



จุฬาลงกรณ์มหาวิทยาลัย

ทุนวิจัย

กองทุนรัชดาภิเษกสมโภช

รายงานวิจัย

ภาพลักษณ์พ่อแม่ลูกในบทละครโน

สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย
โดย

เสาวลักษณ์ สุริยะวงศ์ไพศาล

สิงหาคม 2549

จุฬาลงกรณ์มหาวิทยาลัย

ทุนวิจัย
กองทุนรัชดาภิเษกสมโภช

รายงานผลการวิจัย

ภาพลักษณ์พ่อแม่ลูกในบทธละครโน

โดย

รองศาสตราจารย์ ดร.เสาวลักษณ์ สุริยะวงศ์ไพศาล

จุฬาลงกรณ์มหาวิทยาลัย

ธันวาคม 2547
(แก้ไข สิงหาคม 2549)

CHULALONGKORN UNIVERSITY

REPORT OF THE RESEARCH

THE PARENT-CHILD IMAGE IN NOH PLAYS

BY

ASSOC. PROF. DR.SAOWALAK SURIYAWONGPAISAL

DECEMBER 2004
(REVISED AUGUST 2006)

สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

บทคัดย่อภาษาไทย

ชื่อโครงการวิจัย

ภาพลักษณ์พ่อแม่ลูกในบทละครโน

ชื่อผู้วิจัย

รองศาสตราจารย์ ดร.เสาวลักษณ์ สุริยะวงศ์ไพศาล

เดือนและปีที่ทำวิจัยเสร็จ

ธันวาคม 2547

บทคัดย่อ

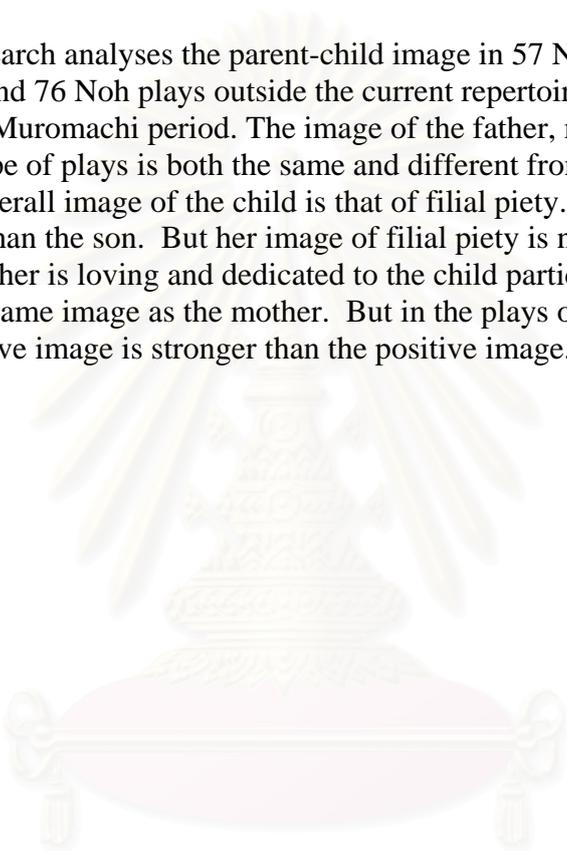
งานวิจัยนี้วิเคราะห์ภาพลักษณ์ของพ่อแม่และลูกในบทละครโนที่ยังอยู่ในรายการแสดงในปัจจุบัน จำนวน 57 เรื่อง และที่ไม่ได้อยู่ในรายการแสดงในปัจจุบัน จำนวน 76 เรื่อง โดยทั้ง 133 เรื่องนี้เป็นบทละครที่เขียนในสมัยมูโรมะชิ ภาพลักษณ์ของพ่อแม่และลูกที่พบในบทละครประเภทแรกมีทั้งส่วนที่เหมือนและต่างจากภาพลักษณ์ที่พบในบทละครประเภทหลัง ภาพลักษณ์โดยรวมของลูกคือภาพลักษณ์ของลูกกตัญญู ลูกสาวปรากฏในบทละครน้อยกว่าลูกชายมาก แต่มีภาพลักษณ์ของความกตัญญูที่ไม่ยิ่งหย่อนไปกว่าลูกชาย แม้มี่ภาพลักษณ์ของแม่ที่รักและอุทิศตนให้แก่ลูก โดยเฉพาะอย่างยิ่งลูกชาย พ่อก็มีภาพลักษณ์ของพ่อที่รักและอุทิศตนให้แก่ลูก แต่ในบทละครที่ยังอยู่ในรายการแสดงในปัจจุบัน ภาพลักษณ์ลบของพ่อเด่นกว่าภาพลักษณ์บวก

สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

ABSTRACT

Research title : The Parent-Child Image in Noh Plays
Researcher's name : Assoc. Prof. Dr. Saowalak Suriyawongpaisal
Date completed : December 2004

This research analyses the parent-child image in 57 Noh plays in the current repertoire, and 76 Noh plays outside the current repertoire. All the 133 plays were written in the Muromachi period. The image of the father, mother, and child found in the first type of plays is both the same and different from that found in the second type. The overall image of the child is that of filial piety. The daughter appears much less than the son. But her image of filial piety is not weaker than that of the son. The mother is loving and dedicated to the child particularly the son. The father also has this same image as the mother. But in the plays of the current repertoire his negative image is stronger than the positive image.



สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

Acknowledgement

This research was initially funded mainly by the Sumitomo Foundation and partially by Chulalongkorn University. In the second year, I was supported by the Japan Foundation Fellowship, and the Noh Institute of Hosei University was my host institution, during my research in Japan. Professor MIKAMI Tadashi of Daito Bunka University in Japan was my co-researcher for the first year in 2002. Professor NISHINO Haruo of Hosei University in Japan, and the Noh actor KONPARU Yasuaki of the Konparu School gave me valuable advice during the second year. I am greatly thankful for all their kind support and guidance.

I am also thankful for the inspiration and moral support of my family.



สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

Table of Contents

Introduction.....	1
Procedure and Methodology.....	2
1. Surveying related literature.....	2
2. Determining the research scope.....	2
3. Defining “Parent-Child Image Noh Plays” and “parent-child image”.....	4
4. Searching for “Parent-Child Image Noh Plays” among the Muromachi plays.....	5
5. Analysis of the image of the father, mother and child.....	5
6. Comparison of the image of the father, mother and child.....	7
Result.....	8
1. “The Muromachi Parent-Child Image Noh Plays” in the current repertoire.....	8
2. “The Muromachi Parent-Child Image Noh Plays” outside the current repertoire.....	8
3. The image of the child in the 57 “Muromachi Parent-Child Image Noh Plays” in the current repertoire.....	10
3.1 A filial child.....	10
3.2 Minus image.....	12
4. The image of the child in the 76 “Muromachi Parent-Child Image Noh Plays” outside the current repertoire.....	12
4.1 A filial child.....	13
4.2 Minus image.....	14
5. An ambiguous and ambivalent image of filial piety : the other side of the coin.....	15
• The issue of entering priesthood and filial piety.....	16
6. Comparison of the image of the child in the current repertoire with that outside the current repertoire.....	18
• Similarities.....	18
• Differences.....	18
7. The image of the father in the “Muromachi Parent-Child Image Noh Plays” in the current repertoire.....	19
	19

7.1 Positive image.....	20
7.2 Minus image.....	
8. The image of the father in the “Muromachi Parent-Child Image Noh Plays” outside the current repertoire.....	22
8.1 Positive image.....	24
8.2 Minus image.....	25
8.3 A suffering father.....	
9. Comparison of the image of the father in the current repertoire with that outside the current repertoire.....	26
• Differences.....	
10. The image of the mother in the “Parent-Child Image Noh Plays” in the current repertoire.....	27
10.1 A loving and dedicated mother.....	28
10.2 A suffering mother.....	
11. The image of the mother in the “Parent-Child Image Noh Plays” outside the current repertoire.....	29
11.1 Positive image.....	30
11.2 A suffering mother.....	
12. Comparison of the image of the mother in the current repertoire with that outside the current repertoire.....	31
Discussion.....	33
1. filial piety.....	34
2. Minus image.....	35
3. Harm done by the parent/s.....	35
4. Benevolence from the parents.....	37
Conclusion.....	39
Suggestions for Further Work.....	40
Bibliography.....	

The Parent-Child Image in Noh Plays

Assoc. Prof. Dr.Saowalak Suriyawongpaisal

Introduction

The 600-year-old Noh theater of Japan has been proclaimed by the United Nations as one of the world's cultural heritages. So a fresh and groundbreaking approach to research on Noh must be carried out to facilitate laymen to appreciate this world-acclaimed traditional performing art. But to date, research on Noh has been confined to some particular aspects that only specialists are concerned about.

This study on the Image of Parent-Child in Noh Plays aims at making new findings on the value of the Noh plays for modern society. The study differs from other research on parent-child Noh plays in several ways. It is not simply another study on the social conditions of Japan in the past as reflected in these plays. But it tries to present the image of an ideal child, father and mother, as well as old social values regarding family bond, which when applied may help solve the present problems of child rearing to a certain degree.

The study will not dwell upon the aspects of literary beauty or dramatic presentations of some famous parent-child plays. But it goes beyond these aspects to look for valuable lessons we may obtain from the messages hidden in these plays.

This research has a totally different approach from the traditional one. It looks at Noh plays as stories isolated from the other components such as music and costumes. The stories are not looked at in the usual "Noh way", that is to say which character in the story plays which role, for example the protagonist (*shite* in Noh technical term) etc. But it focuses on the father, the mother and the child in the play, even if that character only plays a minor role or is only referred to without appearing on the stage. The research also focuses only on the story line that deals with parent-child relationship even if it may be but a minor part of the whole play. Thus some plays that hitherto have been treated as love plays or others are also studied here.

This research has made it clear that this untraditional approach also has merits in its own way. We are exposed to an unexplored value of Noh plays particularly the large volume of neglected plays outside the current repertoire. Laymen or specialists of other fields may find themselves attracted to this otherwise uninterested archaic drama. The touching stories of filial children and sacrificing parents in these plays may implant desirable values in the hearts of the present generation, and thus may help mitigate the worsening family crisis of the 21st century.

Procedure and Methodology

1. Surveying related literature

After an exhaustive documentation survey in Japan, as well as consultation with the authority on Noh, I found no prior work dealing specifically with the parent-child image in Noh plays, either plays in or outside the current repertoire.

However, I found some work on the parent-child relationship in Noh plays as follows :

Sanari Kentarou, *Youkyoku taikan*, Meiji shoin, 1954 (reprinted 1991)

Sanari gives a brief comment on several aspects of each play in the current repertoire. If that particular play deals with parent-child relationship, he also touches on this issue. In summary, he makes 3 points. Firstly, Noh playwrights are fond of depicting stories about parent-child relationship among other themes of human relations. Secondly, some of these plays are well-written and the parent-child bond portrayed touches the heart of the audience. Thirdly, one common drawback among many parent-child plays, particularly separation-reunion plays, is that they focus more on other elements, such as the spectacular musical performance as a scene in the play, and thus distract the audience's mind from the parent-child theme.

