The Scandal of the Speaking Specters, or Prelude for Specter Theory Turn
*KATARI* of “Nue”; both in *Noh* and the *Tale of Heike*

TAKAGI Makoto

This paper discussed the following two points. One is the aspect that of *Nue*, such as only serving episode is *forgeries* crushing the norm that the requiem system of *Noh*. Here *Nue* is going to generate transformed into a *specter* from *ghost*. And then, it is examined how *specter* appear in the *KATARI* of the system.

Strange Fruit: What is Haunting William Faulkner’s “Shall Not Perish”

OCHI Hiromi

William Faulkner’s short story “Shall Not Perish” (1943) depicts the hardships that a boy and the others around him must endure after the loss of a loved one during World War II. The story reverberates with contemporary patriotism which is derived from the love of his dead brother Pete. While his narration at the end of the story unabashedly conveys the imagery of a white men’s empire. Nevertheless, when we consider the haunting image of Southern racism, that imagery uncannily implies the suppression of the figure of African Americans, thus suggesting the possibility of Faulkner’s anti-imperialism.
〈牛頭栴檀〉と薰
——彼方の仏の世界を模索する——
〈gozusendan〉and *Kaoru*—The grope from beyond the Buddha-world

ABE Yoshitomi

Kaoru’s scent in “Azumaya” chapter refers to the following part in the chapter 23 of lotus Sutra; in the “Medicine King” chapter, he especially talks about Oxhead sandalwood. This paper tried to show the basic way of thinking about Buddhism in Heian era.

By looking through the way how the word 〈gozusendan〉is used in works written in Heian era, questioning what really “sendan” stands for, and investigate the relationship between lotus sutra and the *Tale of Genji*. In addition, by connecting three ideas; “Daibadatta” chapter in lotus sutra, “jofukyo” in “Agemaki” chapter of the *Tale of Genji*, and “yaku bon” in lotus sutra, it is showed the basic way of thinking to approach the Kaoru’s scent, stands for his existence with sin.

龍に成る后
——井上内親王をめぐる規範の攻防——
The awareness of Norms in the story of Empress Inoe

MOTOHASHI Hiromi

*Inoe-naisinno* had a lot of titles like Princess, Empress, and Mother of the Crown Prince, which made her life amazingly eventful.

Among her many titles, the word “spirit” in historical books defines her character most clearly. She turned into a dragon after her death. In the Medieval Period, dragons and snakes were symbols of sexual desire. However, her significance makes sense only in the norms of the Medieval Period. Thus, reconsidering of the norms let us find the new possibilities of her significance.

「亡霊」が宿る場所
A ghost found between texts

TSUDA Hiroyuki

This paper attempts to explore the intertextuality between two texts; the tale of killing the god of fire, from the *Kojiki*, and the *tale of Chinkasai-norito*, an incantation performed to control fire. It clarifies that some incentive to characterize the god of fire as a ghost is found in both texts.
8th century, nuns were as important as monks. However, in the 9th century, due to the change in the national system, the number of nationally certified nuns had decreased. In the latter half of 9th century, Japanese nobles began to discuss the discriminative expressions against women which were in the Buddhist scriptures. Into the 10th century, women writers took these discriminative ideas to their works. In the Tale of Genji, these discriminative ideas were depicted like a caricature.

Buddhist Prayers in Sanboue and the Tale of Genji; Dealing with Loss and Grief
FUJIMURA Akiko

This paper discuss about the Buddhist ceremony in the Heian era, by comparing the Tale of Genji with Sanboue. According to Sanboue, to attend the Buddhist ceremonies was considered the first step in the practice of Buddhism. However, the tale of Genji describes different kinds of ceremonies. Akikonomu-chugu held a memorial service for her deceased mother. By praying for her mother, Akikonomu-chugu was able to accept her grief. Thus, people needed buddhist ceremony to live in this world.

The prayer in Suma and the faith of Tenjin
HAKAMADA Mitsuyasu

This paper is a study on the Tenjin faith which is depicted in the Tale of Genji. The Tenjin faith is a syncretic religion that is the combination of a unique Japanese belief and Buddhism. Since it was formed by the deified spirit of Sugawara Michizane, the signature of Tenjin faith is the aspect of having a close relationship between the spirit of Sugawara and Taishakuten in Buddhism. There is a poem called “Ji-ei” which written by Sugawara, and it seems to the origin of the story which Sugawara plead his innocence and Taishakuten accepted it. Thus, highly educated nobles who believed in Sugawara and Lotus Sutra perceived the “Ji-ei” as a special poem, and they sang the poem in their ritual, like an incantation.

