 撰「標準お伽文庫 浦島太郎」『日本お伽集 神話・伝説・童話 I』東洋文庫 220 平凡社 1972年
- 20) The "shosei" means the young student who are provided with living expense together with a room in the same house of the master.
- 21) 「浦島絵巻」『室町時代物語大成』横山重・松本隆信編 角川書店 1974年
- 22) 「浦島明神縁起」(宇良神社)『図説 日本の古典 13 御伽草子』市古貞次編集代表 1980年
- 23) 「むかしばなし 浦島ちゝい」(草双紙絵本)『近世 子どもの絵本集 江戸編』中野三敏・肥田皓三編 岩波書店 1985年

The detailed description of this report can be found "The Description of 'Otohime as an example of intertextuality' 「インターテクスチュアリティの海に漂う乙姫表象 (日本語)」. Which will be published in December in 2009, as one of the collected papers dedicated to Dr. Orié Endou (『遠藤織枝先生退職記念論文集』 Sangen-sha). The paper extends and enlarges upon the ideas and materials discussed in this report.

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たかさき みどり／お茶の水女子大学大学院 人間文化創成科学研究科 教授