Kataoka Tokuo, "Youkyoku ni arawareta oyako zou - ryuuri saikaitan no haji no kousatsu -" in Hiroshima Daigaku kyouiku gakubu kiyou, vol.1, no.37, 1988.

Kataoka Tokuo, *Nihonjin no oyakozou - koten taishuu geinou ni miru. Touyoukan*, 1989.

Kataoka Tokuo, *Chuusei no kazoku – geinou kara mita oyako -*, Kokuritsu Nougakudou koukai kouza doyou seminaa, 24-9-1994. (lecture)

Kataoka lists 48 plays in the current repertoire as stories that deal with parent-child relationships. He divides them into 3 types: drama of reunion, drama in home, and drama between family and ruler. Of particular interest is his analysis of the reunion type stories, where he discusses how parents are ashamed of the reunion with their children.

2. Determining the research scope

There is a large body of Noh plays, approximately 250 printed plays in the current repertoire and approximately 700 printed plays outside the current repertoire, as well as a large volume of unprinted plays outside the current repertoire. Both the current and non-current plays were written mainly in the Muromachi period (1333-1600), and the Edo period (1600-1868) with some

produced in the later years up to the present. Many of them await further study, or simply beyond our ability, to determine their period of composition. All of them are written in classical Japanese in a stylized form. My documentation research finds that most of the plays outside the current repertoire lack sufficient bibliographical and typographical study. They have little annotation. So reading and interpreting them is a difficult and time-consuming task. Not many scholars study these plays.

With a limited time and research materials in such a situation, I decided on a workable size of current and non-current plays that share one common characteristics. I found that there are 471 plays, including both current and non-current, that have strong evidence as written in the Muromachi period, the most important period in the history of the Noh drama.¹ In this research these plays will be termed Muromachi plays.

As is generally known, Noh plays have different versions according to the time that particular text was copied and handed down. There are also variances, both major and minor, among the five performing schools of Noh. This research justifiably does not attempt to cover all these versions. It is not possible to find different versions of all the plays. So it will not be academically sound to study only different versions of the plays that are available. In the case of the plays in the current repertoire, this study uses the texts collected in Sanari Kentarou, *Youkyoku taikan*, Meiji shoin, 1954 (reprinted 1991) as this is the only collection at present that includes all the plays in the current repertoire. As for the plays outside the current repertoire, this study mainly uses the texts collected in the three collections by Tanaka Makoto, an authority on plays outside the current repertoire, namely: *Banga iyoukyoku, shou, zoku*; *Mikan youkyokushuu*, vol.1-31; and *Mikan youkyoku shuu, zoku*, vol.1-14.²

My next procedure is to designate Muromachi Parent-Child Image Noh Plays from the above plays and put them under the scope of this study.

¹ Takemoto Mikio ed., *Noh Kyougen Hikkei* provides a list of non-current plays that have strong evidence as written in the Muromachi period, and all the current plays written in the Muromachi period and other periods up to the present. This research strictly adheres to only the plays designated as Muromachi plays by this authoritative book.

² See bibliography.

3. Defining “Parent-Child Image Noh Plays” and “parent-child image”

Survey of related literature shows that there exists the Japanese term “*oyakomono*”, literally meaning “parent-child plays”. The term generally refers to plays that tell stories of parent-child relationships. The most generally known “plot” starts with separation and ends with happy reunion. The most prominent characteristics that comes to mind is the derangement of the parents searching for their beloved child.

However, my documentation research shows there are plays other than “*oyakomono*” that are relevant to the study of parent-child image. There are also many plays that have been put under other categories, such as lord-vassals, revenges, shrines and temples etc, but they also portray parent-child relationships.³ I call such plays “Parent-Child Image Noh Plays” and define them as “any plays that portray the image of the father, or the mother, or the child/children, or the relationship between them, no matter whether such character appears as the main or minor character, or is simply referred to in the plays, no matter whether parent-child relationships is the main theme or story-line or not.” In this research, stepfather and stepmother, as well as wet nurse are not studied. (In some cases the wet nurse plays a greater role than the mother)

In this research, I focus on the image of the child, father, and mother only as a child, father, and mother, and not as a person playing any other role in society. For example, the study will see if a child has an image of a filial son or not, without paying attention to whether he has an image of an able warrior, or a talented preacher. Moreover, this research tries to identify the image of the father or mother only in his or her role as a father or mother and not as a husband or wife, even if the image as a husband or wife is present in that same play. Likewise, a child is studied only as a child in his or her relationship with the parent/s and not as a brother or sister.

³ Maruoka Katsura, Nishino Haruo, *Kokon youkyoku kaidai*, 1984, categorizes 832 current and non-current plays into 10 categories with sub-categories. (The book was first written by Maruoka and published in 1919. Later, Nishino edited and reprinted it.) The book includes current and non-current plays written at any period. Under the sub-category parent-child, 5 current plays and 21 non-current plays are listed. All of them are included in my research except for 3 non-current plays as they are not Muromachi plays. Most of these plays have the separation-reunion motif. There is also a sub-category called filial children, under which 9 non-current plays are listed. My research covers 3 of these 9 plays as they are Muromachi plays. In 1992, Nishino published his article “*Kokon youkyoku souran (jou)*”, and in 1993 published “*Kokon youkyoku souran (ge)*”, in which he added more categories and sub-categories as well as more plays to the list in *Kokon youkyoku kaidai*. The number of plays Nishino dealt with is approximately as many as 2,700 including plays that were newly found or written. In these two articles, under the sub-category of parent-child, 76 plays are listed, out of which 37 are in my research. As for the sub-category called filial children, the list now has 35 plays, all outside the current repertoire.

4. Searching for “Parent-Child Image Noh Plays” among the Muromachi plays

4.1 Searching for “Parent-Child Image Noh Plays” among the 223 Muromachi plays in the current repertoire, using the original texts in classical Japanese, with the aid of annotated translation in modern Japanese.

4.2 Searching for “Parent-Child Image Noh Plays” among the 248 Muromachi plays outside the current repertoire using the original texts in classical Japanese, with the aid of limited annotation available in some plays. (Many plays have no annotation at all.)

5. Analysis of the image of the father, mother and child

This study attempts at finding a workable framework and methodology in analyzing the image of the father, mother and child in both the current and non-current plays of a large size covering 133 plays of various themes and “plots”. To be able to do so, close reading of the texts is undertaken. All the actions, verbal expressions, thoughts etc of the characters concerned are studied from the narratives, dialogues, poetic borrowings, quoted anecdotes etc. Finally, a common framework is determined. One significant issue which can be applied to almost every single play of both in and outside the current repertoire is the give and take element between the child and the parent/s, and on the other hand, the harm done to the other party, either on purpose or not.

The objective of the analysis is to find the most salient image of the child, father and mother , in his or her role as a child, father and mother as described above.(in 3) The distinction between a positive and minus image is convenient for the readers of this research report to quickly grasp the image. However, on the part of the researcher this is accomplished only through close reading of the whole text of each play, a thorough analysis of all the images present within one play, and a very careful comparison with all the other plays in the scope of the research. For example, if a particular action of the child is categorized as a filial image under the category of life sacrificing, a similar deed found in other plays will also be categorized as such. The researcher also finds that the judgment as a positive or minus image should not be based on a moral standard peculiar only to one certain time or cultural space. The judgment should not be bound by time, either of the present or the Muromachi period when the plays were composed. So a child has a positive image, or is filial, when the text of the play tells how he intends to or has

done something for the sake of the father or mother or both. A positive impact may or may not be felt or happened on the part of the recipient. There are also times when a good intention turns into the opposite result. In these cases a positive image would naturally still be perceived but with some reservation. By contrast, a father has a minus image if what he does is going to or has caused some form of harm to the child, either psychologically or physically, either on purpose or not.

However, it is impossible to judge every image as merely positive or negative using the above criteria. Parents and children are naturally bonded to each other. They care for each other. So there are many situations in the play that represent this bond, affection and caring, but without further portrayal of any concrete benefit to the other party.

In one single play, a multiple layer of images may be thus perceived. One character may have both a positive and negative image according to his or her thoughts and deeds at a particular part in the play. The play Kagekiyo will be discussed here in details as examples.

There are 3 images present in the play Kagekiyo. In this play, the father deserts his child from birth simply because the child is a girl. The first image is thus a negative image of the father. When grown up, this daughter travels a long and hard journey to visit the father she has never known. Now he is an aged, blind and defeated warrior in exile living in destitute at the kindness of some villagers. The visit is certainly an act of filial piety. She also brings much comfort to the wretched and resigned father now that he knows there will be a filial child praying for him after death. But it is not that only the daughter has a positive and the father only the negative image. When the daughter is first brought to the father's hut, the father feigns ignorance for fear that an association and blood relations to a defeated warrior in exile like him would mar the honor of his daughter. Here we see a positive image of the father. He finally gives in to his daughter but all he does is relate his past glory in battle and ask the daughter to pray for his soul in the after world. Then he bids farewell to her.

In this research, Kagekiyo is thus listed under three groups: the minus image of the father, the filial image of the child, and the positive image of the father. Cross references are made for each play in the list of each group. In other research, Kagekiyo is not considered a parent-child

play.⁴ The focus is on the father as the protagonist reminiscing his past glory and his feeling of humiliation.

So each play is analyzed in this nature but the analysis is not shown as such in this report of the research. The analysis is used to form the overall picture of the image of the child, father and mother consisting of

1. Analysis of the image of the child in the “Parent-Child Image Noh Plays” in the current repertoire

2. Analysis of the image of the child in the “Parent-Child Image Noh Plays” outside the current repertoire

3. Analysis of the image of the father in the “Parent-Child Image Noh Plays” in the current repertoire

4. Analysis of the image of the father in the “Parent-Child Image Noh Plays” outside the current repertoire

5. Analysis of the image of the mother in the “Parent-Child Image Noh Plays” in the current repertoire

6. Analysis of the image of the mother in the “Parent-Child Image Noh Plays” outside the current repertoire.

6. Comparison of the image of the father, mother and child

The above analysis is further made more meaningful by the following comparisons :

1. Comparison of the image of the child in the “Parent-Child Image Noh Plays” in the current repertoire with that outside the current repertoire

2. Comparison of the image of the son and the daughter

3. Comparison of the image of the father in the “Parent-Child Image Noh Plays” in the current repertoire with that outside the current repertoire

4. Comparison of the image of the mother in the “Parent-Child Image Noh Plays” in the current repertoire with that outside the current repertoire

⁴ In Nishino Haruo, “Kokon youkyoku souran (jou),p.76, Kagekiyo is grouped under the category of military men.