This same poem appears in Genji’s prayer, in the scene of Suma. It means the Tenjin ritual reappeared in his pray. This scene of praying reflects the noble’s far-off dreams.
手紙はどう読まれるか
——浮舟の「遺書」をめぐって——
How letters were read —on farewell note by Ukifune

KAGOO Tomoka

There are many notes by Ukifune, just before her suicide, in the Tale of Genji. The story after her death changes a lot based on the various way of reading her notes by various characters.

Both her notes itself and the way of leaving them have duality. Ukifune leaves her fate on uncertain possibility of reading her notes by people. However, her will is not certain yet.

By reading the story with focusing on fluctuation-included story, it shows that the Tale of Genji can give multiple ways of reading. Through the story of Ukifune’s notes, various possibilities of understanding the Tale of Genji is getting clear.

『源氏物語』の語り
——地の文中の会話的言葉についての考察——
The talk of the Tale of Genji
Consideration about the words of conversation of the sentence of the narration

KITAGAWA Mari

There are words of talking in narrative part of the Tale of Genji. These are words of the conversations with a narrator and the author. That is, a part of the “Soshiji.” Polite language is not much used for the narrative part of the Tale of Genji. Although there are three polite expressions appears in the narrative part, all of them are used in the conversation by Nyobo and the recorder of story. Therefore, the polite language is not used for the narrative part of the Tale of Genji at all.

Among the Tale of Genji, there are also differences in narrative part of “Honden” and “Betuden”. In “Honden”, feature point is in the way of using auxiliary verbs in tentative base. In “Betuden”, feature point is in the way of using particles at the end of sentences.

These words of talking in the narrative part work as connecting both written story and narrated story. In addition, they also work to restitute the you-are-there feeling which is lost by narration.

女性差別は「仏教」か？
Heian literature and the discrimination against women in Buddhism

MATSUOKA Tomoyuki

This paper discusses how Japanese women were treated in Buddhism. When Buddhism was introduced to Japan, Japanese women took the initiative in accepting new religious belief. In the
Miyano-Onkata’s parents are stepfather and biological mother, which will be stepmother and biological father in general style. Abusing by the stepmother, in normal style, is substituted to the problems in real world imposed by the biological mother.

“Koubai” family can be regarded as an ideal family, because of their luxury at the capital. However, the biological mother’s desire structures the story to face reality more, though she doesn’t accept bullying stepchild.

『源氏物語』「独りごと」薔
——物語の方法として——

Kaoru’s muttering to himself —as a way of telling in the Tale of Genji.

HORIE Masako

Considering about Kaoru’s muttering to himself. Kaoru has the habit of muttering. He mutters to himself gradually turns into muttering his song, because of his intention to express his thoughts more consciously.

Then Kaoru starts writing his songs on pillars. Kiinokami is impressed by his song and tell people about it. His songs got gradually well-known, and finally even Ukifune happens to hear it. Kaoru’s change of muttering, as a result, implies the method of the Tale of Genji, which try to conquer the self-enclosed world of Ujijujo.

自己の外縁
——『源氏物語』における分身と同身——

The outer edge of the self; Split body and same body in the Tale of Genji

NISHIHARA Shiho

The purpose of this paper is to figure out aspects of the doppelgänger in part III of the Tale of Genji, and then to understand the change of consciousness to divide a person, by mainly focus on following two expressions; “mi wo waku (to split the body)” and “onaji mi (the same body)”.

The expression “mi wo waku” shows that Uji-no-Ôikimi and Uji-no-Nakanokimi are doppelgängers of each other. However, in Kaoru’s reminiscence they are called “onaji mi”. Noting the difference and the contrast between “mi (the body)” and “kokoro (the mind)”, this paper clarifies the reason and function of the doppelgänger.
comfort me were my tears and Akogi”. This phrase is based on the waka, made by Shirome, as
follows; “If I were free with my life as I please, partings would not make me sad”.

In addition, this paper also analyzes the description of Ochikubo’s feelings when Akogi told
her to turn to gods and pray. There is no scene describes Ochikubo thinks about gods. This implies
the difference of way of thinking between Ochikubo and Akogi. Ochikubo wants to carve out a
carrer of herself, as opposed to Akogi, who seeks to get relieved by gods, or Ochikubo’s mom.