Result

1. “The Muromachi Parent-Child Image Noh Plays” in the current repertoire

From among the 223 Muromachi plays in the current repertoire, the study designates the following 57 plays as “Parent-Child Image Noh Plays” using the above definition.

Table 1 Muromachi Parent-Child Image Noh Plays in the current repertoire⁵

1. Aisomegawa	2. Ama	3. Asukagawa	4. Choubuku Soga
5. Daibutsukuyou	6. Danpuu	7. Doujouji	8. Fujidaiko
9. Fujito	10. Funabashi	11. Genbuku Soga	12. Gendayuu
13. Hibariyama	14. Houkazou	15. Hyakuman	16. Ikuta Atsumori
17. Jinenkoji	18. Kagekiyo	19. Kagetsu	20. Kashiwazaki
21. Kosode Soga	22. Kouya monogurui	23. Manjuu	24. Matsuyama kagami
25. Miidera	26. Minase	27. Mochizuki	28. Nishikido
29. Oharagokou	30. Orochi	31. Sakuragawa	32. Semimaru
33. Settai	34. Shichikiochi	35. Shoujou	36. Shoukun
37. Shun'ei	38. Sumidagawa	39. Taihei shoujou	40. Takenoyuki
41. Tanikou	42. Tenko	43. Tou'ei	44. Tokusa
45. Tomoakira	46. Tomonaga	47. Torioibune	48. Tousem
49. Tsuchiguruma	50. Utaura	51. Utou	52. Yorimasa
53. Yourou	54. Yoroboshi	55. Youchi Soga	56. Yuya
57. Zenji Soga			

2. “The Muromachi Parent-Child Image Noh Plays” outside the current repertoire

Using the above definition of “Parent-Child Image Noh Plays”, the study designates the following 76 plays as “Parent-Child Image Noh Plays” from among the 248 Muromachi plays outside the current repertoire.

⁵ Some plays have variant titles. The titles used here follow the main entries in the authoritative book Takemoto Mikio ed., *Noh Kyogen Hikkei*.

Table 2 Muromachi “Parent-Child Image Noh Plays” outside the current repertoire⁶

1. Amimochi	2. Asahina	3. Basouten	4. Chichibu (a)	5. Chichibu (b)
6. Chikatou	7. Choukouji	8. Ennennasu no Yoichi	9. Fue monogurui	10. Fushiki Soga
11. Futari miko	12. Hamagawa	13. Hamanarashi	14. Hangankou	15. Haruchika
16. Hikiri Soga	17. Hitsuji	18. Ikenie	19. Inabune	20. Isomatsu
21. Juubangiri (a)	22. Kamata (b)	23. Kanemaki	24. Karukaya	25. Katana (no shou)
26. Kibitsu no miya	27. Kikuchi	28. Kin' ya	29. Kitano monogurui	30. Kibiki (Zenkouji)
31. Koremori	32. Kouya sankei	33. Kowata	34. Kumano mairi	35. Kusunoki
36. Kyoukakudou	37. Mekurazata	38. Mitsusue	39. Miuri	40. Mongaku
41. Murayama	42. Nagara (no hashi)	43. Nidonokake	44. Nureginu	45. Odamaki
46. Okinoin	47. Onbou Soga	48. Onnazata	49. Ousaka monogurui	50. Rou Giou
51. Roushakuhachi	52. Sanada	53. Senjuji	54. Senningiri	55. Shigehira
56. Shigemori	57. Shikiji monogurui	58. Shishiou	59. Shougiseishu	60. Sumiyoshi monogurui
61. Suzuki	62. Tadatsu (no Saemon)	63. Tango monogurui	64. Tatara Shigehira	65. Tomo
66. Tsuginobu	67. Tsunemori	68. Tsurujirou	69. Tsuruwaka	70. Urakami
71. Yakamochi	72. Yasuinu	73. Yorube no mizu	74. Youka	75. Yuki Yoritomo
76. Zashikiron				

A Continuum

The above 2 tables list the titles of 57 Muromachi Parent-Child Image Noh Plays in the current repertoire, and 76 Muromachi Parent-Child Image Noh Plays outside the current

⁶ In general, non-current plays have more variant titles than current plays. Some of them also have different readings of the same title written in the same Chinese characters. The titles used here follow the main entries in Takemoto Mikio ed., *Noh Kyougen Hikkei*.

repertoire. So the total number of plays in this research is 133. Within this large volume of plays, there certainly exists a gap between plays that are clearly parent-child in almost all aspects, and plays that while showing some kind of parent-child image, other elements seem to be more outstanding. In fact, there is a continuum. On one end of this continuum, there are the traditionally so-called *oyakomono* (parent-child pieces).⁷ After these plays, come those which to date scholars classify them under other groups but the parent-child elements cannot be denied. They actually are useful and must be included if one aims at grasping a comprehensive and overall image of the parent-child in Noh plays. Then, at the other end of this continuum, there are plays that fall within my definition of Parent-Child Image Noh Plays, but may show relatively insignificant parent-child image.

3. The image of the child in the 57 “Muromachi Parent-Child Image Noh Plays” in the current repertoire

3.1 A filial child

Filial piety in this research includes both the child's intention and actual deed which can be categorized. In each category, the degree or nature of the intention and deed may vary. For example, under the category of life sacrificing, two levels may be discerned. On the first level, the child volunteers to die for his or her parent/s without any outside force or circumstances calling for his or her filial action. On the second level, the child does not initiate the action but when put into that situation he or she chooses to and is willing to die or risk his or her life. Even when finally the child does not die but if he is initially willing to sacrifice his life, as in *Shichikiochi*, or sell herself, as in *Jinenkoji*, the play is put under that category according to the child's filial intention. The category of revenging is very close to life sacrificing as the act of revenge is equal to putting the child's life at stake. All the plays under this category tell of the success, while some of them also tell how the child is executed as punishment after the successful revenge. As there are many revenge plays, they form a distinct category even if revenging is almost identical to life sacrificing. In one play, there may be more than one filial intention or action. In

⁷ Plays like the 5 current plays and 21 non-current plays listed under the sub-category parent-child in Maruoka Katsura, Nishino Haruo, *Kokon youkyoku kaidai*, 1984, are good examples. The list includes the well-known *Hyakuman*, *Miidera*, *Sakuragawa*, *Sumidagawa*, *Yoroboshi* etc.

such cases, the same play will be put under more than one category, and thus one play will be counted as 2 cases.

The initial in the brackets indicates the recipient of the filial deed. (f) stands for father, (m) mother, (p) parents. Almost all the plays depict a filial son except for those with (d) which depict a filial daughter), and (s & d) which depict both a filial son and daughter. The symbol * after the recipient or giver indicates that the person has passed away.

Close reading of the 57 “Parent-Child Image Noh Plays” in the current repertoire shows that the most outstanding image of the child in these plays is a filial child, particularly the son, as will be discussed later. There are 29 plays, or a little more than half of the total number, that clearly portray the image of a filial child. The following is the list of the 29 plays in 7 categories of filial piety.

1. **Life sacrificing** in 5 plays : 1) Manjuu (f) 2) Nishikido (f*) 3) Shichikiochi (f) 4) Tanikou (m) 5) Tomoakira (f)
2. **Revenging** in 9 plays : 1) Choubuku Soga (f*) 2) Danpuu (f*) 3) Genbuku Soga (f*) 4) Houkazou (f*) 5) Kosode Soga (f*) 6) Mochizuki (f*) 7) Settai (f*) 8) Youchi Soga (f*) 9) Zenji Soga (f*)
3. **Selling oneself** in 2 plays : 1) Jinenkoji (p*)(d) 2) Sakuragawa (m)
4. **Rescuing** in 1 play Touseu (f)
5. **Paying a visit** in 3 plays : 1) Daibutsukuyou (m) 2) Kagekiyo (f) (d) 3) Yuya (m) (d)
6. **Making merit for the dead parent/s** in 7 plays : 1) Aisomegawa (m*) 2) Ama (m*) 3) Ikuta Atsumori (f*) 4) Kouya monogurui (p*) 5) Matsuyama kagami (m*) (d) 6) Minase (m*) (s&d) 7) Tomoakira (f*)(s*)
7. **Taking Good Care** in 3 plays 1) Shoujou (p) 2) Taiheishoujou (p) 3) Yourou (p)

In the above categorization of filial deeds, the 29 plays are counted as 30 cases because one play Tomoakira is put under 2 categories, life sacrificing and making merit for the dead parent/s. Out of these 30 cases, as many as 24 cases depict a filial son, 4 cases are that of a filial daughter, 1 case is that of both a filial son and a filial daughter (Minase). Within these 30 cases, 16 of them tell stories of life sacrificing, selling oneself, and revenging for the sake of the

parent/s. That is to say, they portray the image of high filial piety deserving much admiration. Only 1 of these 16 plays of high filial piety feature the daughter (Jinenkoji). The recipient of the filial act is the father alone in 17 cases(16 plays),the mother alone in only 8 cases, both parents in 5 cases. So the father far outnumbers the mother. The stepmother or stepfather does not feature at all. The recipient/s of the filial deeds are dead parent/s in 18 cases, which is more than half of the total. It is worth noticing that the filial son in Tomoakira continues his filial piety even after he has already sacrificed his life for the father, and the father has also passed away. This is the only case in the current plays. As will be seen, Nagara and Yakamochi are its counterpart in the non-current plays.

3.2 Minus image

There is also a parallel minus image presented in 2 of the 16 plays of high filial piety but the minus image is significantly overshadowed by the filial image. In Nishikido, one son sacrifices the life of his own and his beloved wife in order to keep the promise he made to his dead father. But in this same play, the other two sons disobey the father's words. In Manjuu, one child neglects his studies causing his father's anger but the heart-rending life sacrifice of the other child (of a different father) is the main theme.

The rest of the 57 plays, that is 28 plays, do not significantly portray the image of the child and are studied in the analysis of the image of the father or mother. Therefore it can be stated almost categorically that a filial child is the foremost image of the child in current Noh plays.

4. The image of the child in the 76 "Muromachi Parent-Child Image Noh Plays" outside the current repertoire

Like the current plays, the 76 non-current plays can be categorized as those which present a filial image, a minus image, and no significant image and thus are studied under the image of the father or mother. There are 2 plays Asahina and Shigemori that do not fit into these categories. The son is shown as superior to the father in military prowess in Asahina, and in political judgment in Shigemori.

4.1 A filial child

Close reading of the 76 “Parent-Child Image Noh Plays” outside the current repertoire shows that the most outstanding image of the child in these plays is a filial son. In the 76 non-current plays, there are 40 plays, or a little more than half of the total number, that clearly portray the image of a filial child.

The following is the list of the 40 plays in 10 categories of filial piety. The criteria for grouping and initials in the brackets after the play title are the same as in the case of the plays in the current repertoire above.

1. **Life sacrificing** in 13 plays : 1) Amimochi (f,m*) (d) 2) Chikatou (f) 3) Katana (no shou) (sm) 4) Kikuchi (f) 5) Kowata (m) (d) 6) Mitsusue (f) 7) Onnazata (f) 8) Rou Giou (f) (d) 9) Senjuji (p*) (d) 10) Shishiou (m) 11) Tomo (f) 12) Yakamochi (p) (d) 13) Yuki Yoritomo (f)
2. **Revenging** in 7 plays : 1) Fushiki Soga (f*) 2) Futarimiko (f*) 3) Hikiri Soga (f*) 4) Juubangiri (f*) 5) Shougiseishu (f*) 6) Senningiri (f*) 7) Yasuinu (f*)
3. **Selling oneself** in 2 plays : 1) Miuri (p*) 2) Senjuji (p*) (d)
4. **Rescuing** in 1 play : 1) Hitsuji (p)
5. **Making merit for the dead parent/s** in 6 plays : 1) Basouten (m*) (s&d) 2) Kin'ya (m*) (d) 3) Kouya sankei (m*) 4) Koremori (f*) 5) Kusunoki (f*) 6) Tsuginobu (f*)
6. **Taking good care** in 2 plays : 1) Inabune (sf) 2) Yorube no mizu (f,sf)
7. **Obedient** in 5 plays : 1) Haruchika (f) 2) Mekurazata (m, sm) 3) Nidonokake (f) 4) Shigehira (f) 5) Tataru Shigehira (f) 6) Tsuruwaka (m) 7) Youka (f)
8. **Willing to take over the sufferings** in 1 play : Nagara (no hashi) (f*)(d*)
9. **Continued love for the stepfather** in 2 plays : 1) Inabune 2) Onbou Soga
10. **Called a filial child by father** in 1 play : Hangankou (d)

In the above categorization, the plays Senjuji and Inabune are put under 2 categories. So there are 40 plays but 42 cases of filial piety. A little more than half of them, 22 cases, tell stories of life sacrificing, selling oneself, and revenging for the sake of the parent/s. So they portray the image of high filial piety deserving much admiration. The recipient of the filial act is the father alone in 22 cases, the mother alone in only 7 cases, both parents in 6 cases, the stepfather in 3

cases, and the stepmother in 2 cases. So the father far outnumbers the mother. The portrayal of the stepfather and stepmother as the object of the filial deed enhances the child's filial image. The filial deeds are for the dead parent/s in 17 cases (16 plays), for the living parent/s in 24 cases (23 plays). There is also one play, Amimochi, in which the filial action is for the dead mother as well as the living father. The son is featured in 33 cases (32 plays), far outnumbering the daughter which appears in only 10 cases (9 plays). (In the play Basouten, both the son and daughter appear. The plays Inabune and Senjuji which feature a filial son and daughter respectively are put under 2 categories.) In the play Nagara, it is the spirit of the daughter who wishes to take over the sufferings of the dead father in hell. That is to say, even in death the daughter is a filial child. A similar case is already seen in the current play Tomoakira. The daughter in Yakamochi also sacrifices her life like the son in Tomoakira. She is definitely ready to die for her mother. But when her soul is just about to depart to the after world she is reluctant to leave her mother behind. This filial daughter also cares for her mother even when the daughter is no longer a human. This act of filial piety touches the heart of the messenger from the other world so much that he does not take her with him. So she comes back to life and brings prosperity to herself and her parents.⁸

4.2 Minus image

There are only 10 plays that present a minus image, far fewer than the plays of filial image. Seven of these 10 plays tell how the child does not obey the parent/s 'words. The son in Fue monogurui, Kumano mairi, and Tango monogurui, does not study hard. The son in Urakami wishes to become a monk deserting his mother and son despite the old mother's plea. In Choukyouji, the spirit of the father suffers defeat in his swordless fights with a monstrous snake because his son does not obey his father's dying wish asking the son to leave the father's sword beside the father's body. The son wants to keep the heirloom sword for himself instead. But when the son later knows of this from the spirit of the father, he immediately sinks the sword down the pond for his dead father who finally gains victory over the snake.

⁸ Also refer to Yakamochi under section 5 An ambiguous and ambivalent image of filial piety : the other side of the coin, and 8.3 a suffering father.

The samurai son in Suzuki leaves his ill mother immediately after a very brief visit even though his mother begs him to stay longer. The disobedience of the son in Tsurujirou brings worse consequence. He insists on going to battle as a brave young warrior despite the objection of the father who wants to have him go home safely as his mother wishes. His death naturally brings great sorrow to the parents.

So far the minus image of the child is seen only in the son. But Basouten depicts a minus image of both the son and daughter. They pitifully beg the mother's company. But she is allowed by the master to go with only either of the children. As both of them earnestly beg her, she is put in a dilemma. Unable to decide, she is left alone as the two boats carrying the children sail far away in different directions. She sinks into despair and drowns herself.

The married daughter in Kowata may be seen as having a minus image in the beginning part of the play. She is unaware of the wretched situation her mother is in. The mother has to write her a letter asking for some clothes to protect her from the cold. But the letter shows no sign of resentment or reproach.

So the behaviour of the child in these 9 plays has a minus overtone that brings about an adverse effect upon the parent/s in a different degree. But the minus image does not strike our attention as much as the filial act. It is in Zashikiron that we may be struck at the child's action. He claims for a more superior reward and status than his father for his military achievement despite the fact that his father risks his life going back to rescue the son. The text says that in a normal situation an action of this nature would be *fukou*, which is the opposite of a filial child. However, the text also makes excuse for the son accepting his action as justified in the military world.

5. An ambiguous and ambivalent image of filial piety : the other side of the coin

Close reading of the plays finds that not all the above filial plays both in and outside the current repertoire present a clear cut picture of filial piety. In fact there are cases in which the other side of the coin recounts the story of a heart-broken or deranged parent/s. There is also the issue of entering priesthood which in the studied Noh plays stands at the border line of filial piety. I shall first discuss the ambiguous and ambivalent image of filial piety in some of the filial plays.

In the 18 plays in the category of life sacrificing both in and outside the current repertoire, 8 of them present an ambiguous and ambivalent image of filial piety. In *Manjuu*, *Tomoakira*, *Kowata*, and *Tomo*, the recipient of the child's filial piety may be grateful but at the same time ironically suffers the loss of life of the dear child. In *Amimochi*, the father mourns the death of his daughter who commits suicide in order to plea to her father to quit committing sins catching fish for his living so that the father and daughter can make merit for the thirteenth death anniversary of the dead mother. The son in *Katana (no shou)* chooses to accept the stepmother's false charge even if it means the cost of his life believing that this is a filial act towards his stepmother. But his father agonizes. In *Yakamochi*, it is also the father who is heart-broken when his beloved daughter has her life taken away to let the mother live. But in this case, the sorrow is immediately followed by great joy when the filial daughter is brought back to life and appointed as the empress bringing prosperity to the family. In *Kikuchi*, a juvenile son insists on fighting on behalf of his absent father to protect the family's dignity but it rends the heart of the mother.

Among the 4 plays picturing the child selling oneself, the filial piety is to pay for the memorial service for the dead parents in 3 plays (*Jinenkojo*, *Miuri*, and *Senjuji*). But the son in *Sakuragawa* sells himself to help his mother out of poverty only to have her long for him so much that her mind becomes deranged during the long years and harsh journey in search of him.

In the 16 revenge plays, 5 of them, *Genbuku Soga*, *Kosode Soga*, *Zenji Soga*, *Shougiseishu*, and *Yasuinu* tell the agony of the mother who dreads the death punishment of her son, 3 sons in the case of the *Soga* plays. Filial sons sacrifice their life to take revenge for their dead father at the expense of the living mother.⁹

The issue of entering priesthood and filial piety

In the play *Kouya monogurui*, a son enters priesthood after his parents' death in order to make merit for his parents. The play tells how the son follows the belief that "One son enters priesthood, parents gain salvation for seven generations." However, after much contemplation, entering priesthood is not considered as one category of filial piety in this research. My

⁹ See also section 11.2 A suffering mother.

argument is that even though in the Muromachi period when the Noh plays under consideration were written, entering priesthood must have been recognized as an act of filial piety as seen in the above quotation, only one play, Koremori, actually recounts how the father gains salvation because his son becomes a monk and prays for him. So this play is put under the category of making merit for the dead parents.

In Kashiwazaki, and Kyoukakudou, the son leaves the mother behind to become a monk after his father's death. In Shikiji monogurui, the son leaves both parents for priesthood intending to make merit for them. But the plays say nothing about the salvation of the dead father or any benefit the living parents gain. Instead, the plays focus on how the mother's mind becomes unbalanced and she roams around looking for her lost son for years before the reunion and the return of her sanity. (Priesthood at that time in Japan requires total abandonment of worldly life and even family bond.) So Kashiwazaki, Kyoukakudou, and Shikiji monogurui are not put either under the filial plays or the plays of minus image of the child. They are studied under the image of the mother.

However, in the current play Kouya monogurui, it is the faithful retainer in charge of taking care of the son who suffers the ordeal of insanity. Moreover, it is in this play that the son quotes the ancient saying "One son enters priesthood, parents gain salvation for seven generations." in his farewell letter to the retainer before leaving to become a monk for the salvation of his dead parents. So the play differs from Kashiwazaki, Kyoukakudou and Shikiji monogurui in two points. It clearly states the great merit of this act of filial piety. It does not depict any sufferings of the parents. But one demerit is presented in Kouya monogurui. When the retainer finally finds the master's son, the retainer tells him how the family would suffer from not having an heir. The salvation of the parents of this child in Kouya monogurui is not depicted. Neither is the sufferings or any harm done to the parents. But the son's filial intention is evident. So, like Koremori, Kouya monogurui is put under the category of making merit for the dead parents.

In considering the image of the father, as will be discussed later, I find that there is a minus image of the father who enters priesthood. He leaves behind the child to live a lonely and difficult life with the mother. In several cases he leaves his orphaned child after the mother's death. There is absolutely no mention of the benefit for the child.

6. Comparison of the image of the child in the current repertoire with that outside the current repertoire

- **Similarities**

The most important common character should be the strong image of a filial son found in both types of plays. A filial daughter is rare, 5 in the current and 9 in the non-current plays, giving the fact that daughters appear much less than sons in any type of plays. There are also parallel categories of life sacrificing, selling oneself and revenging in both types of plays. The number of plays representing these highly commendable filial acts is not very much different, with 16 in the current and 22 in the non-current plays. In the case of the current plays, the ratio of cases of high filial piety and normal piety is a little more than half. (16 out of 30) So it is almost the same as the non-current plays (22 out of 42) The child's filial act in both types of plays has the father as the recipient far more than the mother, or both parents.