『源氏物語』少女巻の朱雀院行幸における〈場の記憶〉〈個の記憶〉
〈Memories of Individual〉 and 〈Memories of Scene〉 discovered in the retired Emperor
Suzaku’s visit in “Otome” chapter of the Tale of Genji

IKAWA Minami

The events in the story have been told not only as the real time experience but also as the
recollection of the experience. Characters in the Tale of Genji look back on the past incidents by
some certain triggers, and it makes them changing their understanding of presence.

These way of memory appear not only as〈Memories of Individual〉. People sometimes share
the memories, and they even share a sense of solidarity. In this paper, this type of memories is
named as 〈Memories of Scene〉, which shared by the people in the community.

In “Otome” chapter, there are some scenes of Emperor Suzaku’s visiting. Starting with a
dance Shunnouden, Genji, retired Emperor Suzaku, prince of Hotaru, and Emperor Reizei look
back on the memory of the feast of cherry blossom, which described in “Hananoen” chapter. Then,
they start composing tanka each other. In that scene, 〈Memories of Individual〉 by characters and
〈Memories of Scene〉, Emperor Suzaku’s visiting, are intermixed.

The purpose of this thesis is to examine how the 〈Memories of Scene〉 in this retired Emperor
Suzaku’s visit in “Otome” chapter is generated by pursuing how 〈Memories of Individual〉 and
〈Memories of Scene〉 are explained.

紅梅巻の宮の御方
——『源氏物語』における縄子物語の一変型——

Miyano-Onkata from “Koubai” Chapter: One of the Deformed stepchild story,
in the Tale of Genji

ISHII Kaori

This paper discuss about Miyano-Onkata, appeared in the “Koubai” chapter of the Tale of
Genji, from the point of view as a stepchild story.

It is true that there has seen the effect of the Tale of Ochikubo, about the character-building of
Miyano-Onkata. However, the style of this story is different from a general style of stepchild story.
This paper considers the relationship between post-modern—in other words, norms in modern society—and the Tale of Genji. In order to confront the norms in modern society, it is necessary to reconsider the strategy presented by Kuniaki Mitani, to look for a new way of considering in the norms. It is true that the plurality of narrative which he had emphasized is an important method of the Tale of Genji. However, in Part III, the plurality is expressed as the norms to restrict the narrative and the person. Kaoru cannot either accept the appearing situation nor be positive about his life as his own because he is twisted by the present that may have appeared but did not appear (In this paper, the presence is named “Borei (specter)”). Ukifune also suffers from in the plurality, but she starts accepting her own life and story, and also starts showing a positive attitude, in the chapter “Tenarai”.

Part III of the Tale of Genji has a possibility of response to that live in the post-modern norms.

About Amanohagoromo in the Tale of Taketori
(The feather robe in the Tale of the Bamboo Cutter)

Amanohagoromo in the Tale of Taketori is different from traditional ones. The author of the Tale of Taketori borrowed the idea of Amanohagoromo shown in waka poems at the time. This poetic word comes fromUi (a robe of feathers) of the Shinsen thought. It is author’s original idea to have set the function that once one put on this robe one’s heart changes, because the word Amanohagoromo of the word in waka poems does not have the meaning as the function.

On “The only two things that would comfort me were my tears and Akogir" from the Tale of Ochikubo

This paper explores a phrase from the Tale of Ochikubo; “The only two things that would
This paper will show the manners and norms on marriage rules in Heian stories as Claude Levi-Strauss argued in his book: The Elementary Structures of Kinship (1949). However, the diagram which made from Ochikubo monogatari cannot apply to Genji monogatari. Because some of important sexual relations occurred in secrecy in Genji monogatari and cannot capture on the marriage diagram. Moreover, all the women who had the secret liaison take the tonsure for their atonement. From this, it can be said that the structure of kinship should be considered with the religious issues.

This paper examined various norms in the Tale of Genji, which focused on the word “kototsuku” and characteristics which described the narrative-society. The word “kototsuku” has a role of eliciting the norms clearly in the context. However, the norm already loses the effect as norm itself, when it was elicited, since it is repeated meaningly. From that point of view, the word “kototsuku” has a function to disjoin the norm.

On the other hand, “kototsuku” is an action which is newly normalized by itself. The characters in the Tale of Genji show their various reactions for the norms. Especially, Rokujo-Miyasundokoro is one of the best examples who derogates completely from the normal action that it should be in.

Thus, even though the norms have a lot of different changes in every other narrative-society and it is difficult to grasp its various aspects, still it is possible to see the essence of the norm, by hooking-up the word “kototsuku”.