- **Differences**

The most significant difference may be the almost non-existence of the minus image of the child in the current plays. Thus a filial child is almost an absolute image. The minus image is seen in only 2 plays, Nishikido and Manjuu, just about 4 percent of all the current plays. Moreover, in these plays the plus image is much stronger. On the other hand, 10 non-current plays, over one-tenth of the total, depict a minus image.

The second difference is about the parent/s as the recipient of the filial deeds. In the current plays, dead parent/s appear more than living parent/s, 18 against 12 cases. In the non-current plays, the number of cases with dead parent/s is also 18, but living parent/s appear in 25 cases.

Gender is another different point. No current play presents a minus image of the daughter, whereas 2 non-current plays, Basouten and Kowata, do. On the other hand, the image of a filial daughter gives a stronger impression in the non-current plays. This is due to 3 reasons. Firstly, in the non-current plays, in which 8 filial daughters appear, 4 of them are in the plays in the category of life sacrificing, the highest degree of filial piety. (Amimochi, Kowata, Rou Giou, and Senjuji) But in the current plays, no such daughter is depicted while 5 sons sacrifice or risk their life for the parent. The second reason is the higher ratio of filial sons to filial daughters in the

current plays. In the non-current plays, it is not quite 4 to 1 (32 plays to 9 plays). But in the current plays, it is 5 to 1 (25 plays to 5 plays). Moreover, out of these 5 plays one of them depicts both a filial daughter and a filial son together, thus diminishing the effect of the portrayal of a filial daughter. (Minase)

The final reason has to do with the ratio of plays depicting filial daughters to plays in which daughters appear. In the non-current plays, the ratio is higher, 3 to 5 (9 plays to 15 plays). The ratio in the current plays is less than half (5 out of 14 plays). And as mentioned before, out of these 5 plays one of them depicts both a filial daughter and a filial son together.

7. The image of the father in the “Muromachi Parent-Child Image Noh Plays” in the current repertoire

Among the 57 “Parent-Child Image Noh Plays” in the current repertoire there are 34 plays that present the father as a character or as a person referred to. An overall image of the father in these 34 plays is strikingly the opposite of the child. In the case of the child, we have seen how the strongest image one has is a filial child. Whereas a filial child in the current plays dedicates himself or herself to the parent/s, even to the point of sacrificing life, selling oneself and taking revenge, we see no such case of the father. It is not that the plays do not present an image of a loving father. This image is clearly seen in 11 plays : Gendayuu (daughter), Orochi (daughter), Shoukun (daughter). Shun'ei, Takenoyuki, Tenko, Tomonaga, Tosaku, Touseu and Utou. But the father in these plays does not have the intention or actually do something that concretely leads to the benefit of the child in the way we have seen how the child does for the father. For example, in Gendayuu and Orochi, the father grieves at the imminent threat to the life of his dear daughter. But he does not have the ability to protect her. The father in the other plays is more or less similarly powerless. Utou is about a dead father longing to come back to live with his wife and child.

7.1 Positive image

There are only three plays, Kagekiyo, Danpuu and Semimaru, that present an image of a loving and protective father who actually has the intention or does some kind of beneficial deeds for the child. As will be seen later, the number is much less than the plays outside the current

repertoire. The father in Kagekiyo, who has deserted his infant daughter, tries to protect her future when the now grown-up daughter comes to visit him. At first, he refuses to acknowledge their blood relations as now he is a blind warrior in exile. But eventually he gives in to his daughter's persistence. This is the only play in the current repertoire that has both the positive and negative image of the father. But the positive image is made less evident by the fact that the father finally does acknowledge his daughter. The father in Danpuu tries hard to falsely convince the executioner that his son, who has come to visit him just before the execution, is not his son for fear that the son would also be executed. But the executioner is not to be that easily deceived. What really saves the son is the kindness of the executioner who is moved by both the father's love and the son's courage. So, as is the case of Kagekiyo, eventually the loving and protective image of the father in Danpuu is not highlighted. It is even overshadowed by the juvenile son who risks his life making his way to the execution ground to be with his father, and later avenges his father's death. In Semimaru, the text tells how the Emperor exiles his blind son out of mercy believing that by putting the blind son under hardship the son's sin will be atoned and the son will finally find happiness in the next life. As in Danpuu and Kagekiyo, the eventual benefit for the son in Semimaru is not depicted. So the positive image of the father in the current plays is indeed minimal.

7.2 Minus image

It is not only that we hardly find a very positive image of the father, indeed a negative image is much more prominent on account of both the number of the plays and the nature of the father's deeds.

Out of the 34 plays depicting the father, there are as many as 14 plays (15 cases), or a little over one third, depicting the negative image as shown in the 5 categories outlined below. (Takenoyuki is under 2 categories.)

For a clearer picture, the following explanation is also added after each play title:

- Play titles that are not followed by (daughter) or (son & daughter) feature the son as the recipient of the harm done by the father.
- (child-father) indicates that the play also features filial piety of the child for the father

- (child-mother) indicates that the play also features filial piety of the child for the mother
 - (mother-child) indicates that the play also features a positive deed of the mother for the child (which will be discussed later.)
 - (father +) indicates that the play also features a positive image of the father
 - (parents) indicates that the deed is carried out together with the mother.
1. **Causing threat to life or actual death** in 5 plays : 1) Hibariyama (daughter) 2) Manjuu (child-father) 3) Shichikiochi (child-father) 4) Takenoyuki 5) Tomoakira (child-father)
 2. **Causing death to child's partner** in 1 play : Funabashi (daughter) (parents)
 3. **Deserting** in 7 plays : 1) Aisomegawa (child-mother) (mother-child) 2) Kagekiyo (daughter) (child-father) (father +) 3) Minase (son & daughter) (child-mother) (mother-child) (child) 4) Takenoyuki (daughter) 5) Tsuchiguruma 6) Utaura 7) Yoroboshi
 4. **Causing long separation** in 1 play : Torioibune (mother- child)
 5. **Being suspicious** in 1) Matsuyama kagami (daughter) (child-mother)

For example, the father in Hibariyama orders his retainer to kill his falsely accused daughter. In Manjuu, one father draws his sword trying to kill the son in his anger at the son's neglect of his study. When this father is stopped by his retainer, he orders the retainer to kill the son on his behalf. The retainer's son willingly asks to be killed instead. Finally, the retainer kills his own son and presents the head as that of the lord's son. That is to say he kills his own son in order to fulfill his loyalty to the lord and the lord's son. The father in Tsuchiguruma becomes a monk and his deserted son endures hardship traveling in search of the father. The son and daughter in Minase are left without any guardian when the mother dies not long after the father deserts them to enter priesthood. In the case of the son, as already discussed, entering priesthood has religious merit for the parents, even though it also causes undue longing of the mother. But the father is only seeking his own salvation. Remarriage of the father naturally leads to unhappiness of the child as in Aisomegawa, but in Takenoyuki the situation is worse when the stepmother abuses the son to death. The least negative image may be found in Matsuyama kagami. Here the remarried father is wrongly suspicious of his daughter who unhappily longs for her dead mother. He suspects that the daughter is wishing harm to his new wife.

As will be discussed again under the section which compares the son with the daughter, it is noticeable that while on the whole the daughter appears much less often than the son, she figures in as many as 6 plays out of the 14 plays portraying the harm done by the father.

In conclusion, among the 34 plays that figure the father, only 3 portray a positive image of a loving and protecting father but with no eventual benefit told, 11 depict fatherly love but without any concrete benefit to the child, 14 represent a minus image. The rest, that is 5 plays, do not have any meaningful image. For example, Touei simply narrates how the father has properly made the necessary document so that his son may inherit the father's property. The overall image one has of the father in the current plays is thus a negative one. This negative image of the father is more striking when we recall how much a filial child has done for the father in 16 plays (17 cases), and for both the father and mother in other 5 plays. That is to say, the father has a bad image of doing harm to the child but benefits from the child's filial piety. Particularly, the image of the filial son in Manjuu, Shichikiochi and Tomoakira may emphasize the negative image of the father in these three plays. Likewise, Aisomegawa, Minase and Torioibune present a contrast image of the father and mother. The positive image of the mother in the plays may highlight the negative image of the father.

8. The image of the father in the "Muromachi Parent-Child Image Noh Plays" outside the current repertoire

Among the 76 "Parent-Child Image Noh Plays" outside the current repertoire, there are 50 plays that depict the father. But only 33 plays present the father in such a way as to create any significant image. In these 33 plays, 18 represent a positive, 15 a negative image.

8.1 Positive image

The father's deeds in the 18 plays of a positive image are outlined below using the same explanatory notes in brackets as the current plays with one additional symbol.

(→) indicates that the play also features a minus image. The direction of the arrow indicates the harm doer and the recipient.

1. **Life sacrificing** in 4 plays : 1) Chikatou (child-father) 2) Mitsusue (child-father) 3) Nidonokake (child-father) 4) Zashikiron (child → father)

2. **Revening** in 2 plays : 1) Chichibu (a)* 2) Chichibu (b)*
(The play Chichibu has two versions with some significant differences. They are treated as two different plays and are called Chichibu (a) and Chichibu (b) to distinguish between them.)

3. **Protecting** in 4 plays : 1) Hitsuji (child-parents) 2) Tomo (child-father) 3) Tsurujirou (parents) (child → parents) 4) Tsuruwaka (parents) (child-mother)

4. **Searching as an insane** in 3 plays : 1) Fue monogurui (parents) 2) Sumiyoshi monogurui (parents) 3) Tango monogurui (parents)

5. **Searching** in 4 plays : 1) Hamanarashi (parents) 2) Inabune (child-stepfather) 3) Ousaka monogurui 4) Tsunemori (parents)

6. **Making merit for the dead child** in 1 play : Amimochi (daughter*)(child-parents)

So the child is the recipient of the father's love and sacrifice in 18 plays, out of which 6 plays depict life sacrificing and revening. The number of 18 plays is less than the number of 28 plays depicting the father as the recipient of the child's filial deed, out of which 20 cases are those of life sacrificing and revening. It is worth noticing that the daughter appears in only one play, Amimochi, which also depicts a filial daughter who sacrifices her life for the dead mother and living father. It is only after her death, which could be said to be caused by her father's words calling her a *fukou* (the opposite of a filial child), that the father copies sutra to make merit for her spirit leading to her salvation.

There is one characteristic of the plays outside the current repertoire in regard to the relationship between the father and son. There is an image of reciprocal love and sacrifice between them presented within the same situation in Chikatou, Mitsusue, and Tomo. For example, in Chikatou, when the son's life is demanded by the enemy who threatens to destroy the father priest's temple, the father would not turn the son in to the enemy. Instead, the father wants the enemy to take his life on the son's behalf. But the son is willing to die for the cause of his father. Eventually, with the help of his men and children, the father risks his life to fight and subdue the enemy.

(The play Nidonokake does not exactly narrate this kind of reciprocal love and sacrifice between the father and son. The sign (child-father) is put after the play title because there are two sets of father-son relationship in this same play. This play actually has two parts that narrate two different events. In the first part, a filial child obeys his father's words. In the second part, a father risks his life to save his son.¹⁰)

8.2 Minus image

Below is the categorization of the father's deeds in the 15 plays (16 cases) of a negative image using the same explanatory notes in brackets as the current plays, with two additions:

(father / parents+) indicates that the play also depicts a positive image of the father / parents.

(child-) indicates that the play also depicts a minus image of the child

1. **Causing threat to life or actual death** in 8 plays :1) Amimochi (daughter) (child-parents) (father +) 2) Ennennasu no Yoichi 3) Hangonkou (daughter) (child-father) 4) Isomatsu (mother-child) 5) Nureginu (daughter) 6) Onnazata (child-father) (mother-child) 7) Tango monogurui (parents +) 8) Youka (child-father)

2. **Deserting** in 5 plays : 1) Karukaya 2) Kitano monogurui 3) Okinoin (daughter) 4) Tadatsu (no Saemon) (daughter) 5) Urakami (mother-child)(child -)

3. **Long separation** in 3 plays : 1) Fue monogurui (parents+) 2) Sumiyoshi monogurui (parents)(parents+) 3) Tango monogurui (parents+) (Tango monogurui is under 2 categories)

The worst case is the father in Nureginu as he kills his daughter with his own hand believing the false charge made by the stepmother. The father in Ennennasu no Yoichi tells his son that if the son fails in his performance the father would kill him with his own hand. The texts narrate how these two fathers carry out their deeds in order to protect the family's name. But the texts do not portray the father's sadness in having to do so. These two fathers may not have had such a bad reputation in the Muromachi period when the father was pressed by society to protect the

¹⁰ The second part of Nidonokake narrates the same event as Zashikiron about how the father saves his son's life. But Nidonokake does not have the part about the minus image of the son. See Zashikiron under the minus image of the son.

family's honor even at the cost of the child's life. All the 5 plays in the deserting category feature the father who deserts or is going to desert his child to become a monk.

As seen in the current plays, it is noticeable that the daughter figures relatively often in proportion to the number of all the plays she appears. She figures in 3 plays out of the 8 plays under the category of causing threat to life or actual death.

8.3 A suffering father

In most of the plays featuring the positive image and some of the plays of minus image, there runs a parallel image of a suffering father. He suffers because of what happens or is going to happen to his dear child. Sufferings from other causes are not relevant to this research.

No other thing can grieve a parent more than the child's death. Ikenie features the father's and mother's great love and sorrow at the approaching death of the daughter, while Kumano mairi and Isomatsu depict this reaction of the parents at the actual death of the son. In these 3 plays, a deity is so moved that the child's life is saved or returned. The father in Yakamochi also grieves his daughter's death but it is his daughter's filial piety that brings her back to life. In Hangankou, the father's love and sorrow does not bring the daughter back to life but they see each other again temporarily through the use of a magic incense stick. Many more plays portray a suffering father of this nature but without *dues ex machina*. They are Amimochi, Chichibu (a), Chichibu(b), Chikatou, Mitsusue, Tomo, Tsunemori and Tsurujirou.

Another cause of the father's suffering is the disappearance of his dear child in the plays under the categories of father in search of the son : Inabune, Fue monogurui, Hamanarashi, Sumiyoshi monogurui and Tango monogurui. The parents in Hamanarashi are caught by a human trafficker on their way to find the lost son, so they are forced to do hard labour before being finally united with him. The parents in Fue monogurui, Sumiyoshi monogurui and Tango monogurui become insane. Inabune does not have the mother character. The other 4 plays do, but the focus is on the father.

Youka depicts the suffering of the father in a different way. The father kills his son for fear that his son would be killed by the enemy.

9 Comparison of the image of the father in the current repertoire with that outside the current repertoire

- **Differences** In comparing the image of the father in the current repertoire with that outside the current repertoire, it should be more reasonable to discuss the differences rather than the similarities as the former is more readily perceived. The foremost image of the father in the current plays is a negative one, but it is not so in the non-current plays. The ratio of plays depicting a positive to negative image in the current plays is 3 to 14 in contrast to 18 to 15 in the non-current plays. Among the 18 non-current plays of the father's positive image, 6 of them tell of the father's sacrifice of life and revenge for the child. We see no such play at all in the current plays. The difference is further accentuated when we consider that among the 15 plays of a negative image in the non-current plays, 4 of them are the plays with a positive image, too. We may even say that in these 4 plays the positive image is highlighted more than the negative. These 4 plays are Amimochi, Fue monogurui, Sumiyoshi monogurui, and Tango monogurui. Except for Amimochi, all the other 3 plays depict how the father endures hardship traveling far and wide to search for the lost son. The negative image at the beginning of the play could be toned down by the positive image which runs through most part of the play. In this regard, it is worth mentioning again that in Fue monogurui, Sumiyoshi monogurui, and Tango monogurui, the father is depicted as deranged from the sorrow in losing the child. A deranged father looking for the beloved child is not present at all in the current plays. Instead, in the current plays there are 5 very well known plays, as well as one less well-known, that tell of an unbalanced mother in search of her son. In fact, there is not even one current play that narrates how a father, sane or insane, goes out to look for his lost son.

Ironically, the text of Kagetsu simply tells how a father becomes a monk after his child disappears and how they are reunited during the father's pilgrimage. The father in Tosaku lives a sad life longing for his child. But he does not go to search for him. Instead, it is an unrelated person who brings the son back to him. It is true that Tosaku depicts a suffering father. But in the earlier discussion of the father's image in the current plays, a suffering father is not included as one image of the father because there is hardly any play of this nature. This is also another distinctive difference from the non-current plays.

Another difference between the current and non-current plays is the ratio of plays depicting the father as the recipient of filial piety, to those depicting the child as the recipient of the father's sacrificial deed. In the case of the current plays, the ratio is 22 to 3 cases. (17 cases feature the father alone, 5 both parents.) As for the non-current plays, the ratio is 28 to 18 plays. In other words, in both types of plays the father is the recipient of the child's filial piety more than the benefactor of the child. The difference between these two types of plays is that the benefactor image in the current plays is much weaker than in the non-current plays.

In conclusion, the father fares much better in the non-current plays in several respects.

10. The image of the mother in the "Parent-Child Image Noh Plays" in the current repertoire

10.1 A loving and dedicated mother

Among the 57 "Parent-Child Image Noh Plays" in the current repertoire, there are 29 plays that depict the mother. Except for Utou, which is mainly about a dead father longing to come back to live with his wife and child, all the other 28 plays represent a significant image of the mother. In these 28 plays, as many as 16 plays present the mother's dedicated love and deeds for the child, 10 depict motherly love and attachment but without any concrete benefit to the child, only one represents a negative image (Funabashi, which depicts a negative image of the father together with the mother), and one an ambivalent image (Ikuta Atsumori). So it can be categorically stated that the foremost image of the mother in the current plays is a very positive one, quite the opposite of the father.

The mother's dedication to the child in the 16 plays is outlined below.

1. **Life sacrificing** in 3 plays : 1) Aisomegawa (father -) 2) Ama 3) Mochizuki (child-father)
2. **Searching as an insane** in 5 plays : 1) Asukagawa 2) Hyakuman 3) Miidera 4) Sakuragawa(child-mother) 5) Sumidagawa
3. **Protecting** in 7 plays : 1) Fujito * 2) Genbuku Soga(child-father) 3) Kosode Soga (child-father) 4) Minase (son and daughter) (child-mother)(father -) 5) Settai* (child-father) 6) Torioibune (father -) 7) Zenji Soga (child-father)
4. **Making merit for the dead child** in 1 play : Oharagokou*

The most obvious characteristic in the above list is the almost non-existence of the daughter as the recipient of the mother's love and dedication. Minase is the only play that has the

daughter but the son is also present. Another characteristic is the absence of the positive image of the father in all the plays. Instead, a negative image is seen in 3 plays, Aisomegawa, Minase, and Torioibune. In this regard, it should be mentioned that in the 3 Soga plays, Genbuku Soga, Kosode Soga, and Zenji Soga, while the sons are filial to their father, it is the mother who tries to protect them and grieves their death, as discussed before. Fujito and Settai tell how the mother protects her son even after his death.

The 10 plays that depict motherly love and attachment but without any concrete benefit to the child are 1) Daibutsukuyou (child-mother) 2) Fujidaiko (daughter) 3) Gendayuu (daughter)(parents) 4) Kashiwazaki 5) Matsuyama kagami (daughter)(child-mother) (father-) 6) Orochi (daughter)(parents) 7) Shoukun (daughter)(parents) 8) Takenoyuki (parents)(father-) 9) Tanikou (child-mother) 10) Yuya (daughter) (child-mother).

Some explanation should be made for putting Kashiwazaki in the above 10 plays. Traditionally, Kashiwazaki is grouped together with Asukagawa, Hyakuman, Miidera, Sakuragawa, and Sumidagawa as the 6 plays that feature an insane mother in search of her son. But in this research, it is more appropriate to distinguish between an image of motherly dedication and attachment. The child in all these plays except for Kashiwazaki is abducted or taken elsewhere from the mother. The child's well being is a great concern for the mother. So she is willing to endure the hardship of a long journey with hardly any clue to go bring him back to the comfort of living at home with the mother. The motherly love and anxiety about the child's safety leads to her derangement. However, in Kashiwazaki, as mentioned when discussing the image of the child, the son leaves the mother at his own accord to become a monk. Moreover, the play focuses more on the sorrow of the mother as a wife who has lost her husband in death.

10.2 A suffering mother

Parallel to the image of a loving and dedicated mother is the image of a suffering mother. As already discussed in the section about the image of the child, there are many plays that depict how the mother suffers even though she has a filial son. Asukagawa, Hyakuman, Kashiwazaki, Miidera, Sakuragawa, and Sumidagawa, which feature an insane mother in search of her son, are the most well-known. They clearly portray the image of a suffering mother. She roams

around the country for years undergoing hardship and ridicule while looking for her lost son. The mother in Sumidagawa is the most tragic one as her kidnapped son dies. The revenge plays Genbuku Soga, Kosode Soga, and Zenji Soga tell how the mother will and eventually loses her sons who avenge their father's death. The mother in Fujito, Gendayuu, Orochi, Shoukun, Takenoyuki agonizes at the imminent or actual death of the child. (Except for Fujito, the other 4 plays also feature the father's agony.) Aisomegawa, Fujidaiko, Mochizuki, Minase, Takenoyuki, and Torioibune feature an unfortunate mother bringing up her child/children on her own as a result of the father's remarriage, death or absence.

11. The image of the mother in the "Parent-Child Image Noh Plays" outside the current repertoire

There are 36 plays outside the current repertoire that has the mother as a character or as a person referred to. Only 3 plays (Karukaya, Kusunoki, and Kouya sankei) do not represent a significant image of the mother. A dedicated and commendable mother is portrayed in 20 plays, while 7 plays depict motherly love and attachment without obvious benefit to the child. So the foremost image of the mother is clearly a very positive one.

11.1 Positive image

The mother's dedication to the child in the 20 plays is outlined below.

1. **Life sacrificing** in 4 plays : 1) Futari miko 2) Murayama 3) Shougiseishu (child-father) 4) Yasuinu (child-father)
2. **Revenging** in 1 play : Kibitsu no miya
3. **Selling oneself** in 1 play : Kibiki (Zenkouji)
4. **Searching as an insane** in 3 plays : 1) Fue monogurui (parents) 2) Sumiyoshi monogurui (parents) (parents -) 3) Tango monogurui (parents)(father -)
5. **Searching** in 2 plays : 1) Hamanarashi (parents) 2) Tsunemori (parents)
6. **Protecting** in 9 plays : 1) Isomatsu 2) Kamata (b) 3) Kikuchi (child-father) 4) Kowata (daughter*) (child-mother) 5) Onnazata (child-father) 6) Shishiou (child-mother) 7) Tsurujirou (parents) 8) Tsuruwaka (parents) (child-mother) 9) Urakami (child -.)

Besides the above 20 plays of the mother's sacrifice for the child, with only 1 case of the daughter as the recipient, there are 7 plays depicting motherly love. Basouten (son and daughter), Kyoukakudou, Mongaku, and Shikiji monogurui, tell of the mother's love and attachment without an active action to bring about some kind of benefit for the child. In Katana (no shou) and Mekurazata, this love is put into action but in the morally wrong way. The mother in Katana (no shou) plots the death of the stepson for the sake of her own son. In Mekurazata, the mother tries to usurp the stepson's property for her son. The mother in Odamaki wants to find out who comes to see her daughter at night but her good intention does not help her daughter.

11.2 A suffering mother

As evident in almost all the plays mentioned above, another salient image of the mother, besides the highly dedicated image, is a suffering mother. Only in Katana (no shou), Odamaki, Kouya sankei, Mekurazata and Tsuruwaka, this parallel image is not perceived. The most significant and frequent cause of the mother's suffering is the possible or actual loss of the child's life. This cause is depicted in as many as 16 plays, almost half of the 36 plays that have the mother. We see it in Basouten, Ikenie, Isomatsu, Kamata, Kibitsu no miya, Kikuchi, Kowata, Kumano mairi, Mongaku, Murayama, Roushakuhachi, Shougiseishu, Tango monogurui, Tsunemori, Tsurujirou, and Yasuinu. As seen in the discussion of the father's image, Ikenie, Isomatsu and Kumano mairi feature the father's and mother's great love and sorrow at the approaching or actual death of the child, so much so that a miracle by a deity saves the child's life. Roushakuhachi and Shougiseishu narrate a similar story. The mother undergoes an extra suffering on top of the imminent death of her sons. We cannot help sympathizing with the mother who is asked by the executioner to choose only one child for pardon thus leaving the other son to die. The texts say she chooses to let her stepson live so as not to have her dead husband condemn her for ill treating the stepson. How much she must be agonizing! Her plight must be so heart-rending that even the executioner decides to help both sons.

There are 4 plays that depict some kind of conflict between the mother and the son as the cause of her suffering. In Youka, an aged mother fails in her attempt to stop her military son from killing the 10-year-old grandson. She sees it as a cruel act while her son, that is the father of the

grandson, wants to have his son die by his own hand rather than killed by the merciless triumphant enemy. (This play is also under the minus image of the father.) In Suzuki, the ailing mother tries in vain to convince the visiting son to stay longer instead of leaving again immediately to fulfill his duty to the lord. (Suzuki is also discussed as portraying a negative image of the son.) The mother in Hitsuji at first fails to understand her son's real motive and wrongly regrets how she is badly treated. Urakami has already been categorized under the protecting mother as the dead mother has left a letter begging the father not to become a monk but to take care of the juvenile son. The mother plays her part in protecting her son even after she has passed away. The letter does not actually change the father's mind. In this same play, we also see a mother-son conflict. But it is not between the same mother-son. The play also has the grandmother, that is the mother of the man who wishes to enter priesthood. She also tries without success to stop her son. So this play is also under the group of the negative image of the son and father.

Another cause of suffering is the disappearance of the child. As already seen, Fue monogurui, Sumiyoshi monogurui, and Tango monogurui depict how the unbalanced parents travel to look for the lost son. Kyoukakudou, and Shikiji monogurui also has a deranged mother searching for her son/s but she travels without the father. As mentioned in the section dealing with the father, the parents in Hamanarashi are deceived by a human trafficker on their way to find the lost son and undergo hardship before they are united with him.

12. Comparison of the image of the mother in the current repertoire with that outside the current repertoire

It is not difficult to quickly see the similarities between the image of the mother in the current repertoire and that outside the current repertoire. Both have a strongly positive but sad image. The mother in both types of plays is also definitely all for the beloved son.

If one wants to really look for some difference between the mother in the current and non-current plays, then 2 issues may be raised.

Firstly, the mother in the non-current plays avenge her son's death in one play, Kibitsu no miya, and sells herself for the son and husband in another, Kibiki (Zenkouji).

Secondly, the mother in the non-current plays never travels on her own in her search for the son. She is always accompanied by the father. Or rather she accompanies the father who is the protagonist of the play. It is only in the current plays that she makes a very strong impression, as already discussed, as an unbalanced woman longing for her son.

Discussion

The study has presented the image of the child, father, and mother as well as comparison between the image found in the current repertoire and outside the current repertoire. The comparison is one main objective of this study because most of the Muromachi Parent-Child Image Noh Plays outside the current repertoire discussed here, or for that matter any non-current play, have not been studied by Japanese or foreign scholars. The similarities and differences between the image in the two types of plays are thus meaningful. However, it is also significant to discuss the overall image of each character, and the image of their relationship found in all the 133 plays.

As evident from the above study of the image of the child, father and mother, most Noh plays of both in and outside the current repertoire, depict the parent-child relationship as a harmonious one. The child is mostly filial. The mother is mostly loving and dedicated to the child. The father also has the same kind of a positive image as the mother, but the negative image is almost as strong. So there is give and take in the family. There is happiness, harmony and respect within the family. This peaceful situation is sometimes disturbed by the stepmother. The family also faces threats from outside. Human trafficking causes enormous pain to the parent/s who are separated from their beloved child for years, as in *Okinoin*, *Ousaka monogurui*, or in some cases forever as in *Sumidagawa* and *Basouten*. Poverty that befalls a once well-to-do family calls for sacrifice of the child, as in *Sakuragawa*, or the mother, as in *Kibiki (Zenkouji)*. On the other hand, outside threats also come from harsh requirements of priesthood and samurai codes. These threats end in tragedy when the father and son strictly answer the requirements. The father enters priesthood or carries out his duty to the lord at the expense of the child and in some cases the mother too, as in *Karukaya*, *Minase*, *Manjuu*, *Shichikiochi* etc. When the son wants to

become a monk or fulfill his duty as a samurai or a samurai's son, it is mostly the mother who suffers, as in *Kyoukakudou*, *Shikiji monogurui*, *Kikuchi*, and all the revenge plays.

The image of the child, father, and mother in Noh plays can be made even clearer and more meaningful by making a comparison between the son and the daughter in the following 4 points : filial piety, minus image, harm done by the parents, and benevolence from the parents.

1. filial piety

As shown in the list of the categories of filial piety, we can see that the most salient image of the daughter is a filial child. There are 14 plays in the current repertoire, and 15 plays outside the current repertoire that feature the daughter. But in one play, *Semimaru*, although both the son and daughter appear, the play depicts only the image of the son. Out of these 28 plays that portray the image of the daughter, 14 of them, that is half, depict a filial daughter. Moreover, 6 of these 14 plays depict filial piety of the highest degree, that of life sacrificing and selling oneself. The daughter in *Jinenkoji* sells herself to have a memorial service held for her dead parents. The daughter in *Amimochi*, *Kowata*, *Rou Giou*, and *Yakamochi* sacrifices her life for the sake of her father, mother or both. In *Senjuji*, the daughter first sells herself so that she may have the means to make merit for her dead parents. Later she goes so far as putting her life at stake for this cause. It is worth noticing that, except for the play *Jinenkoji*, all these plays are outside the current repertoire.

As for the son, which appears in 108 plays out of the total of 133 plays studied; he is depicted as a filial child in 57 plays. The number of both the plays featuring a son, and the number of plays with a filial son are overwhelmingly higher than that of a daughter and a filial daughter. However, this does not mean that the daughter has an image of a less filial child than the son. As the total number of plays featuring a daughter is much less, the number of plays with a filial daughter is also small. But actually, the ratio is the same in both the case of the daughter and the son. That is to say, half of the plays that the son character appears feature him as a filial child. The same is true with the daughter. Moreover, the ratio of the overall filial deeds and the highest degree of filial deeds is also the same in the case of the son and daughter.

To sum up, the daughter has a strong filial image not less than the son.

2. Minus image

As already shown above, there is hardly a minus image of the daughter. If one really wants to have it, then Kowata and Basouten could be cited with some reservation. In Kowata, the mother has to write to her married daughter asking for some clothes to protect her from the cold. The letter shows no sign of resentment but we may reproach the daughter, if we want to, for being unaware of the wretched situation her mother is in. But this somewhat negative image at the beginning part of the play is soon to be overlooked when the daughter presents herself as a filial child obeying her mother's words to her last breath. The mother is ashamed of her wretchedness and in the letter begs the daughter not to ever let it seen by anyone. When the daughter refuses to show the letter to her husband by swallowing it, she is slashed to death by the drunk and jealous husband, who suspects that it is a lover's letter.

The negative image of the daughter in Basouten may again have an excuse. Moreover, as the play depicts the same minus image of both the son and daughter, the negative reaction on our part may be lessened into half. The way the two children would not give in to each other but continue to pitifully beg the mother to go with him or her makes it even harder for the mother to decide who to go with. As the mother is allowed by the master to go with only either of the children, she is put in a dilemma. She finally drowns herself as the two boats sail into different directions carrying each of her children. Are their actions the direct cause of her death? We cannot help sympathizing with the 11- year -old son and 17- year -old daughter who only want to be with the mother when they are taken away by the slave traders.

The son's filial image is also overwhelmingly stronger than his negative image. But strictly speaking, when compared with the daughter, the ratio of plays depicting his negative image to plays with him as a character is slightly higher than that of the daughter. He is portrayed negatively in 11 plays from the 108 plays he appears.

The son's behaviour has a negative impact on the parents of a varying degree. The worst son may be the one in Urakami. As seen before, he is deserting his aged mother to become a monk despite her plea. We may not want to forgive him when we know that he decides to enter priesthood because he is despaired at having lost his property. He shows no sign of care for the aged mother.

3. Harm done by the parent/s

Regarding the issue of the harm done by the parent/s, the son and daughter share one common characteristic. The father is responsible for all the harm done in the 10 plays with the daughter and 19 plays with the son. It is in only the current play Funabashi that the harm on the daughter is carried out by both parents. Likewise, only the non-current play Sumiyoshi monogurui narrates how both the father and mother are responsible for the harm done to the son.

But the differences should be noted. While the daughter appears in only 29 plays, with no depiction of the parents-daughter relationship in one play, there are as many as 10 plays that feature how the daughter suffers on account of the father's deeds, and 1 from the parents'. The son's unfortunate happenings are seen only in 20 plays (19 from the father's deeds) out of the 108 plays. What is more striking is the disparity of treatment. Hibariyama, Nureginu and Yoroboshi all tell how the father is deceived by slander. While the daughter in Hibariyama is ordered to be killed, and the daughter in Nureginu is killed by the father himself, the father in Yoroboshi only dispels the son. The different treatment the son and daughter get is further clearly shown. Not very long after the son is gone, the father in Yoroboshi feels sorry for him. So he gives alms at a temple as a way to make merit for his son. Fortunately, the son comes to receive the alms and they are reunited. The father takes the son back home. (But the son has already turned blind in his sorrow.) The father in Nureginu never repents. It is true that the text of Hibariyama tells how the father's retainer does not kill the daughter as commanded. She is thus saved and is even brought back home later. But it is not that her father goes out to look for her when he hears rumour that his daughter is still alive. It is only during his hunting excursion that he happens to find her.

4. Benevolence from the parents

In the above 3 issues, the gender discrepancies are already discerned. But it is in the issue of benevolence from the parents that the gender gap is alarmingly obvious. It is through this aspect that the image of the daughter in Noh plays can be best grasped. The discrepancies are seen not only in the fact that there are much more plays about the dedication and benefits the son receive from the parents, but also in the categories of the benefits which reflect the degree of love and sacrifice of the parents. The daughter as the recipient is seen only in 5 plays: Amimochi

and Kagekiyo from the father; Basouten, Kowata and Minase from the mother. There is not one single play that narrates how the daughter receives any kind of love from both parents. The number of plays is less than one sixth of all the plays that feature the daughter. (5 out of 29 plays) In other words, it is only 3 per cent of all the 133 Parent-Child Image Noh Plays.

Moreover, the nature of the benevolence from the parents should be taken into consideration. As already seen, in Amimochi and Kowata, it is not the living daughter but the dead daughter who receives this benevolence. We could also go so far as to say that the daughter's death is in a way caused by the father and mother respectively. In Kagekiyo, the father who once deserted his daughter now has good intention of not revealing himself so as not to blemish his daughter's name. But finally this good intention is not realized. In Basouten and Minase the benefit from the mother's deed also goes to the son. The love of the father or mother in these plays except for Basouten is further played down when we consider that all the actions or intention are not initiated by the parents from the start. It is rather that the father or mother is put in that situation and he or she reacts to it.

On the other hand, the son is the recipient of the benevolence from the mother in as many as 29 plays, from the father in 12 plays, and from both parents in 7 plays. The total number is 48 plays out of 108 plays featuring the son. Moreover, judging from the motive, action as well as the actual benefits for the child, we clearly see the huge gap of parental love and dedication for the son and daughter. For example, there are 11 plays in which the father or mother sacrifices his or her life for the son; 3 plays in which the father or mother revenges the son's death; the lost child in all the famous or less well known plays about deranged parent/s is the son.

Semimaru may be cited as one good example, among many other, of the different treatment the son and daughter gets. Although both the son and the daughter are characters in the play, the father-daughter relationship is not depicted at all in this play. The text says how the son prince understands the father Emperor's benevolent intention in ordering the blind prince to be deserted at a hut. This is to atone for the prince's sins from the previous life and make merit for the next life. On the other hand, there is no mention of how the Emperor shows the same kind of consideration for the deranged daughter princess. She may simply continue her lonely wandering.

Conclusion

In defining an image of a character in any play or literary work in general, there are always issues to be taken under consideration. The judgment of whether this is a positive or negative image is a difficult one as it depends very much on the values of a particular age. One tends to adhere to these values. But the research has shown that it is possible not to fall into this pitfall. The research has set up a way to find the image of the child, father, and mother in Noh plays that is understandable to the present age, and also to people of other races, not only the Japanese. In some cases, it may not be a clear cut image. However, the research succeeds in grasping the overall image in the plays written in the Muromachi period. It is thus challenging to further the study to cover all the other periods up to the present.

The findings of this research may have implications on two levels. On the first level, they may spark an interest among Noh researchers in the hitherto unstudied plays outside the current repertoire. The research clearly shows how the image of the parent and child in Noh plays cannot be correctly grasped without including the plays outside the current repertoire. Indeed, without the study of these plays the image would be significantly distorted. Certainly, there are similar points but there are also many different issues worth looking at closely.

On the second level, the findings give a message to the layman that Noh has its value even though it is an archaic and boring form of drama. Noh plays give us a vivid picture of the ideal child and the loving parents in the turbulent society of the Muromachi period. They inspire people in the present age.

The famous play Yuya can be cited as one good example. Yuya has repeatedly asked Munemori, her lord and husband, for permission to return to her home in the countryside to attend to her sick mother. She is now made even more anxious by the letter from her mother. But her plea is again brushed aside. She is ordered to accompany Munemori to view the cherry blossoms at the Kiyomizu temple. Yuya prays to Kannon to save her mother. Finally her moving poem about her anxiety for her mother makes him change his mind.

The daughter in this play is undoubtedly a filial child endeavoring to comfort and take care of her sick mother against the strict and demanding order of her husband/lord. Even people of the present days are moved by her torment, her longing to be with the sick mother, her courage to

dare ask for leave from the powerful lord, her devout belief in the deity *Kannon Bosatsu*, her wit in composing the right poem to move the lord at the right moment, and the final relief as a reward for her filial piety and steadfastness. She is the symbol of filial piety eternalized by this beautiful, famous and ever popular play.

Even though set in a definite historical time, the twelfth century, with a real historical person, the play is not out of date. The situation is not unfamiliar in the present society, Japan, Thailand or any modern world. A working woman in the capital tied up by and put in a dilemma between her demanding work under an egocentric boss and her sick mother left in the countryside. The message is clear and thankful. Through sincere love and care for one's beloved mother, steadfast negotiation, as well as some use of the brain, a dilemma could be broken. Filial piety is always rewarded.

Many more examples may be cited. A typical image of a Japanese father in today's world is a busy working father with too little time left for his wife and children. A father assigned to work in a distant prefecture leaving his family behind, or *tanshin funin* in Japanese, has also been a familiar image. It is only very recently that this manner of working has been questioned. Nowadays more fathers opt not to accept this kind of assignment even at the risk of losing their jobs or demotion.

In *Hanganokou*, a merchant has been away on his business leaving his daughter behind for too long. The business costs him the life of his dear daughter as she sets out to go look for him but dies on the way. In *Torioibune* when the father has been away in the capital for more than ten years to win a lawsuit, his wife and child are left at the mercy of his own man who forces them to work for him.

Inspiration may be found even in the vengeance plays that may seem out of date. The *Soga* plays, *Genbuku Goga*, *Hikkiri Soga*, *Youchi Soga* etc., narrate the historical vendetta of the *Soga* brothers. They also depict warm relationship of brothers and mutual love of mother-child. *Danpuu*, *Futari miko*, *Mochizuki*, etc. present young boys who successfully revenge the death of their father showing no sign of faltering in their resolve.

It is true that we are no longer taught from childhood to revenge our father or mother's death, as were the characters in these plays. So these plays may seem out-of-date. But children of

today should be taught to care for the family's name and to have the wish to restore it if damaged. These plays when looked at more deeply do actually convey this meaningful message. We do hear news of people who go to court or appeal to the public in protection and restoration of their family's name. They are not much different from the Soga brothers and other characters in the vengeance plays.

The present deteriorating family relationship in many societies is causing a growing sense of alarm. How the findings of this study may have implications for this pressing problem remains to be seen. However, at least the study will not be just another pure research read by only some Noh specialists. Further work should be worth carried out.

Suggestions for Further Work

This research limits its scope to the plays written in the Muromachi period. My preliminary research shows that there are many more plays written after this period up to the present which are worth studying. Further work may be as follows:

- The Parent-Child Image in Noh Plays from the Muromachi Period up to the Present
- In Search of a Solution for the Asian Family Crisis : A Study of Filial Piety and Its Rewards in the Parent –Child Noh Plays from the Muromachi Period up to the Present
- In Search of a Solution for the Asian Family Crisis : A Study of Parental Love and Its Rewards in the Parent –Child Noh Plays from the Muromachi Period up to the Present
- In Search of a Solution for the Asian Family Crisis : A Study of Fraternal Bond and Its Rewards in the Parent –Child Noh Plays from the Muromachi Period up to the Present
- The Stepfather, Stepmother, and the Wet Nurse in the Noh plays from the Muromachi Period up to the Present
- Poetic Borrowings and Sayings on Parental Love in the Noh plays from the Muromachi Period up to the Present

Bibliography

Kataoka Tokuo, Nihonjin no oyakozou—koten taishuu geinou ni miru.

Touyoukan, 1989.

Maruoka Katsura, Nishino Haruo, Kokon youkyoku kaidai. Kokon youkyoku kaidai kankoukai. 1990.

Nishino Haruo, "Kokon youkyoku souran(jou)" in Nougaku kenkyuu Nougaku kenkyuujo, Vol.17, 1992.

Nishino Haruo, "Kokon youkyoku souran(ge)" in Nougaku kenkyuu Nougaku kenkyuujo, Vol.18, 1993.

Nishimura Hisashi, Nou no shudai to yaku soukei, shoten, 1999.

Sanari Kentarou, Youkyoku Taikan vol.1-7, Meiji shoin, 1954 (reprinted 1991)

Takemoto Mikio ed., Noh Kyougen hikkei, Gakutousha, 1995.

Tanaka Makoto, Bangai youkyoku vol.1-2, Kotenbunko, 1950, 1952.

Tanaka Makoto, Mikan youkyokushuu vol.1-31, Kotenbunko, 1963-1980.

Tanaka Makoto, Mikan youkyokushuu zoku, vol.1-14, Kotenbunko, 1987.

สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย