

‘Art-Kunst’ Set – Children’s Literature, Bob Dylan, and Mediawatch: A Global Chain Reaction of Compassion through Encounter and Experience

Atsushi Shibasaki

This is a translation of the third and the last part of three chapters of my book, *Thoughts and Behaviour on ‘Global Relations’* (Koyo Shobo, 2024). The first one was originally published in 2012, in *the Journal of Global Media Studies*(JOGMS). The second was first published in 2019, in *Journal of Peace Studies*. The third one was originally published in Asahiko Hanzawa ed., *Politics and Music: Soft Power that changes International Relations*, Koyo Shobo, 2022.

The brief guidance of those papers is to be found in “Introduction: The History of the Idea of Global Relations as a Movement for the Perception of the World of Universal Relations” in JOGMS 34, “‘Un Poco Loco’ Set – Trilogy on Future of the Study of International Relations: From IR, GIR, to the Study of Global Relations and beyond”.

Chapter 7: Children’s Literature as a clue for Global Revolution: A Comparative Analysis of *Sansho Dayu* and *Biography of Gusko Budori*¹

1. Introduction

A. Aim of this chapter

The purpose of this chapter is to analyze two famous stories of Japan, mainly for children, from the perspective of international cultural relations theory, and to present the significance of these stories in understanding international relations and global relations.

The first story is *Sansho Dayu*(*Tayu*)² and the second is *Biography of Gusko Budori*. There are three main versions of *Sansho Dayu*. Version 1 (*Sanseu Tayu*) appeared in the 14th-15th centuries as one of the stories called sermon ballads, a type of traditional oral folklore that takes place in public squares. Version 2 is a novel version published in 1915 by Mori Ogai (1862-1922), who is regarded as one of the founders of modern Japan literature along with Natsume Soseki and others. Version 3 is a film released in 1954 by Kenji Mizoguchi, one of the leading Japan directors of the 20th century, and the screenplay was written by Yoshitaka Yoda and Fuji Yaihiro. Hereinafter, these texts are referred to simply as versions 1, 2, and 3, or the Sermon Ballads Edition, the Ogai Edition, and the Mizoguchi Edition.

As is well known among Japanese people, this story has been told in a myriad of formats. These have often been retitled *Anju and Zushio* or *Princess Anju and Prince Zushio* and have appeared as children’s picture books, manga, or anime works. For many Japan, this story has been passed down through their works

¹ The short and primordial version of this paper was published in the 2011 session of the Oxford Round Table, “Children’s Literature,” in March 13-18, 2011 at Harris-Manchester College, Oxford University. I was not able to participate due to the Great East Japan Earthquake. The following year, it was presented at the same roundtable held at Lincoln College, Oxford, on March 19, 2012. I would like to express my deepest gratitude to all the people involved and participated.

² In Japanese, people write the name of the story as 山椒大夫 or 山椒太夫 or さんせう 大夫 or さんせう 太夫. The way of writing varies but all refers to the same story. Likewise, in Japanese people pronounce the name of the story as Sansho/ Sanseu Dayu/Tayu. If people shorten it when they refer to the character of the story, they pronounce Tayu, not Dayu.

as children or orally passed down from their grandfathers, grandmothers, fathers and mothers. Mizoguchi version sublimates a children's narrative into a work of art of an extremely high level. It won a silver medal at the 1954 Venice Film Festival and received worldwide attention for various points such as the one-scene-one-cut technique and had a great influence on world filmmakers such as Jean-Luc Godard.

version	Scripture Version	Ogai Version	Mizoguchi version	other
title	<i>Sanseu Tayu</i>	<i>Sansho Dayu</i>		<i>Anju and Zushio, Princess Anju and Prince Zushio, etc.</i>
genre	Sermon ballads	novel	film	Picture books, picture-story show, anime, comics, etc.
author	unknown	Mori Ogai	Kenji Mizoguchi	There are many adaptations based mainly on the Ogai version
age	14th-15th centuries	1915	1954	

Figure 7.1 Three versions of *Sansho Dayu*

There can also be three versions of the Biography of Gusko Budori. The author, Kenji Miyazawa (1896-1933), was a poet, writer of children's literature, and agricultural scientist and teacher, whose works were mainly appreciated posthumously. Version 1 is an unfinished manuscript written in 1922, *Biography of Pennennennennen Nenem* (hereinafter referred to as *Nenem*), which was partially lost in an air raid during the Pacific War. *Nenem* shares the basic structure of later versions, but there are many important differences, including the name of the main character. Although there is some controversy about the validity of considering *Nenem* as an early prototype of *Budori*, this chapter will treat it as an early type. Version 2 is a manuscript that was almost completed in 1931 and is titled *Biography of Guskon Budori* (hereinafter referred to as *Guscon*). *Guscon* is close to version 3, but there are changes that cannot be ignored. Version 3 is the completed and published text, *Biography of Gusko Budori* (hereinafter referred to as *Budori*), published in 1932 as Kenji's last long story. The basic content seems to be a shortened version of version 2, regardless of the fact, there are subtle but quite important revisions, such as changing the name of the main character from *Guskon Budori* to *Biography of Gusko Budori*.

In this chapter, these texts are referred to simply as versions 1, 2, and 3, or *Nenem*, *Guscon*, and *Budori*.

version	Nenem	Guscon	Budori	other
	<i>Biography of Pennennennennen Nenem</i>	<i>Biography of Guskon Budori</i>	<i>Biography of Gusko Budori</i>	
genre	Children's literature			Picture books, anime, manga, etc.
author	Kenji Miyazawa			Hiroshi Masumura (manga), Ryutaro Nakamura (film), Gisaburo Sugii (film), etc.
year	1922	1931	1932	From 20c to present

Figure 7.2 Three versions of *Biography of Gusko Budori*

In Japan, Kenji Miyazawa is one of the most popular and well-read writers not only in Japanese children's literature, but also in all of modern Japanese literature. He was born in Hanamaki, Iwate Prefecture in the Tohoku region, and spent his entire life there except for a temporary move to Tokyo. He loved the natural beauty of his homeland and created many stories, tanka poetries, haiku, and poems on them. He also worked there as a teacher and engineer at an agricultural school, and during his short life he left many insightful

thoughts about the future and well-being of ordinary poor peasants. Due to his achievements, it has recently been re-read and appreciated by the victims of the Great East Japan Earthquake in 2011. *The Biography of Gusko Budori* was one of the most acclaimed novels, as was *Night on the Galactic Railway*. Many adaptations and remakes of picture books and anime have been produced, but the most important of them are the comic version of Hiroshi Masumura, in which all the characters were independently anime by cats, and the anime films version by Gisaburo Sugii (2012), which is based on the precedent movie by Ryutaro Nakamura (1994).

In the following, “2” shows the basic structure of the two stories and confirms the differences between the three versions. “3” deals with a comparative analysis of the two texts and explores some implications in terms of international relations or global issues.

B: Research on International Relations and Children's Literature: Toward an Interdisciplinary Approach

This chapter is a comparative analysis of two Japanese stories that are primarily regarded as children's literature. Before I get into the analysis, I will state what the focus and goals of this chapter are, and why I chose these works. In the first place, I am a researcher of international relations, and I do not specialize in children's literature research. In addition, some people may think that the study of international relations is a field of political science if taken narrowly, or an interdisciplinary social science field if taken broadly, and has nothing to do with children's literature or literary studies.

The first reason why I wrote this chapter is that the use of children's literature as a clue to understand and address the global issues surrounding children is a great stimulus. Children of the world have always been suffered from various kinds of global problems³. Child soldiers, child prostitutes, young adult HIV/AIDS, and child labor in general can be found around the world⁴. In 2020, 5 million children under the age of five died from preventable and treatable causes⁵. The problem of street children remains acute, with more than half of the victims who lost their legs and arms to landmines being children. Even after ethnic conflicts and civil wars have ended, children continue to be tormented psychologically by PTSD and other syndromes. As of 2021, 1 in 10 children in the world, or about 160 million children, were engaged in child labor, most of which were engaged in agricultural production without adequate food or education. Some of them are often sexually exploited, enslaved, or forced to work in low-wage exploitation factories. There is no need to mention the children who have lost their lives, hurt and suffered in the recent Russian invasion of Ukraine and the “war” in the Gaza Strip between Hamas and Israel, which has been going on since 1948 and has been worsening since October 2023.

In order to understand and address these issues, it is not enough to simply provide funding, food, medical and other material assistance. We need to understand children as human beings with equal dignity and to think deeply about ethical and philosophical questions, such as why we can't bear to see children abused or suffered. Reading *The Grand Inquisitor*, a famous part of Dostoevsky's *The Brothers Karamazov*, inevitably makes us think about the meaning and meaning of a world in which children are tormented under harsh conditions, in relation to the Christian faith in accordance with the Russian Orthodox Church⁶. Victor Hugo's *Les Misérables* also continues to inspire children's issues⁷. In this way, reading literature and literature about

³ Ensaiaco and Majka, *Children's Human Rights: Progress And Challenge for Children Worldwide*, Rowman and Littlefield, 2015.

⁴ George Kent, *Children in International Political Economy*, Georgetown University Press, 1995.

⁵ UNICEF, *Annual Reports*, 2020.

⁶ Dostoevsky, translated by Takuya Hara, *The Brothers Karamazov*, 3 volumes, Shincho Bunko, 1978.

⁷ Hugo, *Les Misérables*, translated by Yoshio Toyoshima, 4 volumes, Iwanami Bunko, 2003.

children can help us gain a deeper understanding of children as a global issue.

The second reason is that reading children's literature, trying to grasp its structure, and analyzing its worldview contributes to understanding the structure of international relations and world politics in the real world. Each children's literature presents its own world, and behind it is its own unique worldview⁸. These worldviews themselves are a source of interesting interpretation. In this sense, children's literature is an allegory of the real world.

And we must not forget that we were all once children. In general, the image of the world is primitively formed by reading childhood books, manga, anime, etc. Those who study, and educate on "international relations," "world politics," "global politics," and "planetary politics" also rely heavily on the images that they receive in their childhood when it comes to how they understand and interpret the world. It may not be easy to consider what textual images have influenced international relations scholars from Carr and Morgenthau to Cynthia Enloe and Walker as children, but growing up with Ghibli movies like *Totoro*, Japanese great traditional stories like *Anpanman* or *Gongitsune*(*Gon, the Little Fox*) and Disney, Marvel movies, *Green Eggs and Ham* or *The Wizard of Oz* contribute our worldviews.

From standpoint, it is significant to analyze children's literature and various similar media expressions as a source of worldviews and worldview images that children can apply to their interpretations of the real world. In addition to *The Giant Turnip* and *The Mitten*, which have come into the spotlight due to Russia's invasion of Ukraine, picture books such as *The Very Hungry Caterpillar* and *Swimmy*, as well as picture-story shows, how those influenced people's understanding of how the world should be understood? In addition, various forms of visual expression, including manga, anime, movies, TV dramas, and even short videos, have had a stronger influence on the formation of the image of the children's world from the latter half of the 20th century to the present day than mere text. For example, a film like Andrei Tarkovsky's *Ivan's Childhood* can be analyzed from this perspective. This means that the analysis of this paper can be applied to the analysis of other media such as YouTube, Twitter, and Facebook.

A more direct challenge for international relations scholars will be to clarify what images of international relations and the world are embedded in texts and images in children's literature, and how they assume their function of forming images of the real world. Of course, this can also be expressed in the form of "reflecting the Cold War era" or "reflecting the Vietnam War," in those literature and there are countless such picture books and children's literature that can bear those interpretations, without citing the example of Tolstoy's *Ivan's Fool*, and Erich Kästner, *The Animal Conference*, which is not only anti-fascism but also a precursor to a non-human worldview. However, here I would like to focus on looking at the "structure" of the world and the "way the world was formed" presented there, rather than directly reducing it to the context.

In addition, this kind of analysis may be useful to understand how to create a better world, such as how to change society and how to prevent people from suffering. The reason why I chose these two works is that I thought that they have characteristics that deserve to be considered in the way they present the structure of a certain "world" and the way in which they search for social change within that structure and present its "solutions." In other words, both works have in common the struggle of how to overcome the difficult circumstances set for them and how to overturn the structure of exploitation or oppression.

The third reason is that, as Cynthia Weber has done in her writings on film⁹, analyzing children's literature by applying knowledge of the phenomenon of international relations and knowledge of the academic discipline of international relations studies is significant in demonstrating the effectiveness of viewing children's literature as a material for the pedagogy of international relations. In other words, students and researchers of international relations will be able to gain a deeper understanding of children's literature by

⁸ Tolkien, translated by Yoko Inokuma, *On Fairy Tales*, Hyoronsha, 2003.

⁹ Cynthia Weber, *International Relations Theory: A Critical Introduction*, Routledge, 2009.

reading and interpreting texts based on their findings. However, as is sometimes the case, the relationship between children's literature and international relations studies should not be viewed in a one-sided way. We should always reserve the possibility that the results of the analysis of children's literature will have a field that cannot be contained by the conceptual apparatus of existing international relations studies. Whether it is literature or film, it is necessary to eliminate the preconceived notion that a one-way analysis being conducted.

As mentioned above, the main premise of this chapter is that children's literature is worth reading in order to understand the theory of international relations or the structure of the world as a whole, and at the same time, interpreting children's literature from the perspective of international relations may contribute to the study of children's literature in a sense by drawing a picture of the world and the world view of the work from the knowledge of international relations theory. This means that children's literature has the potential to enrich the study of international relations, as well as our understanding of the world. Therefore, the aim of this chapter is to bridge these two disciplines and explore the possibility of interdisciplinary research in children's literature, making this transportation fruitful for both fields.

2. *Sansho Dayu*

A. Basic narrative

At the end of the Heian period, in the late 11th century, a mother, daughter (Anju) and son (Zushio) were on their way from present-day Tohoku to Tsukush, where their father Taira Masauji was located. However, they were deceived by a trafficker at Naoe no Ura, and the mother and child were sold separately. The mother was sold to Sado and finally became a bird herder, and Anju and Zushio were sold to the manor of the Sansho Dayu in Yura, Tango Province.

Sansho Dayu and his sons treat them harshly, and their two children suffer from a severe environment. Anju finally decided to sacrifice her own life to help Zushio escape. Zushio rushes to the nearby Kokubunji Temple for help, and with the help of the monks, he reaches the capital, Kyoto. In the capital, Zushio proves that he is the son of Masauji clan and becomes the national guard of Tango Province, confronting Sansho Dayu. Later, he comes to the place where his mother was allegedly sold, and seeks out his mother, and reunites with her.

It is a work that belongs to a genre called the Noble-Fall-Story, which deals with the so-called downfall of the wealthy or noble people.

The flow of this story is as follows:

- (1) Father's exile and separation of a family**
- (2) Mother and child leave for their father**
- (3) Separation of mother and children due to trafficking**
- (4) Slavery Life under Sansho Dayu**
- (5) Process of the escape**
- (6) Desertion**
- (7) Kokubunji Temple**
- (8) Kyoto**
- (9) Became the national guard of Tango and confronted Sansho Dayu**
- (10) Reunion with their mother**

It is basically common to all versions.

B. Surmon Ballads : *Sanseu Tayu* (15-16c)

The Surmon Ballads that Mori Ogai used as the prototype for his version of *Sansho Tayu* is a kind of storytelling performed by street preachers using musical instruments such as the gourd and shamisen. There are many versions of *Sanseu Tayu*, and this chapter will conduct an analysis based on one of them¹⁰. This story is not specifically aimed at children, but is intended to entertain people and explain the true origin of Kanayaki Jizo. The background to this is the manifestation theory (Honji Suijyaku Setsu), which claims that the traditional Shinto gods are manifestations of the Buddha. The manifestation theory is a kind of syncretism, a way of thinking that seeks to integrate indigenous Shinto beliefs with Buddhist beliefs, and the *Sanseu Tayu* contains elements of the story that unravels the origin of the Kanayaki Jizo in the Noble-Fall-Story.

Main characters

Taira Masauji: Judge of Iwaki

His Wife: No name

Older sister: Her name is initially unknown, 16 years old, and is revealed to be Anju at the last mother-child reunion

Zushio (younger brother): age unknown

Servant: Uwataki

Sanseu Tayu and his 5 children (only Taro, Jiro, and Saburo have names)

The flow of the story is as follows:

- (1) Father's exile and separation:** The cause of the father's exile is explained as "affectionate" = stubbornness. The exile destination is Anrakuji Temple in Tsukushi, and the mother and child live in Shinobu-so, Date District.
- (2) Mother and child leave for father :** The departure is said to be several years later, and the exact date is unclear.
- (3) Separation due to human trafficking:** The place of separation is Naoe no Ura, the trafficker is sold to Yamaoka no Tayu, and the mother is sold to Ezogashima (Hokkaido). His sister wears a Kanayaki Jizo from her neck, and her mother tells her that the faith protects her.
- (4) Life under Sansho Tayu:** The children are named Shinobu and Wasuregusa respectively and are exploited as slave laborer.
- (5) The process of escape:** In the midst of harsh slave labor, they gained the help by a young woman slave, *Ise no Kohagi*. Kohagi dissuades the two from committing suicide. When they are imprisoned in a cave and is about to be dried to death for talking about his escape, Jiro, the son of Sansho Dayu, rescues them. They are branded on their forehead, but when they pray to Kanayaki Jizo, the branding disappears the next morning.

¹⁰ In the following, we will analyze the "Sanseu Tayu", Muroki Yataro School Note, *Sermon Collection*, Shincho Japan Classics Collection Vol. 8, Shinchosha, pp. 79-152.

- (6) **Escape:** When the branding disappears, Anju encourages Zushio to escape. Anju helped him to run off but she remains there, and is tortured to death by Tayu's son Saburo.
- (7) **Kokubunji :** Zushio run into Kokubunji. The principal image of Kokubunji is Bishamon, which is the roots of Kanayaki Jizo. He hides himself in a leather basket hidden by the holy shrine of Kokubunji. He escapes the search with the power of a Kanayaki Jizo.
- (8) **Kyoto:** The Chief Priest, carrying a leather basket where Zushio is inside, heads to the capital, Kyoto. He parted ways with him at Suzaku Gongendo and lived the life of a beggar for a while, and arrived at Shitennoji, but his legs that had been paralyzed suddenly restored when he went inside of the temple and he transformed into a splendid young samurai. He was adopted by Umezu no In, one of the most noble aristocrats at that time under the promotion of Oshari Daishi who find him at the temple, and when he became the military guard of Mikado, he restored his honor by showing a genealogical scroll as evidence.
- (9) **Assigned to Tango as the lord of the country, confronted Sansho Dayu:** He was about to be the owner of 54 counties in Oshu and Hyuga Country, but he refused, instead became the lord of Tango Province, and went to Tango to reunite with the chief priest and learn of his sister's death. He buries Tayu in the soil from the face down and make Saburo kill him with a bamboo saw, and Saburo is also guilty of the same crime. Jiro exempts him and splits Tango in half and leaves it to Taro and Jiro, bringing Ise no Kohagi back to the capital as his elder sister.
- (10) **Reunion with his mother:** Zushio heads for Ezo. His mother's eyes were blind from tears. When he hears the names of Zushio and Anju in a bird chasing song, he gives his name, but she does not believe it. When he puts Kanayaki Jizo to her eyes, her eyes open and they meet again. He summoned his father from Tsukushi and condemned Yamaoka no Tayu to death. The family prospered until the end of their lives, and in order to mourn Anju, they enshrined the Kanayaki Jizo in Tango Province, which is the object of worship of the people as the Kanayaki Jizo.

In this Surmon Ballads version, the process of the downfall and revival of the Masauji family and the downfall of the Sansho Dayu clan and the revival of the Sansho Dayu clan in a sense overlap, and it is Kanayaki Jizo that led the whole process. Every time there is a crisis, Kanayaki Jizo helps Zushio by demonstrating his power. However, Anju, who is physically separated from Kanayaki Jizo, loses his life. This kind of religious coloring is greatly diminished in the Ogai and Mizoguchi editions.

The main feature of the version is that both the cruelty and the "happy ending" that it brings are excessive. On the cruel side, Tao's son Saburo mercilessly brands the foreheads of the siblings who consult him about desertion with a hot iron. In addition, they are locked in a cave with no food or water so that they can starve to death. Anju is then severely tortured to death. Upon learning of his sister's gruesome death, Zushio also sentences Tao and Saburo to be sawed, forcing Saburo to pull Tao's head, and Yamaoka no Tatsuo is also sentenced to death.

On the side of the happy ending, Masauji is alive and forgiven for his sins. The mother is also alive, and her lost sight is regained by the miracle of Kanayaki Jizo. It can be said that exaggerating both the harsher and more fortunate fates has the effect of showing the blessings of the Kanayaki Jizo.

C. Ogai Edition: A novel by Mori Ogai (1915)

In the last years of his career as a novelist, Ogai worked on rewriting old folklore and fables taken from old traditional stories, records and documents of Japan as novels. He tried to reconstruct this story into his original work, but in his famous essay “History as it is and Detachment of Hisotry” he describes how he reconstructed version 1 into this version 2¹¹.

Basic characters

Father: No name

Mother: No name, over 30 years old

Older sister: Anju, 14 years old

Younger brother: Zushio, 12 years old and set

Maid of Honor: Uwatake

Sansho Dayu and three sons, Taro disappeared 19 years ago after seeing a branding , Jiro and Saburo

- (1) **Father’s exile and separation:** Tsukushi and Nobuo-so in Date County are the same, and the reference and reason for the exile is explained later in Kyoto, as “he was transferred to Tsukushi because of the disqualification of the national guard.”
- (2) **Departure to mother and child father:** The departure date is said to be several years later, and it is not clear.
- (3) **Separation due to the purchase of mother and child:** The place of separation is Naoe no Ura, the trafficker is Yamaoka no Tayu, and the mother is sold to Sado Island. Anju has the statue of Jizo-sama (without mention of Kanayaki Jizo), and Zushio holds a protective sword as a keepsake.
- (4) **Life under Sansho Tayu:** The siblings are named “Shinobugusa” and “Wasuregusa” respectively.
- (5) **Circumstances leading up to the escape:** In the midst of harsh slave labor, they gained the help of Ise no Kohagi. They talk about his escape, and but it is dismissed as a “lie”. That night, they both wake up at the same time with a dream in which their foreheads are branded. Then, Kanayaki Jizo has two “ten flaws carved with a chisel.”
- (6) **Escape:** In the wake of the branding of Kanayaki Jizo, his sister encourages him to escape, shows a temple as a goal, and entrusts Kanayaki Jizo. Zushio escapes, and his sister enters the water and takes her own life.
- (7) **Kokubunji :** Zushio run to Kokubunji Temple in Nakayama. The Chief Priest, Donmyo Risshi, hides and protects them from the search of the Tayu.
- (8) **Kyoto:** Zushio disguises himself as a monk and goes to Kyoto with the chief priest, and parted ways at Suzakuno in Yamashiro. While staying at Kiyomizu-dera, he meets Kampaku Morozane, who has been told to go there by a dream in order to cure his daughter’s illness, and Kanayaki Jizo turns out to be the

¹¹ Mori Ogai, “History and Historical Detachment,” *Ogai Historical Literature Collection*, Iwanami Shoten, Vol. 3, pp. 361-365.

son of the Masauji family as evidence, and Zushio takes the name, Masamichi. Masauji, the farther's death is discovered.

(9) **Tango:** He became the lord of Tango, but did not go to Tango Province. He prohibit human trafficking there. Sansho Dayu freed the slaves and prospered more and more. The chief priest becomes a monk of the whole Tango, and Kohagi returns to her hometown. He mourns Anju, and builds a nunnery on the shore of a swamp where he has entered.

(10) **Reunion with his mother:** Zushio, now Masamichi took a vacation and headed to Sado. The reason for her mother's blindness is not explained. When he hears a bird-chasing song, he realizes that she is his mother, but her blind mother does not believe him. When he presses the Jizo to her forehead, her eyes open and recognize that he is her beloved son.

As for the basic structure, the structure of the Surmon Ballads version and the Ogai version is basically the same. The major differences are, firstly, the element of the belief in Kanayaki Jizo is almost eliminated, and the miracle of Kanayaki Jizo is limited to the dream of branding and the opening of the mother's eyes at the end, which cannot be linked to the uniqueness of Kanayaki Jizo. Second, Ogai tries to diminish both the excessive harshness and cruelty and the excessive luck and happiness found in the Surmon Ballads within the appropriate range of the meaning of the Surmon Ballads. The branding of the forehead is only done in a dream. There is no drying of siblings nor torture of Anju. Since the national guard needs not go to Tango Province, and the Sansho Tayu and his sons, who were reduced in number, are not executed. Even after the "emancipation of the slaves," many people worked for Sansho Dayu, and both the Dayu family and the workers enjoyed a prosperous life. However, his father has already died, and Anju enters the water instead of being tortured to death.

As Ogai himself describes in "History as-it-is and the Detachment of History," he looked upon this legend as "a dream story that I saw in my dreams."¹² While following the basic plot of the Surmon Ballads, since "it is as if one cannot write without regard for the times," the furnishings and official names are depicted as events between the first year of Eiho and, the 6th or 7th year of Kanji according to the age set by Anju and Zushio, and the contemporary, Fujiwara Shimi, appears in place of Umezuin, and the family line of Masauji is changed from a descendant of Taira Masakado to the Kanmu Heishi clan. There is no need for two people on the other side, so we have made Taro disappear." The same is true of the final solution, stating that "since the legend is about the trafficking, it is not surprising that the issue of emancipation of slaves was touched upon in the course of writing."

Ogai concludes with an "honest confession" that "I wrote Sansho Dayu because I wanted to get away from history, but now that I have written it, I feel that I am not far from history enough." As long as the Surmon Ballads and the legends and lore on which it is based are in a sense "divorced from history," if we take away the miracles of Kanayaki Jizo from there, remove the excessive cruelty and excessive luck from the perspective of "modern" eyes, and if we are to establish a causal relationship of the story appropriately and create a structure that will convince the "modern" reader, it is natural to use such "empirical" reinforcement and removed "an eye for an eye, a tooth for a tooth treatment." The option of removing the revenge factor is understandable from 'modern' view, and the result is "not enough away from history."

¹² Ibid., p. 361.

D. Mizoguchi Version: Kenji Mizoguchi's film (1954)

Father: Taira Masauji

Mother: Tamaki, 35, 36 years old

Older sister: Anju, 7,8 years old

Younger brother: Zushio, 12,13 years old

Maid of Honor: Uwatake

Sansho Dayu, and his only son, Taro

- (1) **Father's exile and separation:** Tsukushi and Nobuo-so in Date are the same, and it is explained that the reason for the exile was that he was dismissed because he refused to order the provision of military forces and rice for the war by the shogun of Chinjufu, seeing the people suffering from the collection of annual tribute and service. When the brother and sister part, they are given a statue of Salvation Kannon and a protective sword, and are entrusted with certain words.
- (2) **Departure to mother and child father:** The departure date is said to be several years later, and it is not clear.
- (3) **Separation due to mother and child buying:** The place of separation is Naoe no Ura, the trafficker is Yamaoka no Tayu, and the mother is sold to Sado Island. Anju holds the Statue of Salvation Kannon and Zushio holds a protective sword as a keepsake.
- (4) **Living under Sansho Dayu:** Namiji helps Shinobu. Taro runs out of affection for Tayu's outrageousness and leaves the manor after hearing Masauji's words from the two. The siblings were named "Shinobu" and "Mutsu Waka" respectively, and 10 years have passed.
- (5) **Process to the escape:** In the harsh slave labor, Mutsuwaka's heart is soothed, and he even burns a slave of a woman who tried to escape. One day, he learns that Kohagi, which has been sold, is from Sado, and asks about their mother, but she does not know. However, they learn of their mother's presence there through a bird-chasing song sung by Kohagi. Mother Tamaki becomes a courtesan and tries to escape many times, and as a result, her tendons of legs are cut off.
- (6) **Escape When:** When their mother's whereabouts is discovered, Anju persuade him to escape, but Mutsuwaka, who is in despair, does not respond. When Mutsuwaka took Namiji, who was sick, to be abandoned in the mountains, he decided to escape because he remembered that he had collected the chrysanthemums together and seemed to hear his mother's voice, and he escaped with the wave road. Anju entrusts Jizo to Zushio, and helps him escape and then she cast herself into the pond.
- (7) **Kokubunji :** He run to Kokubunji Temple in Nakayama. At Kokubunji, Taro becomes a monk and hides the two of them, and Namiji dies there. Taro, who once went up to the capital to correct the outrage but filed , was frustrated, but he took Mutsuwaka's thoughts and entrusted him with a note to Kampaku Morozane.
- (8) **Kyoto:** His direct appeal to Morozane fails, and all his belongings are taken away and he is imprisoned, but the statue of Salvation Kannon is used as evidence to restore his identity, and he learns of the death of Masauji and he changed his name into Masauji. He happens to be the national guard of Tango.

- (9) **National Guard:** Masamichi goes to Tango Province and prohibit human trafficking. He sends an official to pick up Anju and mourns her when he learns of her death. Tayu's manor is outside the jurisdiction of the national guard, and the Tayu ignores his order. Masamichi use the military forces to liberate the manor and , but resigns from the national guard the liberation and destruction of the manor.
- (10) **Reunion with his mother:** He becomes a common citizen and heads to Sado. The reason for her mother's blindness is not explained. When he hears the bird chasing song, he realizes that it is his mother, but his mother, who was often teased by falsely claiming to be Anju and Zushio, does not believe him. It is only through the touch of the Salvation Kannon that she realizes that he is Zushio, but she remains blind and is informed of the death of his husband Tadashi and his daughter Anju.

This film is one of a series of masterpieces of Kenji Mizoguchi's (1898-1956) later years, *The Life of Oharu* (1952), *Ugetsu* (1953), and *The Crucified Lovers* (1954). It won the Grand Prix at the Venice International Film Festival in 1954 and was highly acclaimed worldwide. Combined with Kazuo Miyagawa's overwhelming camera work, it is well known that Nouvelle Vague filmmakers such as Jean-Luc Godard and François Truffaut were deeply inspired by this film. Terrence Malick wrote a script based on this movie, conducted workshops on the play, and performed it several times.

The Mizoguchi version is similar to the Ogai version in that it further eliminates religious elements. It also follows the clarification of the period setting made by Ogai and Anju's entry into the water. However, there are many more important changes from the Ogai version. Mizoguchi is said to have ordered the screenwriters, Fuji Yahiro and Yoshitaka Yoda, that the story had to be as realistic as possible, just like his other films. According to Kyoraku's research, it is presumed that Mizoguchi and others consulted with the historian Tatsusaburo Hayashiya to understand the manor system of the time¹³.

The first change is the swapping of the ages of Anju and Zushio. This is said to be due to the actual age of the cast, but in the Sermon Ballads and Ogai versions, Anju is the older sister and Zushio is the younger brother. In the Ogai version, Ogai specifically sets their ages as 14 and 12 years old. In both the Sermon Ballads and Ogai versions, he escapes the year after being trafficked, and Zushio becomes the guardian of the country, but it seems too young to become the Lord. The Mizoguchi version makes this story more convincing by setting it as another 10 years later. As a result, the older brother Zushio is 22, 3 years old, and Anju is 18, 9 years old.

The second change is the abolition of the manor of Tayu, acted by Eitaro Shindo. Reflecting the land system of the time in a more empirical way, Mizoguchi adopted the evidence that even the national guard could not interfere with the manor of the Sansho Tayu, which was the domain of the higher minister in Kyoto, so Mizoguchi changed it to the form that Zushio (Masamichi) realized the liberation of slaves even if he violated the law, and that he resigned his post as a compensation.

The third change is the further devaluation of the religious elements at work of the sacraments of the statue. The reason why the mother (played by Kinuyo Tanaka) and Zushio endured a hopeless fate and finally reunited is not due to the grace of Kanayaki Jizo, but mainly due to the positive and tireless effort by Anju and Zushio. What motivated and inspired them is the words of the father who is exiled to Tsukushi, played by Masao Shimizu, who entrusted it to the young Zushio.

A man is not a man who has lost his compassion. Even if you blame yourself, have mercy on others. All people are equally born into this world. There is no way that there should be an inequality in happiness

¹³ Mahoko Kyoraku, "Cinema and History: From 'Sansho Tayu' to 'Princess Mononoke'," *Shifu*, No. 4, pp. 2-11. The following interpretation is based heavily on Kyoraku's paper.

among all people.¹⁴

Also, in the subtitle placed at the beginning of the film,

This was the story that was born at the end of the Heian Dynasty
In the dark days that we don't have yet
Awakening people as human beings
Hundreds of years have passed since then.
Passed down among the common people
Today, It is widely known.
As a legend with a grief in it,
However, how could we overlook this story
as a sad episode of a long time ago?

This is in response to the message of Masauji. However, the last two lines of the script, “However can this story be overlooked with the sad episode of a long time ago?” were removed from the film, and when it was first released on DVD in Japan, the entire subtitle was removed, for unknown reasons.

The fourth change is the last scene of the one-scene, one-cut sequence that Godard and others have praised. This is the final scene, which is famous for its magnificence. Masamichi, who does not kill Sansho Tayu as in the Sermon Ballads verse, does not retain his position and becomes co-prosperous through “slave emancipation” like the Ogai version, destroys and releases Sansho Dayo’s manor by illegal means and resigns from his post, visits Sado as a commoner, but his blind mother Tamaki does not believe him, and in the end, like Chaplin’s *City Lights*, the reunion is realized by the tactile sense of Salvation Kannon. However, there is no “eye opening” according to the sacrament of the Kanayaki Jizos, and the blind and lame old mother and the uncrowned son are left there, and the story ends without being told what happened after that.

3. *Biography of Gusko Budori*¹⁵

A. Basic Story

The story is set in the fictional region of Ihatov (Esperanto in his hometown of Iwate), where there are many volcanoes. Budori is the son of Nadori, a famous lumberjack who lives in the forest. With his sister Neri, he had a happy childhood. When a famine broke out due to the cold, and first their father and then their mother left the two of them, leaving them with little food left, and chose to starve to death in the woods.

After a while, a trafficker comes to the two, and takes only Neri away. When Budori regains consciousness, Budori has to work hard under the supervision of a factory in the woods. While getting used to labor, the volcano erupts again and the business is abandoned. Budori also leaves his ex-home and leaves the forest to an area with fields.

This time, Budori is hired by a farmer to engage in grueling farm work and also contribute to the prevention of crop diseases with learning from the books in his house. From this experience, by studying further, he aspired to utilize the power of science to prevent cold damage and stabilize agriculture and forestry to save

¹⁴ Yoshitaka Yoda, Fuji Yahiro, “Scenario: Taro Sansho,” *Film Review*, Vol. 11, No. 1, 1954, p. 100.

¹⁵ The following three works are based on texts from 1999: Kenji Miyazawa, “Biography of Pennennennennenn Nenem,” *Shingaku Hon Miyazawa Kenji’s Complete Works*, Chikuma Shobo, Vol. 8, pp. 305-345, “Biography of Guskon Budori,” Vol. 10, pp. 23-68, and “Biography of Gusko Budori,” Vol. 11, pp. 199-229. In the following, it is written as *Nenem*, *Guscon*, and *Budori*.

people. When the farmer fails in his wildcatter-like farming and the cold summer strikes again, Budori decides to leave the farm and head to the city to study.

Arriving in the city, he visits Dr. Kubo's school, attends lectures, and passes a difficult but strange exam. Kubo writes a letter of recommendation to the Volcano Department, and Budri, with the support of his senior colleague Pennen Naam and Dr. Kubo, begins to tackle the cold and water and fertilizer shortages by observing and controlling the activity of more than 300 volcanoes in the region as an assistant. Studying and working hard, Budri becomes one of the most competent specialists in a few years. He is also reunited with his beloved sister Neri.

Budori and his friends improve Ihatov's living conditions, but there is no way to avoid the cold damage itself. One year, the sun did not shine in the spring, and the worst-case scenario of famine, as the Budori suffered, was becoming a reality. The only solution was to cause the volcano on Carbonado Island to erupt in order to artificially cause "global warming" (although recent studies have shown that volcanic eruptions theoretically have the effect of lowering temperatures even further, but at the time it was thought to be the opposite). However, this method had a fatal flaw in that the last person had to remain to do the work to bring about the eruption of the volcano, and that the last one worker would die in the eruption. Budori wants to be the one, and at the cost of his life he succeeds in the eruption, and Ihatov is saved from the cold.

B. Biography of Pennennennennen Nenem“ (c. 1922)

Character:

- (1) Pennennennen Nenem**
- (2) Sister: Mamimi**
- (3) Parents**
- (4) Forest Factory Owner (Monster Gentleman)**
- (5) Dr. Fufeybo**

The flow of the story:

- (1) Peaceful life of the family in the forest**
- (2) Famine, family separation, and a younger sister being taken away by a trafficker**
- (3) Labor in the forest (harvesting kelp from a wild chestnut tree, harsh child and debt labor, saving money over 10 years)**
- (4) To the city, university, passed the exam (the purpose was to become a “clerk” and pass the “smoke” exam, so suddenly become “the chief judge of world court”)**
- (5) Life in the city (a series of excellent judgments, judgment for “the crime of appearance”, release of the Fukujiro Match (debt chains), release of his sister from illusionists, countless medals and honors)**
- (6) Conclusion (Arrogant Nenem, calculating volcanic eruptions, pretending to be able to control everything, after the fourth explosion, committing the crime of appearance himself and resigning)**

Nenem differs from *Guskon* and *Budori* in many ways. What they have in common is the basic setting of the characters, the first sequence of the forest, and the school. Some scholars have argued that the *Nenem* should not be regarded as an early line of *Budori*, and it is also possible that a continuation was conceived in *Nenem*. At the same time, however, as explained below, *Nenem* shares many important perspectives that were introduced in the later two works, and this chapter will examine them as “early models.”

The first feature is that *Nenem* is not a story in the human world, but a story in the world of monsters. All of the characters, including Nenem and his sister Mamimi (corresponding to Budori and Neri in *Guskon* and *Budori*), are considered monsters. They are only allowed to live in the “world of monsters” and if they happen to appear in the human world, they will be tried and punished under the name of “the crime of appearance”. Nenem works hard in the forest for 10 years, and it shows a debt-bondage wage system that never existed later. And Nenem does not go to the swampy fields to farm like *Guskon* and *Budori*, but goes directly to the city. And unlike the two works, he doesn’t have the opportunity to read a book and study hard before going to the city, and he doesn’t have a desire to learn. He only happens to visit the university of Dr. Fufeybo.

After passing the exam with no effort or study, Nenem is suddenly appointed as the “The chief judge of world court” without any support or explanation of causation. Quite suddenly, as the chief judge of the world, Nenem began to make many great judgements. As will be described later, episodes that do not exist in *Guskon* and *Budori* are inserted, such as freeing the chain of “debt slaves”. He has received numerous medals and titles from the president of the world of monsters, and has become the object of respect and admiration from those around him, and has many subordinates, finds and frees his sister, who has become a spectacle of the “monster show”.

Eventually, Nenem becomes so arrogant that he can see when the volcano will erupt and even bemoan that he can control everything. Then, during the fourth explosion, Nenem himself commits the “crime of appearance”, and Nenem resigns from his post in shame.

Nenem is basically a story of realizing the desire to contribute to the creation of a better world by breaking down the unequal structure of society, but at the same time, it is also a story of reflection on the way and fallen by being proud of the honor, and admiration, and desire for approval from the world.

C. Version 2: *Biography of Guskonbdori* (1931)

Basic characters:

- (1) Budori, 12 years old
- (2) Neri, 9 years old
- (3) Parents (father’s name is a Guskonnadori, a lumberjack)
- (4) Forest factory owner
- (5) Dr. Fuufi Bo → Kubo
- (6) Read Beard, the farmer
- (7) Chief of the Volcano Bureau (Pennennem)

Basic narrative flow

- (1) Peaceful life of the family in the forest (reference to education)
- (2) Famine, family separation, sister being trafficked
- (3) Labor in the forest (Tegusu factory, reading books during the winter, ash falling in the spring of the following year (volcanic eruption), going out into the field), less than one year
- (4) Labor in the Swampy Field (hired by Redbeard, Oryza, growing buckwheat, detailed depictions of farm work, reading in between jobs) 6 years
- (5) To the city, college, pass the exam (Ihatov City, Fuufi Bo Adult School, Dr. Fuufi Bo, smoke exam, pass, write the house number on the chest)
- (6) Life in the city (working at the Volcano Administration, Pennennem Engineer, Sanmutri Volcano, raining fertilizer, reuniting with my sister) Another 5 years, 3 years, and 2 years pass

(7) Conclusion (Cold summer, eruption of Carbonado volcano as a solution, proposed by Dr. Fuufi Bo)

The basic structure of *Guscon* can be said to be almost the same as the outline of the story mentioned at the beginning. One of its most important characteristics is that it tries to romanticize or justify Budori's death as overly predestined, and that the premise of such existence is that Budori has an innate ability to act for the good of the world effortlessly, without studying. What is consistent in *Guscon* is that Budori continues to behave as if he is always looking for a time and place to die for others happiness, especially after leaving the forest, and it is premised on the causal relationship that the lives of others will be only happy by his own death. And there is no explanation of why the experience of the forest made Budori think so.

The first gentleman who met Guskon met in the city said, "Are you going to study here?" and he replied, "I can't study for a long time." In the first exchange with Dr. Fuufi Bo, he already asked, "What kind of job do you like?" and he assured, "I don't care what kind of job it is. Anyway, if it's really useful, I dedicate my life, so I want to work."¹⁶This word becomes a clear expression of such desire.

There is a will to work in order to prevent the repetition of the experience of "separation and separation due to famine brought about by cold damage and hard labor," which was unclear in *Nenem*. And there is a new will and desire to offer his life. It may be said that "death" as a price is shown because in *Nenem* the cause and effect of making a better world are unknown to Nenem and all he can do is to wipe out everything by the strong invocation of the "rule of law" which also leads himself to commit 'the crime of appearance', while taking into account the weight of how difficult it is to break the chain of cause and effect as a reality.

Moreover, not from Guskon himself, but from the old engineer Pennen, who can be seen as having inherited his name from *Nenem*,

Besides, volcanic eruptions are not easy to understand. Rather, when it comes to scrutiny, it is only those who have a keen and unclouded sense to understand. It is only understood by those who have such sense. I've been working on volcanoes for 40 years, and Ihatov, the best volcanologist or whatever, but when it comes to when it will explode and which way it will explode, I don't have much to say. So from now on, your will work based on your intuition, I will do mine based on my learning and experience, you will risk your life, and I will cherish my life, and work together for this Ihatov.¹⁷

unilaterally and almost unfoundedly defines the role of Guskon and himself. In response to this "selection of life" flag, Budori also abruptly said,

Oh, I'm sure I'll know when it's going to explode and which way it's going to explode. And if it is useful to everyone, what a pleasant thing it is. Please use me in your teachings. I'll do anything. See you.¹⁸

In *Nenem*, he is given the authority and ability to judge everything through Dr. Fuffybo without studying after work, but in *Guscon*, he pass the doctor's "exam" after working and studying. While the results of his learning will be certified, Guskon suddenly is given the intuitive ability to discern volcanoes. It is difficult to recognize a causal relationship between being able to accurately record lectures in notes and pass the oral examination of smoke taxonomy, and having those qualities. In this sense, the abrupt imposition of this intuitive quality can be said to be a remnant of the setting of *Nenem*.

¹⁶ Guscon, p. 49.

¹⁷ Ibid., p. 52.

¹⁸ Ditto.

Later, Guskon reconfirm to Pennen during the treatment of the volcano in Sanmutli: “Sir, when I was asked by Dr. Kubo [sic] what kind of work I wanted, I told him that I would give up my life if it was a job that really had to be done.”¹⁹ And in the final episode, “The Next Cold,” Budori is beginning to despair of being helpless in the face of the coming of the cold plague. When he heard from Dr. Kubo [sic] about the artificial eruption of Carbonado Island, and also heard that it inevitably came at a cost: “When it explodes, there’s nothing to escape from for the last one person,” he said, “Let me do it, I’ll do it. And I will be the wind of that great circulation. It’s going to be a piece of garbage in that blue sky.” Pennen insisted, “I’m already 60 this year, and if I’m going to burn my body with my job, what a desire I have.” But Guskon persuaded Pennen and risked his life to cause a volcano to erupt and prevent cold damage²⁰.

In this way, *Guskon* is a story constituted by a kind of superheroic innate nature that ultimately overcomes learning from work and study. Certainly, it has a structure that expands through learning and grows by deepening contemplation and practice. In the end, however, like *Nenem*, the story is concluded by the innate qualities that are given to him almost independently of learning. As a result, the integrity of the story is distorted. In this respect, although it has stepped into a different narrative structure from *Nenem*, the motive of the story remains *Nenem*-like as before.

The second important feature is that it can be described as the strong “desire for approval” of Guskon. It depicts that his decision of self-sacrificing death is admired and respected even before his death, and that it was so after death as if planned. This is illustrated near the end when the “people who once did harm to Budori” in reference to Budori for raining fertilizer apologize their misunderstanding and offered help by saying, “Sir, we did not know what we have done wrong, and we have made him look bad. I’ll take care of you.” and “everyone weeped” and after the explosion, and “everyone put up a banner with a mourning badge on the eaves for Budori.”²¹ Death by self-sacrifice is conditional on receiving praise for the deed.

The third important point is the passivity of Budori. The ability to detect volcanic movements is a passive grant, similar to *Nenem*’s appointment as the chief of the world court. Of course, the cold weather, the abandonment of his parents, the abduction of his sister, the factory and the swamp field are all part of the story that has to be passively filled until he meets the doctor and finds a job. However, in the case of *Guskon*, even after the passive qualities are granted, there are many situations where they are bracing themselves for “where to give up their lives”. The results of the summer cold> drought, drought>, and lack of fertilizer in the swamp labor, together with the final decision, are a step forward from the more passive *Nenem*, but it is Dr. Kubo, not Budori, who is the last resort of the artificial eruption of Carbonado Island.

As mentioned above, *Guskon* inherits the passivity of *Nenem*, the admiration from others, and the unfounded or unrelated imparting of innate qualities that are unrelated to his growth in the story. On the other hand, the feeling of painful self-reflection and self-punishment for *Nenem*’s arrogance that “I have to judge myself today” crystallizes in the form of death that risks his life to save people by associating the volcanic eruption, which had nothing to do with *Nenem*’s life or the life of the world of *Nenem*, with the lives of people suffering from debt slavery or climate change in Guskon’s human world. The swampy labor, which also depicts the rigors of agricultural work in an excessively long manner, could have functioned as a device to make a turn in the direction of more empirically accepting solutions to problems with such unfounded superhuman abilities. This description of farming labor can be inspired from Kenji’s own struggles during his time in the Rasu Jijin Association.

¹⁹ Ibid., p. 57.

²⁰ Ibid., pp. 66-68.

²¹ Ibid., p. 68.

D. Biography of *Gusko Budori* (1932)

Basic characters:

- (1) The main character (Budori, 10)**
- (2) Sister (Neri, 7)**
- (3) Parents (name of the father is a Guskonnadori, a lumberjack)**
- (4) Forest factory owner**
- (5) Dr. Kubo**
- (6) Redbeard**
- (7) Chief of the Volcano Bureau (Pennennam)**

Basic narrative flow: basically the same as *Guskon*

- (1) Peaceful life of the family in the forest (reference to education)**
- (2) Famine, family separation, sister kidnapping**
- (3) Labor in the forest (Tegusu factory, reading books during the winter (the number of books increases), ash falling in the spring of the following year (explicit reference to “eruption”), going out into the fields for less than a year.**
- (4) Swamp labor (hired by Redbeard, raising Oriza and buckwheat, reading books left by Redbeard's deceased son in between jobs, and getting to know Dr. Kubo) 6 years**
- (5) To the city, university, passed the exam (Ihatov city, Dr. Kubo's school, smoke test, passed, business card)**
- (6) Life in the city (working at the Volcano Administration, Pennennam engineer, Sanmutri volcano, raining fertilizer, reuniting with his sister) Another 2, 4, and 5 years pass**
- (7) Conclusion (estimated 27 years old, cold summer, eruption of the Carbonado volcano as a solution, the proposal is Budori, Dr. Kubo and Engineer Pennen have already noticed)**

Budori, which is said to have been transcribed before the *Guskon* was finished, almost follows the basic structure, but there has been a big change in the point where it seems to be active and tries to accept passively.

First, the insertion of innate qualities such as the qualities of the world chief judge of Nenem and the intuition of Guskon on eruption is rejected. *Budori* is just an ordinary human being who can be found anywhere, and it acquires more universality as a story of hardship and challenge that could happen to any such person.

Second, this makes it more explicit and convincingly explains the chain of cause and effect in which growth from experience and learning causes *Budori*'s next behavior. It is the same as *Guskon* in that he acquires literacy by reading at the Tegusu factory, but while reading under Redbeard, “I read a lot of books in which taught how to think about things,, and he wanted to attend to a month's school of Dr. Kubo in the city of Ihatov.”²²This is evident in the inclusion of an “encounter” with Dr. Kubo's way of thinking. The obsessively depicted and somewhat verbose descriptions of the swampy labour are reorganized and presented in a more balanced manner, long enough to be necessary and from the forest to the field and from the field to the city.

Thirdly, and therefore in the final phase of self-sacrifice, he find and choose his own choices as a result of our own studies, experiences, and wisdom gained from them. After “thinking for many nights without meal,” *Budori* personally visited Dr. Kubo and said, “If there is more carbonated rubble in the air layer, it will

²² *Budori* pp. 211-212.

become warmer” (Yes) → and “If the volcanic island of Carbonado explodes now, it will spew carbonated rubble that will change the climate” (Yes). → can “squirt it now” (Yes) → will propose to himself, “Teacher, please let me do it.”²³

Fourth, the self-sacrificing desire for death and the opportunity to win admiration for such death are all but removed. When Guskon met Dr. Kubo, he said, “What kind of work do you like?”. Budori answers. “Anyway, if it’s really useful, I don’t need my life or anything, so I want to work.” But in the case of Budori, he simply answers, “I’m here to find a job.” Also, Pennennam only says, but without announcing the death possibility, “We have to do a lot of work from now on,” and Budori’s response is cut down entirely, and the story moves on the next morning²⁴.

Asked if he could “blow it right now” in the final choice, Dr. Kubo replied, “I can, but I can’t save the last one of those who have done the job.” As mentioned above, Budori’s answer to this is simply “Sir, please do it to me”. That’s all. In the exchange that followed, he said, “You can’t do that, you’re still young, and there’s nothing that can replace your current work,” and he said, “People like me will appear a lot from now on in the future. There will be people who can do anything better than me, who do it more beautifully than me, who work and laugh,” he says. He is not expressing himself in a way that is unsurpassed in specialness or excellence²⁵. The expressions “a lot from now on” and “more” are the antithesis of the Guskon’s narcissistic feeling of “I will be the wind of that great circulation, that garbage in the blue sky.”

Pennes responds, “That’s fine, but I’ll do it. I’m already 63 this year. If I die here, I don’t want to die at all.” Burodi replies, “Sir, but this work is still very uncertain,” and after considering the possibility that he will not succeed, he replies, “If you fails this time, I think there will be no one to face with next time.” The risk assessment that is “not very uncertain” and “everything may not go as planned” is the opposite of the emotional and subjective judgment of “let me do it, and I will do it.”

With the approval of Pennen, who had “hung his head in disbeh,” Budori directs the work, but the conversion and cooperation of those who did harm to Budori has disappeared, and “the next day the people of Ihatov saw the blue sky turn green, and the sun and moon turned to copper,” but the account of “erecting flags with mourning badges on each eaves” also disappears. Of course, this is just because it is no longer explicitly stated in the story, and it is up to the reader to interpret how his death was received.

Nenem is a story in which Nenem, who has experienced the events of climate change, cold disaster, bereavement and separation, famine, and harsh (child) factory labor in the world of “monsters”, suddenly becomes the chief judge of the world court, almost unrelated to his experience, and tries to free himself by demonstrating his abilities, and reunites with his sister, but the destination is the sin of arrogance and self-trial. By shifting the setting to the human world, *Guskon* propels the story more realistically by the mutual cause and effect of the events within the story, but the abrupt imposition of Nenem’s superhuman qualities is maintained, and the superhuman qualities and the self-sacrificing death that accompanies admiration are combined, and the reality of the story is not fully penetrated.

In *Budori*, superhumanity is almost eliminated, and although the self-sacrifice of death is maintained as a structure, the opportunity to willingly desire and accept it, and the opportunity for the death to be admired by others, is removed. Certainly, as in the problem, the death of one person and the survival of “many Budori and Neri” are weighed in the balance, and the latter is brought in exchange for the former, but it is difficult to say that the choice of death is imbued with passion and sentimentality. Rather, it seems as if the event has occurred as a “rational” choice in the form of (1) that many people will be saved if one person dies, (2) that there will be any number of excellent people who can take their place, and (3) that the Pennen engineer, who

²³ Ibid., pp. 228-229.

²⁴ Ibid., pp. 217-218.

²⁵ Ibid., pp. 228-229.

can take measures in the event of failure.

Of course²⁶, we can also find Kenji's ideological characteristics as a writer in the fact that, at least at the time of *Budori*, the story did not move in the direction of saving all without anyone dying by making choices that disrupt the framework of the trolley problem itself, as in the fable of the wolf and the barrel in *The Wonderful Adventures of Nils*.

4. Comparison of the two stories

What both *Sansho Dayu* and Biography of *Gusko Budori* have in common is that, first, they are both stories of the separation and reunion of siblings and their parents. Second, the movement or return from rural areas to urban areas is a motif of separation and reunion. Third, the background of migration, reciprocation, and separation and reunion is the structure of each era, or that it is a constraint or challenge brought about by a non-human event in addition to it. Fourth, that separation and reunion are related to the recovery or acquisition of status or position under that structure or event, and that recovery and reunion are paid a "price" centered on death. Fifth, that the "price" is linked to solving problems in the social structure and situation in which they are placed.

A. Diaspora, bereavement, and reunion

The basic structure of both is a story of diaspora and reunion. In the past, the family lived happily and somewhat prosperously together, but they were forced to disperse and were finally reunited.

In the case of *Sansho Dayu*, the father and mother of a noble bureaucrat, and two children, a girl and a boy, are divided into a father and a mother, a girl, and a boy who have been exiled for disobeying the ruler's will. Then, a mother, a girl, and a boy (and a maid) go on a long journey to reach their estranged father, but the mother and two children are separated by a trafficker. In addition, when a boy escapes from the manor of Sansho Tayu, two children are separated, and a girl loses her life. At the age of regaining his status, the boy learns of his father's death in the capital, and after regaining his status, he learns of the death of his siblings. At the end, he reunites with his mother and tells her mother that his father and sister have died (in the Surmon Ballads version, his father is still alive and the three of them are reunited).

In the case of *Biography of Gusko Budori*, although it is not clear in *Nenem*, which has disappeared several pages at the beginning, the father, mother, brother, and sister of a lumberjack family who were not so rich but lived a humble but happy life are separated first by the father and then by the mother due to the famine caused by the cold disaster, and then by the brother and sister. The whereabouts of his father, mother, and sister remain unknown, and after gaining a position and job in Ihatov, he reunites with his sister and mourns him by learning about the graves of his father and mother in *Budori*, but Budori loses his life in exchange for the eruption of a volcano on Carbonado Island. In *Nenem*, he only judges himself for the crime of appearance, but there is no mention of his relationship with his sister or his parents.

This structure of separation and reunion can be found in a myriad of international relations phenomena. In addition to refugees in a broad sense, including internally displaced people, there are also many cases of genocide, the so-called diaspora such as foreign workers and immigrants, and the phenomena that drive the diaspora in these two stories, such as human trafficking, slave labor, and environmental refugees associated with natural disasters and climate change. In this sense, it can be said that these two stories have universal implications in terms of how to protect human life and dignity in the midst of these global problems.

²⁶ Selma Lagerlöb, translated by Akiko Hishiki, *The Wonderful Adventures of Nils*, Fukuinkan Shoten, 2 volumes, 2007. For more information on the book, please refer to Shibasaki, "Nils' Mysterious Journey" (December 1, 2016, <https://www.komazawa-u.ac.jp/facilities/library/plan-special-feature/gannoubichoku/2016/1201-12564.html>).

B. Structure of an unequal society

The basic motif of both stories is the depiction of the disparities and inequalities that exist in society. “Sansho Tayu” is the story of an 11th-century manor in which people recruited through human trafficking are engaged in slave labor, deprived of their freedom, and their rebellion is severely suppressed, leaving little room for human rights and dignity to be protected. As is the case with the Surmon Ballads and the Ogai version, the helpless people have no choice but to endure and die or be killed, and like Mizoguchi’s version of Mutsu Waka (Zushio), they would rather stand by the side of the Sansho Tayu and try to get a little better treatment by branding the fugitives with a nonchalant seal. The “liberation” is brought about by the “restoration of status” with keepsakes as evidence. In the Surmon Ballads and Ogai versions, the path to “liberation” can only be paved by the power of Jizo and Kanayaki Jizo, which transcends artificiality, while in the Mizoguchi version, the will and actions of Zushio, who carries out his father’s words, are the central driving force.

Budori embodies the story of the sacrifice and rebirth of the socially vulnerable created by natural disasters in the first half of the 20th century. Due to the famine, the parents willingly left their children in order to allow them to live as long as possible in exchange for their own deaths, and like Sansho Dayu, they were separated from their sister by human trafficking, and the house became the property of the Tegusu factory. The hard child labor in the Tegusu factory was also interrupted by a volcanic eruption, another climate disaster, and what awaited Budori out of the forest was the arduous farm work in the swamps of Redbeard, but the harvest was also unstable, greatly affected by pests and the weather.

In the case of *Nenem*, instead of the power of Jizo and Kanayaki Jizo in the Surmon Ballads and Ogai versions, the power and status that is suddenly granted and the fame that is lamented that it can control the nature that can fulfill it, which is not associated with the work experience, plays a role in overcoming fate. In the case of *Guskon*, the knowledge acquired from the experience of work and learning is written, but in the end it is an “intuition” about a supernatural volcanic eruption will play the role. And then it turns into a story of trying to carve out a life based only on one’s own background, work, and learning, and to recognize and practice one’s own mission.

The economic and social structure premised on the monopoly of wealth and disparity and inequality based on status discrimination depicted in *Sansho Tayu* was a universal situation not only in Japan at the time, but especially in the pre-modern world. The Surmon Ballads is the downfall of the elders born from it, and the fall and restoration of the Masauji family, who were of noble status, and the glory and downfall of the Sansho Tayu intersected, and the desire for liberation of the people was undertaken. The Ogai version “paved” it in accordance with modern empirical evidence, and reconstructed it to include the same modern idea of emancipation of slaves. Mizoguchi’s version peels off the “pavement” again and depicts it from a more historically empirical stance, but also depicts a more modern “liberation” in that it brings to the fore the active energy of the subject for liberation and excludes the sacraments.

In *Budori* case, as shown by many of Kenji’s studies and Kenji’s own texts, the theme of liberation from the suffering of the poor is the core theme of Kenji himself, who was born and raised in a wealthy family that lent money to poor farmers, and keenly felt a sense of sin, which he saw and heard, and as his positionality who did not have to worry about life. In particular, the question of what kind of role oneself can play in one’s life with such a position is reflected in it. In *Nenem* it is nothing more than a fairy-tale fable, and the presentation of the reality of labor and debt and the abrupt solution to it, which will be described later, are presented, and it fails to properly locate how *Nenem* can live in such a world. It is precisely because of this that *Nenem* seems to be confined to the story of the “world of monsters” rather than the human world, and “liberation” can only be told in the form of a “trial” for others and for himself.

The difference between *Sansho Dayu* and *Budori* is that the former is a state of slavery deprived of human

rights and dignity, while the latter has a certain degree of freedom of choice. *Nenem*, *Gusukon*, and *Budori* are in a situation similar to the manor of Sansho Dayu in the kelp harvesting and tegusu factory, and this is especially true in that the situation of Nenemu, who was forced to work on debt for 10 years, is similar to that of Anju, Zushio, but Nenemu still has the freedom to pay off his debts, make savings, and go out into the city via Swamp fileds. In the case of *Guskon* and *Budori*, the change and movement of positions is a factor that is fundamentally beyond human control, such as environmental problems and climate change, which further regulates the unequal structure of society.

C. Human Trafficking, Debt Slavery, Child and Forced Labor

The third point is human trafficking and the consequent debt slavery and forced labor of children. In *Sansho Dayu*, the mother, Anju, and Zushio are taken away separately and sold. The period of slave labor between Anju and Zushio is set at about one year in the Sermon Ballads and Ogai versions, but in the Mizoguchi version, the same 10 years as Nenem, and both mother and child live in a slave environment for a long time.

The mother is sold to Ezo Island in the Surmon Ballads and to the nearby Sado Island in the Ogai version, and becomes a millet bird chaser. In the Surmon Ballads, the “muscles of the feet” are cut to prevent escape, but there is no mention of the streaks being cut in the Ogai version. In the Mizoguchi version, she is sold to Sado in the same way as in the Ogai version, but a new setting is added in which she became a courtesan in a brothel that is familiar with the environment in which Mizoguchi grew up and has drawn many times, and a more rational explanation is given for the “muscles of the feet” in the form of a muscle cut off in the legs and being unable to walk because of repeated attempts to escape. As for the two children who were sold to the Tayu, Anju fetched the tide and Zushio engaged in woods gathering. In the Surmon Ballads section, the brutal Saburo forces them to overdo their daily quota, almost dries him in a pine wooden bathtub, and is branded with a series of harsh punishments, such as branding Anju, and after the escape of Zushio, Anju is tortured and killed, but in the Ogai version, these are almost erased, and in the Mizoguchi version, the harshness of the environment is shown by the ruthless treatment of people other than the two of them.

In the three *Budori* works, apart from the parents who chose to starve to death in the forest, this is the case with the experiences of a sister (Mamimi or Neri) and her brother (Nenem or Guskon or Budori) who were kidnapped. The brother is not necessarily subject to human trafficking, but he is forced to work as a child who has been unjustly obliged. In *Nenem*, since it is a “world of monsters” located on the opposite side of the human world, the stage is kelp harvesting and kelp factories in the “Monster Chestnut Tree” in the forest run by “a monster gentleman”. “If you don’t, you’ll not eat,” he said, and when Nenem fell from a chestnut tree on his first kelp harvest, he was rescued by the monster gentleman who grabbed his ears, and “I am your great benefactor,” and the working conditions of Nenem were “one dollar a day.” However, the “bread for monster” provided is also \$1 a day.

If you take more than 10 loaves of kombu a day, you can buy the rest for 10 cents a loaf. The amount of money that is good for you. I’ll keep it and pay it anytime. Instead, if you don’t have enough for ten loaves, what you don’t have is your loss. I’ll leave it at²⁷ that.

The condition is presented as follows:

Work: 10 loaves of kelp per day = \$1

Food: \$1 per day

²⁷ *Nenem*, p. 311.

If you take more than 10 loaves: 10 cents for each loaf
 For less than 10 loaves: loss of 10 cents for every loaf

As a result, for the first four years, he was able to get less than 10 loaves of kelp a day, and his debt continued to grow, and for the next 5 years, he was able to pay off his debt by taking more than 10 loaves a day, and finally he was able to make a savings of \$300 in the last three months (strictly speaking, it doesn't add up to 7 months, but it seems to have been prorated for both the first 4 years and the next 5 years). To make \$300 in three months, you need to take about 33 loaves of kelp a day. In the case of Nenem, who was not trafficked, it is possible to escape by working hard, unlike the slave labor in *Sansho Dayu* and the slave labor and debt labor that continue to exist in the world. On the other hand, in the case of the *Guskon* and *Budori* factories, there is no structure as indicated by this kind of arithmetic, and the monster gentleman said, "If you don't do it, you won't have anything to eat," and he has no choice but to engage in it, and the following year the project is canceled due to volcano eruption, so the period is a little short at one year.

Another exploitation structure that exists only in *Nenem* is the episode called "Fukujiro match". It is revealed by the interrogation of Nenem on patrol how a match seller, a child monster called "Fukujiro", which is "a scary child's thing with a face that is only three feet tall and a wrinkled face and a nose as long as a foot long", is selling matches to people who are afraid of them. Normally, each match costs 1 sen, but they sell it for 10 yen, which is 1000 times more. However, Fukujiro is only being watched by Tanichi and selling it reluctantly, and Tanichi is only watching over Fukujiro under the watchful eye of another monster, and both of them are "I can't eat it" and "I only get it". And this chain of directors is 32 people²⁸.

Finally, the thirty-second "Green High-Kara Monster" lent 9 yen to the 31st "Red High-Kara Monster" a hundred and twenty years ago, and it became "5,000 yen" due to interest. The red Hai-Kara has 140 years ago for the blue Hai-Kara (the 30th person) and is paid 50 yen each day, and the blue Hai-Kara takes 100 yen each day for the yellow Hai-Kara that is lent 200 years ago, and so on. Nenem forces everyone to stop doing this job, and tells Fukujiro to "work alone in a small room in a toy factory somewhere, and occasionally eat sweets," and the rest of the bastards to find their own work, and if they can't find one, come to them for advice.

On the other hand, as for the kidnapped sister, Nenem's younger sister Mamimi is discovered by Nenem and taken away while performing a monster magic spectacle Dejima, who kidnapped Mamimi, but Mamimi herself does not say anything, and there is no mention of Mamimi's past. In *Guskon* and *Budori*, she sees a newspaper article about Budori being attacked by a misunderstanding, and Neri visits her, confides in her that she was abandoned on a ranch, grew up working on the ranch, married the ranch's eldest son, and lived a happy life.

It is presumed that the debt/child labor and debt chains seen in *Nenem* are based on what Kenji Miyazawa himself saw and heard in and around his parents' house, which was also a usurer, and he tries to expose the structure and denounce it in the story and release it by force, but in the two works of *Budori*, the bare structure is not directly discussed. Rather than being at the mercy of climate change, the story unfolds in the juxtaposition of external factors and people's activities. Of course, *Sansho Dayu* does not have such a non-human perspective.

		When it was lent	amount of money	receipt	payment
32	Fukujiro	-	-	-	-
31	Tan-ichi	-	-	-	-
30	Standing sleep			-	JPY1030.30

²⁸ Ibid., pp. 322-329.

29	yawn			JPY1030.30	JPY 1030
28	-	-	-	JPY 1030	
...
11	-	-	-	-	JPY 1010
10	-	304 years ago	-	JPY 1010	JPY 1009
9	-	303 years ago	-	JPY 1009	JPY 1008
8	-	302 years ago	-	JPY 1008	JPY 1007
7	-	301 years ago	-	JPY 1007	JPY 1000
6	-	300 years ago	-	JPY 1000	JPY 500
5	-	250 years ago	-	JPY 500	JPY 300
4	yellow	-	-	JPY 300	JPY 100
3	blue	200 years ago	-	JPY 100	JPY 50
2	Straight red	140 years ago	-	JPY 50	JPY 30
1	green	120 years ago	9 yen → 5000 yen range	JPY 30	

Table 9-1 Structure of the “Debt Chain” in “Biography of Pennennennennen Nenem”

D. The dream of liberation and the beliefs that support it

The focus of the fourth discussion is on the beliefs that underpin the “way of changing the world” in each story.

In the case of the Sansho Tayu, the Kanayaki Jizo is the driving force behind almost all of the changes in the Surmon Ballads, and although the room for independent thought and action of Anju and Zushio is increased in the Ogai version, the Kanayaki Jizo still plays an important role in the main part. And in the Mizoguchi version, the aspect of Buddha's protection has been greatly reduced with the intention to expand the meaning of “salvation”, the name of the statue has been changed ²⁹to “Salvation Kannon”. The phase of breaking through fate by the sacraments is abolished, and encounters and partings, conflicts and confrontations between people are thoroughly brought to the fore. The touch of the statue of “Salvation Kannon” plays an important role in the final scene, and is structured in such a way that the story of the prosperity and decline of the world and the impermanence of these people is observed by the Salvation Kannon. In addition, Salvation Kannon is the main temple of the Shitennoji Temple, where Zushio stands in the Surmon Ballads, and in that sense, it can be said that the Mizoguchi version inherits the Surmon Ballads.

A significant element in the Mizoguchi version is the words entrusted to Zushio by Masauji, as mentioned above. The theory that the image of Taira Masakado is projected onto the Masauji clan who rebels against order of Imperial Court for the sake of the people and is accused of crimes ³⁰has already been pointed out by Ogai. Ogai hated the association, but even if Masakado element is removed, the keynote of “liberation” is the basis of how to relieve the suffering of the “innocent people” in all versions. In response to the blatant violence and murder of the Surmon Ballads, Ogai version was created that sought coexistence and co-prosperity through “emancipation of slaves” and reconciliation at the cost of the death of his father and the

²⁹ Kyoraku, supra.

³⁰ Ogai, supra, “History as it is and Historical Detachment,” p. 361.

entry of Anju into the water. On the other hand, Mizoguchi, who has strongly depicted in many works how women in particular have been tormented by the shackles of a male-dominated society, can be said to have reconstructed the Ogai version in the direction of adopting a more academic realism than Ogai based on historical evidence by academic research such as Hayashiya Tatsusaburō, as mentioned above, while pulling back the Ogai version with the Surmon Ballads in the sense of a revenge drama³¹.

The somewhat abrupt plot of “emancipation of slaves” in the Ogai version is also unacceptable from the legal status of “sansho” = “scattering”, and it is precisely because of this that Masauji’s word “man is not a man who has lost his compassion, and even if he blames himself, he must have mercy on others. All people are equally born into this world. There is no way that there should be a inequality in happiness,” is the last support. This more universal view of human rights and dignity seems to have continued to have significance as a thought-provoking work for thinking about the world at the time of its release, which is the middle of the 20th century, and up to the present, due to the balance of “history as-it-is and historical detachment” that differs from the Ogai version.

On the other hand, what about Nenem-Guskon-Budori? In the case of *Nenem*, the formation and growth of Nenem’s own ideas are not depicted, and it is difficult to say that Nenem’s beliefs, the responsibilities and powers he is given, and the actions of “liberation” that correspond to them are explained in a sufficiently organized manner, and the story is not convincing in many respects. Rather, it seems that Kenji himself at the time wanted to obtain “liberation” as soon as possible, even if it was a story, but the story was written without being able to fully express the relationship between the act of “liberation” and the subject that brings it in the concrete human world.

In *Guscon*, based on Kenji’s own later experiences (his most beloved and trusted sister Toshi’s death, teacher experience Hanamaki Agricultural College, Rasu Jijin Association, medical treatment, and quarry engineer), the story is formed in the form of contributing to people’s harvests and livelihoods through the control of nature by the power of science. It does not explicitly reflect or mention Kenji’s personal religious beliefs of Lotus Sutra. The story unfolds based on the knowledge and wisdom spun and accumulated from the study in between the practices of labor and agricultural work.

However, in *Guscon*, “intuition” is still the driving force in a way that surpasses such scientific knowledge and wisdom, and this can be compared to the residual element of Kanayaki Jizo in the Ogai version. In *Budori*, however, this also disappears, and the universality of “liberation” that can happen and live to anyone anywhere is relatively strongly recognized. There is a modern understanding of the world that a better world can be realized by the control of “nature” by “humans”, but this is not so explicitly stated. In addition, the events of Budori himself presenting such universal beliefs, as well as admiration and approval of those beliefs and their actions, almost disappear.

E. The Ethics and Logic of Self-Sacrifice

A common theme in the two stories is the treatment of the “self-sacrifice” moment at the end. The subject of “self-sacrifice” in *Sansho Dayu* is Anju. She is depicted as an older sister in the Sermon Ballads and Ogai versions, and as a younger sister in the Mizoguchi version. The reversal of the settings in the Mizoguchi version is said to be the result of considering the ages of Kyoko Kagawa, who plays Anju, and Yoshiaki Hanayagi, who plays the role of Zushio, but it is interesting to see how this change affected the production, as he was supported by her sister, who was seven years older than her, who went to a geisha house due to poverty.

Anju, who dies by branding and torture in the Surmon Ballads verses, and by entering the water in the Ogai

³¹ Kyoraku, *supra*.

and Mizoguchi versions, denies the possibility that she will be killed or choose death, and drives the story forward by convincing Zushio that escaping leaving Anju behind will not involve such sacrifices. When the two of them try to escape together, Anju forces him to go alone, saying that they will be caught in limbo, but in the Mizoguchi version, Zushio carries Namiji, the old woman, with little life left to be abandoned in the mountains like *The Ballad of Narayama* at the very end, and takes care of her at Kokubunji. This subtle insertion of episode Namiji can also be read as an idea that is similar to Mother Teresa's practice of caring for the dying.

Another aspect of self-sacrifice in *Sansho Dayu* is probably Masauji, their father. In particular, it is clear in the Mizoguchi version, but if the fact that he did not obey the order of the people, broke the law and became a dismissal of exile is regarded as "self-sacrifice", then the same is true of the act of Zushio, who later changed his name as Masamichi (in Chinese character it means Right-Way), who inherited the belief of Masauji and became the lord of the country, but broke the law and intervened in the manor of *Sansho Dayu*, realized "liberation" with armed forces, and then took responsibility for it in the law and resigned from his position. And the act had accepted by my mother's words.

"I was able to welcome Mother as the protector of the country, but I have given up my position to protect Father's teachings.

"I don't know what you did, but it may be because you followed your father's teachings that we were able to see each other again."³²

In this way, *Sansho Dayu* adopts a double self-sacrifice structure: the "self-sacrifice" of Masauji and Masamichi, which does not involve death, and the "self-sacrifice" of Anju, which involves the inevitable death of her brother's reunion with his mother and the inevitable death in order to achieve that justice at the same time. Aiming to reunite with three family members and free the people, Zushio learns of his father's death on the way to regain his status, and after regaining his status, he later learns of Anju's death, and finally reunites with his mother. However, in the Surmon Ballads version, his father is still alive and summons to the capital, so only Anju loses his life.

The first subjects of self-sacrifice in *Budori* are, of course, the parents. They chose to starve themselves to death so that their children could live as long as possible. There is no motif of self-sacrifice in the unfinished *Nenem*.

Guskon and *Budori* will protect the people from the cold of the year in exchange for his own life, on the condition that the last one will not return alive. Of course, there is no relationship in which he obeyed the commandments of the father as in the Mizoguchi version, and his wish of being like the parents is not expressed. Similarities can be seen in the actions of *Budori*, who engaged in deadly artificial eruptions in order to harvest from the cold and protect people's livelihoods.

What these acts have in common is that such "self-sacrificing" acts are uncertain in advance whether they will be fulfilled or succeeded. In the case of *Sansho Dayu*, it is not known whether Anju's "aiding and abetting escape" will succeed, and Anju loses his life without knowing whether it will succeed or not. In the Surmon Ballads version, the restoration and prosperity of the Masamichi and Masamichi families is promised, and in the Ogai version, both Masamichi and *Sansho Dayu* "coexist and co-prosper" even though Masauji dies, but in the Mizoguchi version, Masauji's "rebellion" contributed to the temporary happiness of the people, but the resignation of the people led to the continuation of the rebellion, and the liberation by Masamichi is also only temporary, and its certainty and permanence are diminished with each passing edition.

In the case of the *Budori* trilogy, *Nenem* resigns from his job due to arrogance, and in the case of Guskon

³² From the movie "Sansho Tayu" (different from the text of the above scenario).

and Budori, it is unclear whether the explosion on Carbonado Island will succeed, and even if it succeeds, it will lead to the avoidance of cold summer.

Even so, Anju still manages to escape Zushio, Masamichi still disobeys the law for the sake of justice, and Budori still chooses to be the “last man”. The author does not necessarily unconditionally affirm the spirit and practice of “self-sacrifice,” but reading these two stories is a great way to understand Gandhi, Mother Teresa, Martin Luther King, among others. It can also be an opportunity to recall people who are said to have played an active role in international relations and the international community with a spirit of “self-sacrifice” in some sense, based on beliefs of various origins, such as Hammarskjöld.

V. Conclusion

This chapter analyzes two texts, each with three different versions, and shows the differences and commonalities between the versions and between the texts. Based on five points of comparison, and from these analyses, both texts are linked to global issues such as children from the perspective of international relations, and in particular, they are considered as material for learning how to create a better world.

The nexus between international relations and children’s literature is how the power of imagination and suggestion works when reading these texts. Northrop Frye, when explaining a well-known argument about the three levels of language, once said: According to Frye, there are three mental stages in human beings. The first stage is the “stage of consciousness and self-awareness,” in which the difference between oneself and everything else is worrisome, and it is “largely a one-person thing.” The second stage is the “stage of social participation,” which is a term used when interacting with society that has practical implications in various fields. The third stage is the “stage of imagination,” the stage of giving birth to a literary language. However, these words are not separate words, but there are three kinds of uses for a word.

Frye describes this third step as follows:

This third stage is what you want to build, the vision or template that you have in mind. This is where the word “want” comes into play again. Human actions are driven by desire. And some of these desires are indispensable, such as food, clothing, and shelter. Human beings can compare their real actions with their imaginary actions. Here we have come to understand where imagination fits in human activity. That is, the ability to create a possible template for human experience. In the world of imagination, everything that can be imagined happens, but nothing happens in reality. If it happens, it will move from the world of imagination to the world of action.³³

One of the merits of interpreting fiction, including children’s literature, from the perspective of international relations is that it inspires “visions” and “models” of how to overcome difficult global problems and how to change the world. Examining the structure of each story and trying to understand why it is structured the way it is evokes the imagination as “the ability to create a possible template for human experience.” Learning from fiction will help those who study and educate international relations to gain a richer understanding of the real world, to understand possibilities and options for action, and to gain a deeper understanding of the discipline that is a tool for that understanding. And this rich understanding may lead to the creation of new behaviors.

The argument that the cultivation of imagination contributes to international relations and thus to understanding the global world is echoed by Frye’s argument from another perspective, which is to bridge the gap between art (in this case, literature) and science through the role of imagination.

³³ Northrop Frye, Toru Egawa, translated by Masahiko Maeda, *Educated Imagination*, Taiyosha, 1964, p. 7.

Based on this basis (Shibasaki's note: the three-stage theory above), we can probably distinguish between art and science. Science begins with the world we live in, receives its data, and tries to explain its laws. From that point, science turns to the imagination, where it becomes a template for intellectual constructs, that is, possible ways of explaining experience. As science moves in this direction, it becomes more inclined to speak the language of mathematics. This language of mathematics is actually the language of the imagination, along with literature and music.

Art, on the other hand, does not begin with the world we see, but with the world we build. It starts from the imagination and then gradually progresses towards everyday experience. In other words, art strives to be as convincing and understandable as possible. Here you can see why we are tempted to think of science as intellectual and art as emotional. That is, one departs from the world as it is, and the other from the world it sees as desirable³⁴.

The study of international relations in the English-speaking world has been criticized for being too inclined to positivism and rational choice theory, due to its nature as a subdiscipline of the social sciences, especially political science. Many researchers are dedicated to creating models or turning the hypothesis-testing loop, but in doing so they tend to focus only on what exists in reality and neglect their ability to look at things from different perspectives in order to find solutions to problems. The phenomenon that academic disciplines tend to develop but in fact tend to have a narrowed field of view can also be seen in the study of international relations. However, we must not forget that Kenneth Waltz, who was also one of the greatest contributors to such theorizing, emphasized the "image" of international relations, and that Waltz arrived at the three image theories that converge on the "analytical level" theory precisely by "inspiration". It should also be recalled that Thomas Piketty develops an argument inspired by the classics of French literature³⁵.

Frye goes further into the relationship between art and science.

To say that science bestows an intellectual view of reality, and that art finely trains the emotions in the same way that science does for the intellect, is true to a certain point. But, of course, it is nonsense to think of a scientist as a cold logician who is not swayed by emotions, and an artist as a person who is always in a state of excitement. By the mental processes of the person involved in it, it is not possible to distinguish between art and science. Artists and scientists work with a mixture of intuition and common sense. Highly developed science and highly developed art are very close in psychological and other respects³⁶.

Frye later laments the tendency to place a divide between art and science, but as Bruno Latour's classical work proposes, human activity has always been a hybrid of art and science, "intuition and common sense," and between man and things, a hybrid of nature and culture. This chapter attempts to raise the question of the relationship between the understanding of the world represented by various media, including so-called children's literature, and the enrichment of awareness and practice of international relations and global relations.

³⁴ Ibid., pp. 8-9.

³⁵ Shibasaki, "Introduction to Kenneth Waltz's Theory," Shibasaki, *Thought and Behavior on the idea of 'International'* Iwanami Shoten, Chapter 6, 2015, Thomas Piketty, translated by Hiroo Yamagata, *Capital in the 21st Century*, Misuzu Shobo, 2014.

³⁶ Frye, *supra*, p. 9.

Chapter 8 “The Sound of Bob Dylan” and Peace Studies: Focusing on Paul Williams’ Theory of Dylan

How many times do you have to use words like “justice” and “freedom” to make you feel uncomfortable? It’s like margarine. You can just pack it in a box and sell it. In the U.S., you don’t have to do that in the morning.

So, like I said, just because a word appears on a record doesn’t mean you have to take it all the way. Maybe they’re lying. As soon as the recording is over, you might be saying, “I’m sorry, I’m lying, I just cheated.” It just so happened that the record didn’t have that voice on it.

Maybe Dylan—maybe, I don’t know—would have said, “So what?” after “Joanna’s Vision.” It’s the same with the songs before that. Maybe he said that after “Blowin’ in the Wind” and “That’s Up to You.”

Keith Richards³⁷

When you first listen to it, it all sounds completely unsalvageable. Looking back on it later, I know it was exactly the right thing to do.

Eric Clapton³⁸

The best thing about tombstones is that they have a name engraved on them, and then they gradually change to just granite with no name as they weather. I’d love to lead such life.

Wataru Takada³⁹

1. What does it mean to “listen to Dylan”?

The narrowest purpose of this chapter as a special essay in *the Special Issue of Peace and Sound* is to examine the relationship and significance of the sound of Bob Dylan (1941-) to the concept of peace and the academic field of peace studies. But to answer this, we must consider the question of what is the “the sound of Bob Dylan”? This is because if we assume that the problem setting “the sound of Bob Dylan and peace” has a given, self-evident, and shared understanding, and then try to solve it simply, we are likely to fall into the following misconceptions.

First, if we proceed from the perspective of peace studies, which is basically a place for academic consideration in the humanities and social sciences, it is likely that the research will be plausible at first glance but not very fruitful, and in fact there are so many such discourses.

For example, there is a common interpretation of the pattern found in analyses of John Lennon (1940-80) and others: “Dylan’s songs moved people, gave them courage, and changed the world.” It is in this context that the recent film *I Am Not Your Negro* (2017) cites “Only a Pawn in their Game” (1964) as a song of immediate contemporary significance, and “Like a Rolling Stone” (1965) is cited in the film *Le jeune Karl Marx* (2017). However, the somewhat abrupt use of it at the end can be regarded as an application of it. I do not mean to deny or condemn the validity of these quotes and references per se, but the importance of the sound of Dylan is bound by the discourse that Dylan changed the world, which had a profound impact on the civil rights movement and the anti-war and peace movements in the United States and around the world.

³⁷ David Dalton, Mick Farren, eds., Yasumi Yamamoto, Keiko Noma, *Rolling Stones Dictionary*, Shinko Music, 1982, p. 87.

³⁸ John Baldy, ed., translated by Haeckel Kanno, *Bob Dylan Wanted Man*, Shinko Music, 1993, p. 215.

³⁹ ETV’s special feature “Being a Fork” (NHK aired on May 15, 2004).

Rather, the consideration of the sound itself tends to be a black box⁴⁰.

The reason why interpretation in this direction is problematic is that if such a discourse is taken up by a social science analysis that is becoming more fragmented and narrow-minded, it may produce research that is even further detached from the essence of the phenomena, although it can be established as an academic analysis. For example, if we were asked to “prove” whether Dylan really changed the world, if we were to verify this more “scientifically”, we would accumulate an oral history of Dylan, or conduct a control experiment with people who listened to Dylan and those who did not, collect “data”, and text mine the sound of Dylan and its effects. This means that the analysis may be completed by obtaining some results through sentiment analysis⁴¹.

This direction may be publishable as a kind of “scientific” analysis, but it will be further away from the essence of the subject of the “The sound of Bob Dylan”. To put it straitforward, if you say that if you listen to “Masters of War” (1963) 100 times and you become a pacifist, it can lead to a ‘scientific’ torture in Guantanamo, who forced the detainees to listen to AC/DC and others at loud volume with headphones. It could be tracing the flip side of the coin of “science” behind torture anywhere. This kind of consideration is possible as a result of manipulating some of Dylan’s attributes to fit the scientific “explanation” of causality, and rather retreats from the overall question of what Dylan himself is. There are no voices, sounds, or songs left.

Second, is this kind of such spinning-wheels activity occurring in the literature that studies Dylan himself, rather than in relation to the value of “peace” or society? The amount of so-called Dylanology literature is far more than superabundance, and it has only proliferated since the series of controversies surrounding the 2016 Nobel Prize in Literature. And I don’t think anyone who has read and sorted out all of them completely, including the author. If we try to summarize the characteristics of Dylan studies, we can identify the following three types. These are mixed with varying weights in each study.

The first is what can be called the “accumulation of facts” type, which are researches that focus on thoroughly collecting facts about when, where, with whom, what, how, and what Dylan did, as represented by the book by Clinton and Haylin⁴². Classically, Scaduto’s biography, Dylan’s own fragmentary autobiography, and Shelton’s biography, which has recently been translated into Japanese, also belong to this line⁴³.

The second is the “genealogy reference and influence” type, which trace the roots of lyrics, titles, and sound mainly, and examine relationship between the works, music, and people that directly and indirectly influenced them, and present inferences based on the knowledge obtained. Michael Gray’s writings and Cartwright’s work on biblical influences are well known⁴⁴, and in recent years there has been controversy over the line between lyric quotation and plagiarism and composer credits in Dylan’s 21st-century works⁴⁵.

The third is the “interpretation of intention” type, and the first and second genealogies also end up with this

⁴⁰ Sean. Kay, *Rockin' the Free World! How the Rock & Roll Revolution Changed America and the World*, Rowman & Littlefield Publishers: New York, 2017.

⁴¹ Gorge Gorczynski, “Bob Dylan - analyzing 55 years of lyrics”, 2015 (<http://tableaupicasso.com/bob-dylan-analyzing-55-years-of-lyrics/>)

⁴² Clinton Heylin, *Revolution In The Air: The Songs of Bob Dylan Vol.1 1957-73*, Constable: London, 2009. Clinton Heylin, *Still On The Road: The Songs of Bob Dylan Vol.2 1974-2008*, Constable: London, 2010.

⁴³ Anthony Scaduto, *Bob Dylan: An Intimate Biography*, Grosset and Dunlap, 1972. Robert Shelton, *No Direction Home: The Life and Music of Bob Dylan*, Hardle Grant Books, 2010. Bob Dylan, *Chronicles Vol.1*, Simon & Schuster, 2004.

⁴⁴ Michael Gray, *Song and Dance Man: The Art of Bob Dylan*, E. P. Dutton, 1972. Bart Cartwright, *Bible in the Lyrics of Bob Dylan*, Wanted Man Publishing, 1985.

⁴⁵ Chris Francescani, “Bob Dylan says plagiarism charges made by “wussies and pussies””(12.09.2012)(<https://www.reuters.com/article/entertainment-us-bobdylan-plagiarism/bob-dylan-says-plagiarism-charges-made-by-wussies-and-pussies>)

argument. This genealogy is, so to speak, an attempt to explain the intention and the reasons about the songs. In other words, this type of research tries to interpret what he is expressing in this song, what he is singing about, who and what this part of the lyrics refers to, and what the message and intention that can be read from it. Of course, the basis of such research is the excavation of the first facts, and almost all of Dylan's books are devoted to presenting his own arguments on the third point, making full use of various first and second methods. A recent example is a compilation of the results of a long-standing lecture on Dylan at Harvard University, published after he was awarded the Nobel Prize in Literature, in which he mainly discussed the contrast with ancient Greek or Roman classics⁴⁶.

However, to be clear, this second genealogy of Dylanology studies also fails to explain what Dylan is and what exactly the "The sound of Bob Dylan" is. They present facts, explain the genealogy of references and influences, and offer interpretations of messages and intentions, but these explanations and interpretations are analytical descriptions of "something that comes up and let them think about when they hear Dylan," not a comprehensive description of the "The sound of Bob Dylan" itself.

Masato Tomobe (1950-) makes the following statement about the fundamental difference between the discourse on Dylan and the "The sound of Bob Dylan" itself.

I really don't know anything about Bob Dylan. That doesn't mean that I don't feel like I understand anything when I read what other people write on him. No one seems to capture the real Bob Dylan. Just as poetry can't be explained, trying to explain Dylan as a person is just a fluke. There's a lot written about Dylan. I think there are so many things that you can't read in a lifetime. Has Dylan ever read a book like that⁴⁷?

Without quoting Keith Richards (1943-) or bringing up the question of the other-self problem in philosophy, we cannot know what Dylan really meant. That is why various people discuss various things, and Dylan studies will continue forever. If you think about it, this scheme is not limited to the field of art, but applies to all objects of research in the social sciences and humanities. So, what and how should we ask? It is not about giving Dylan new significance or positioning him in the context of the existing social sciences, nor is it about presenting new explanations and interpretations within the genealogy of Dylan's studies. Rather, it is important to ask why so many people, both on the side of the social sciences and on the side of Dylanology, try to make sense of Dylan historically and socially, gather facts about Dylan, trace the genealogy of his influences, and try to interpret his messages and intentions. It means that all those who discuss Dylan, from any standpoint, start with questions that are common to all those who discuss Dylan, but with a few exceptions, have not asked because they are so self-evident.

In other words, the question is, "Why does the experience of hearing the sound of Dylan make people think and discuss such things?" If we narrow our sights further, we will ask what the "experience of hearing the sound of Dylan" itself is, and what is happening in that experience.

Thus, the starting point of the discussion is not to participate in the various fronts mentioned in the existing Dylan mentions, but to ask what kind of fundamental Dylan experience is giving rise to such fronts. What makes people mention Dylan is the very experience of "listening to Dylan." It is necessary to discuss what the experience is and what it causes in people. In the words of Akira Yanagi (1928-2018), it means discussing the impact of "Dylan's" "encounter with the unknown"⁴⁸. And, as far as I can see, the question of what is

⁴⁶ Richard F. Thomas, *Why Dylan Matters*, William Collins: London, 2017.

⁴⁷ Masato Tomobe, "In Search of Bob Dylan," *Contemporary Thought*, No. 38, Vol. 6, 2010, pp. 19-24.

⁴⁸ Atsushi Shibasaki, "Translation, Culture, and Humanity: Akira Yanagi and International Relations Studies," Shibasaki, *International Cultural Relations in Modern and Contemporary Japan: Toward the Study of Global Cultural Relations* Yushindo, Chapter 8.

happening in the field of this encounter is sometimes mentioned, but in many cases it is not often stopped and questioned and discussed.

As Eric Clapton (1945-) referred, it is not often that people who listen to Dylan for the first time is instantly captivated by its beauty and splendor, as they do when he hears Mozart or the Beatles, for example. Whether it's "The Times, They are-a Changin'" (1963) or whatever, even if you listen to Dylan's so-called "masterpieces" because you think you have to be moved and think that you have to be impressed by them, because they have to be amazing after being taught their meaning as social significance. Listening to Dylan, you may notice something different, but not many listeners will immediately feel something more than that.

Also, even if you listen to it over and over again, it doesn't necessarily mean that you will want to discuss Dylan. Danshi Tatekawa (1936-2011), the unique Rakugo story teller once exclaimed, "No matter how good you think your story telling is, it is just 'chatting' from the perspective of those who don't know or don't understand Rakugo," which is exactly true for Dylan. There is a famous episode in 2007 in which Dylan went to his grandson's kindergarten and sang a song, and the children said, "A strange old man came and sang a scary song," but most people will take Dylan superficially according to the formula, rather than as someone who wrote a famous and important song at a certain time⁴⁹.

Thus, it is important to try to describe the very experience of listening to Dylan, and to consider what that experience is. It is only by grasping these experiences and examining the significance of those experiences for human existence in as interdisciplinary a manner as possible that we will be able to find a relationship between the concept of peace and peace studies. In other words, this chapter is written as an attempt to consider Dylan in a way that confronts the concept of peace and peace studies by capturing the encounter with the "The sound of Bob Dylan" itself and confronting the concept of peace and peace studies with the knowledge gained from it.

In attempting such a consideration, I chose Paul Williams (1948-2013) as my guide. As far as I know, he was almost the only one among the many Dylanologists who seriously tackled the question "What is the meaning of the encounter with the sound of Dylan for human beings?", head-on from the very beginning of his writing career. However, Williams has rarely been mentioned in depth in recent Dylan-related literature, and there are not many references to Williams himself. Of course, he has his temporal, spatial, and personal biases, and limitations, but while identifying them, I will try to elicit an answer to this question from Williams and explain the answer in a more interdisciplinary and objective way.

Specifically, sections 2 and 3 examine Williams' theory of Dylan, or rather, his perception of the "The sound of Bob Dylan." Section 4 summarizes the discussions in Sections 2 and 3 and presents perspectives in relation to the special feature of this issue, "Peace and Sound."

2. The Sound of Dylan as an experience

Paul Williams was born in 1948 in Massachusetts, USA. In 1966, at the age of 17, he published the world's first rock magazine, *Crawdaddy!* and attracted attention by publishing a number of reviews that became the forerunner of rock criticism. He continued to work as a rock critic and published philosophical and enlightening works such as *Das Energi*⁵⁰. He is best known for his essays on Dylan, but he has written a biography of Philip K. Dick, his close friend and Williams later became his posthumous copyright administrator, as well as

⁴⁹ Laura, "Bob "Weird Man" Dylan Scares Grandson's Kindergarten Class" 07.05.2007 (<http://www.themodernage.org/2007/05/07/bob-weird-man-dylan-scares-grandsons-kindergarten-class/>)

⁵⁰ Paul Williams, *Das Energi*, Entwistle Books, 1973.

books on ⁵¹Neil Young and the Beach Boys. His first wife was Sachiko Kanenobu, a legendary folk singer in Japan at the time. He was seriously injured in a bicycle accident in 1995 and also helped develop early-onset dementia, so his main activities lasted until the beginning of the 21st century, after which he became ill and died in 2013 at the age of 64.

Williams' attitude toward the "The sound of Bob Dylan" or rock music was clear from the time of his first book, *Outlaw Blues*, published in 1969⁵². First of all, he does not rely excessively on information or knowledge of objective works but takes an approach in which he feels the bare sound by his bare self, confronting it head-on. Second, and therefore he harshly criticizes the attitude of explaining and interpreting songs, especially the attitude of associating the songs themselves with objective information to make them "understood."

In July 1966, when he had just turned 18, Williams wrote in his first essay on Dylan, "Tom Payne Himself":

If you don't try to listen to music as a category, but as music itself, you, as an audience, will not be able to appreciate what you are listening to.⁵³

Denying that Dylan can be understood in terms of "categories" such as folk or rock or whatever, he affirms, "So if you're interested in what he's doing, you only have to listen to him in his own words."⁵⁴ He goes so far as to say, "It's my personal belief that it's not the artist that's important, it's the person's work that matters, and that's why I'm hesitant to go too deep into the question of who Bob Dylan⁵⁵ is." At this point, while not entirely denying the importance of the first genealogy, it is clear that Williams has parted ways with any lineage of Dylan studies, let alone social science analysis.

Williams then points out the limitations of explanations and interpretations that can be traced back to the second and third genealogies: "what the lyrics mean" and "what Dylan intended." First, he describes the genealogy of semantics as follows.

Being a critic is hard. People expect you to explain things to them. You don't have to know what's going on....You just have to come up with a plausible explanation that sounds good, and people will believe you. But suppose you understand a poem or a song, and it means something to you. You're trying to teach the person next to you what the song means, and then you're trying to turn it into a normal prose sentence – and you've already destroyed the song. If you can say what Dylan was trying to say in one or two of Dylan's songs in one or two separate sentences, why should he write a song there⁵⁶?

Considering that he is a pioneer of rock journalism, this point is significant. It is shown here that what he himself tried to write in the name of criticism, and what he actually wrote, is very different from ordinary rock criticism. Contrasting objective explanation with subjective understanding, he takes the side of understanding. This is because "explanation" erases the richness of the very act of listening to Dylan, and he believes that

⁵¹ Paul Williams, *Only Apparently Real: the World of Philip K. Dick*, Arbor House Pub Co, 1986. Paul Williams, *Brian Wilson & the Beach Boys: How Deep Is the Ocean?*, Omnibus Pr & Schirmer Trade Books, 1997. Paul Williams, *Neil Young: Love to Burn : Thirty Years of Speaking Out, 1966-1996*, Entwhistle Books, 1998.

⁵² Paul Williams, *Outlaw Blues*, E. P. Dutton: California, 1969 (translated by Kenji Muroya, *Outlaw Blues*, Shobunsha, 1972).The following quotation is basically translated by Muroya.

⁵³ Ibid., p. 87.

⁵⁴ Ditto.

⁵⁵ Ibid.

⁵⁶ Ibid., pp. 88-89.

the essence of listening to Dylan is to obtain that richness. In addition, the dualism of “explanation” and “understanding” that he uses here is a pair of concepts that are often taken up in social science methodology, although they have slightly different meanings, and it is possible to try to compare them with them.

Second, he had already expressed a consistent view of the genealogy of intention at the age of 18 in his later critical work.

Another conundrum, and in some ways more serious, is the rather pervasive desire to find what Dylan is trying to say, instead of trying to hear what Dylan is saying. Whatever Dylan wrote, people immediately rushed to find a message, like Aesop telling a cautionary tale. We are so busy listening to the message that we can't hear anything else—that's the disease of America. The body, which has been trained to wait for commercials and conditioned reflexes to listen to the sound of the bell, has lost the freedom to react to the various things that usually occur⁵⁷.

This also points to the negative effect of explanation. The reason why he is tempted to point out this is the historical background of the mid-60s and early 70s, when Dylan was attracting attention in all kinds of media, and his intentions and meanings continued to be over-inferred, over-interpreted, and over-explained in a volume that is unimaginable to us today. It could be said that current Dylan studies emerged as example or counter-example, learning from the excessive scrutiny and speculation accumulated during that period.

So what does it mean to listen to Dylan's songs? As we will see later, in the mid-'70s, Dylan went to a painting teacher named Norman Raeben (1901-1978), and based on what he learned there, he wrote “Tangled Up In Blue” (1975), and already in the late 60s, long before he began to talk about his own style in terms of painting, Williams discussed this in the form of “experiencing” a “picture.”

Look at a masterpiece, or if not, a snapshot taken with a Polaroid camera. Is there a message in that one piece? A song is a picture. People see it – or, more precisely, they see, taste and feel it. Asking someone to sing a song is like asking them to ride a roller coaster and give them 10 cents. Experience. A song is an experience. The people who write the songs and the people who sing the songs each feel something, and the songs are filled with the desire to make people feel the same thing. Therefore, one can sense it without knowing what it is at all⁵⁸.

This is a kind of Copernican turn. Those who objectively describe, interpret, and explain Dylan, and compete for the superiority of their description, interpretation, and explanation, each of them should have the experience of “listening to Dylan.” However, as we have already seen, the experience itself is not so much to be told. The experience is personal and subjective, and it is a phenomenon that occurs in the act of listening to a certain sound. In understanding rather than interpreting, there is only a very simple confrontation: the “The sound of Bob Dylan” and oneself.

The way to “understand” Dylan is to listen to him. Listen carefully, listen to one song over and over again at a time and indulge in it. Each line of the lyrics is only one line, but when the image of that line is inside our minds, it transforms into something alive. You just have to accept it.⁵⁹

In Williams's view, to listen to the sound of Dylan and to understand it is the act of transforming “the line,

⁵⁷ Ibid., p. 90.

⁵⁸ Ibid., pp. 90-91.

⁵⁹ Ibid., p. 93.

the image of that line” into “something alive” in the listener. The only thing that the listener should do is to enter the process, to simply and honestly “accept” the work itself, the sound itself, rather than tracing the interpretation or explanation that is “outside” the work, just as if you read the caption before appreciating the work on display in a museum. Since this process of transformation is a very personal experience, it will be completely different for each person.

One accepts Dylan’s songs within himself. The inner world of the individual is formed by the self-understanding of the experiences and sensations of the self that the individual has had in the past and present, and they are mobilized in their reception of Dylan. In other words, understanding Dylan means deepening one’s self-understanding in the process of understanding Dylan. When one encounters the sound of Dylan, one is confronted with the question of what it is about oneself to try to understand Dylan. The sound of Dylan means that it has the power to open people to such “encounters”.

In many ways, understanding Dylan goes hand in hand with understanding yourself. So it’s not right to ask Dylan what a line of the lyrics means, or why the lyrics are so effective. The person I really need to ask is the person who is influencing the song—that is, myself. I don’t know why it has an impact – I can’t explain it. What this means is that I don’t know. I understand Dylan. In other words, I feel the potential of the song⁶⁰.

Williams argues that the nature of the “The sound of Bob Dylan” lies in the richness of “possibilities” in this sense. The essential feature of “The sound of Bob Dylan” is that it has the power to evoke various understandings = self-understanding, rather than being shared in advance. Of course, it’s up to the listener to see how far they can go in that way, and depending on what kind of The sound of Bob Dylan they’re trying to perceive, it may not be beyond Clapton’s first impression, or it may be as deep as Williams’s.

The 18-year-old Williams also makes an interesting reflection on the difference between “interpretation” and “understanding.” In other words, it is an assertion that “interpretation” is unstable, while “understanding” is solid. And to the extent that this is the case, “art is not something to be explained, but something to be experienced,”⁶¹ and Williams believes that “understanding” through “experience” is the attitude that should be taken when facing art.

I understand—isn’t it originally an intransitive verb? Transitive verbs such as “interpret” can make the person trying to “interpret” feel helplessly unstable once the intention or the ability to choose is wobbled by some kind of impetus. There is no such indulgence in that. Even if you think that is not the case, there are things that you understand before you know it. After all, you and I don’t see things through the same eyes, so it doesn’t matter who understands what, right? We’re just growing up and getting older together⁶².

To put this further, “interpretation” and explanation are objectivity, so there is always room for conflict. On the other hand, “understanding” is, by definition, a subjective phenomenon that occurs inside the individual, so it can coexist side by side. If the essence of the sound of Dylan, and not only Dylan but art in general, is not to interpret or explain as he says, but to experience, and understand, then as long as art is experienced as art, then various understandings will coexist and do not conflict.

And if scholarship makes a living out of interpretation and explanation of objects, it should be clear

⁶⁰ Ibid., p. 94.

⁶¹ Ibid., p. 95.

⁶² Ibid., pp. 104-105.

what it will bring about by throwing into the box of scholarship the experience of listening to Dylan, the essence of which is the understanding of experience, in the form of interpretation and explanation. And this applies not only to non-Dylan sounds, but also to art in general. Thus, to put Dylan on the table of academic consideration in such a way as to throw Dylan into "science" could automatically mean to strip away the core of the original nature of the Sound of Dylan.

One of the most obvious texts that influenced Williams's understanding of Dylan, or his music, was the writings of Roger Sessions (1896-1985), an American composer and music critic. In an essay when he was 20 years old, Williams mentions *The Musical Experience*, a compilation of Sessions' lectures for college students⁶³. Williams begins by drawing on Sessions' point that music was originally made up of an undifferentiated and unified composer, performer, and audience, and confirms the historicity of the independent existence of the audience.

In its beginnings, these three parties (composer, performer, and audience) were unquestionably one. Thereafter, when the human intervention of the material, which consisted of raw sounds and rhythmic forms, became known to people as such, and consequently repetition became possible, the composer's existence became solid... The first performers were, strictly speaking, the first performers. It is the musician who first performed or sang something that has been performed or sung before... The act of listening to music is a product of a very late stage in the process of music being refined... For the audience, music is no longer an emergency or incidental matter, but a self-sustaining and self-sufficient medium of expression⁶⁴.

The theory of trinity and audience arguments here would later be used in Williams's discussions, especially in the context of audience participation.

Williams also draws attention to Sessions' argument that music is "movement." According to Sessions, music is important because "it is a unique human form of movement that brings us back to the roots of our existence and realizes the inner gestures that embody our deepest and most familiar responses." However, "it is not yet an art in itself, not even a language, but it is the basis for the creation of musical art, and this is precisely why musical art is so important." The expression of intention is an invisible, non-spatial, temporal movement. And temporal motion is always "fluid" and not static⁶⁵. This perspective of fluid temporal motion is also the starting point of the discussion of "stopping time," which is later frequently used as an expression to describe encountering the "sound of Dylan" in the sense of experiencing the fluid temporal movement. From here, Williams goes on to argue that the understanding of "the sound of Dylan" can only be established by the presence of an audience.

Every day, every event that takes place in it, is a new discovery, and every new discovery is a precursor to the final, indisputable truth. Rock is discovering right now: that there is no such thing as an indisputable truth, only a much larger perception of the universe. And that there is a perception of oneself. We've reached the point where we're making our own music⁶⁶.

The perspective of the formation of the audience, music as a fluid temporal movement, and the participation of the audience in the sense of "we create our own music" will come to fruition in Williams's

⁶³ Roger Sessions, *The Musical Experience of Composer, Performer, Listener*, Princeton University Press, 1958.

⁶⁴ Williams, *Ibid.*, p. 4.

⁶⁵ *Ibid.*, pp. 264-265.

⁶⁶ *Ibid.*, pp. 266-267.

more comprehensive theory of performance, subjective understanding and experience, and the losing the sense of time, which we will see in the next section.

3. Dylan as a performing artist

1. From *Dylan: What Happened?* to *Bob Dylan: Performing Artist Trilogy*

Williams' first book on Dylan was published surprisingly late, in 1979. At the time, Dylan had converted to Born Again Christianity, attended church school, studied the Bible, released *Slow Train Coming*, which was almost entirely filled with Christian messages, and was on a tour in which he sang only about Christ. Williams went to see many of the concerts in a row at the Fox Warfield Theatre and wrote *Dylan: What Happened?* while reliving many other concerts on bootlegs⁶⁷. This approach maintains the basic position of the late 60s, which I have already discussed, but presents an understanding of Dylan's music during the so-called gospel rock period.

The book is entirely in an anthology of Dylan essays written by Williams in 1996. According to the preface, Dylan bought more than 100 copies of *Dylan: What Happened?* because he wanted to make it available to a wide range of people⁶⁸. It is open to interpretation to what extent this should be overestimated, but as it is symbolized by the words, "People chop up my songs as if they were rabbits, but they don't understand anything,"⁶⁹ and Masato Tomobe suggests, Dylan, who seems to have given little attention to much of what has been written about himself, this episode is a testament to how Dylan viewed Williams.

Based both on his initial perception of Dylan's performance in *Outlaw Blues* and on the way he presented his understanding of Dylan in *Dylan: What Happened?*, *Bob Dylan: Performing Artist* trilogy is his main work that fully demonstrates the understanding and methodology he gained by experiencing Dylan's performances chronologically from the time of his debut.⁷⁰ Although the book formally consists of a trilogy, the third and final work is strictly limited to the period 1986-90, and the rest of the book is based on a rather short review of *Time Out Of Mind* (1997) and *Love and Theft* (2001).

A detailed analysis of the *Performing Artist* trilogy should reveal the whole picture of Paul Williams' "understanding" of Dylan, but since Williams's arguments are so diverse and not necessarily systematic, there are limitations of the paper to organize and present the whole picture, so this section will only discuss the essence of that in a general manner.

2. Williams's Three Pillars of Dylan's Understanding

Paul Williams' argument in *Performing Artist* trilogy can be summarized in three points:

First of all, the essence of Dylan is first and foremost a performing art that improvises Dylan's own emotions at that moment when words and sounds are integrated. As many commentators have suggested, sound and words cannot be separated from Dylan's performance. Dylan expresses what he feels at the moment and in the moment. Therefore, it is impossible for even Dylan himself to recreate it in the same way again. And listeners living in the "mechanical reproduction age" (Benjamin) have been able to receive and

⁶⁷ Paul Williams, *Dylan-What Happened?*, Entwhistle Books: New York, 1979.

⁶⁸ Paul Williams, *Bob Dylan: Watching The River Flow, Observations on his art-in-progress 1966-1995*, Omnibus Press: London, 1996, p. i.

⁶⁹ Bob Dylan, translated by Hisashi Suzuki, "Interview with 'Biograph'," Album "Biograph" Booklet, 1985.

⁷⁰ Paul Williams, *Bob Dylan: Performing Artist, The Early Years 1960-1973*, Underwood and Miller: California, 1990.

Paul Williams, *Bob Dylan: Performing Artist, The Middle Years 1974-86*, Underwood and Miller: California, 1992. Paul Williams, *Bob Dylan: Performing Artist, 1986-1990 & Beyond, Mind Out Of Time*, Omnibus Press: London, 2004.

savor performances over and over again, if not in exactly the same form, thanks to the enormous amount of official and unofficial sound sources and video recordings that listeners could not have experienced only at that time and place in the past.

Second, Dylan's performance conveys some kind of symbolic meaning or personal emotion or intention that cannot be reduced to something interpretable, such as a symbol, and the listener perceives the song as if it were directed directly at him, only for himself. Dylan's performance is not an attempt to express what he wants to say, which can be abstracted and verbalized in advance, and which has already been decided before the performance. The essence of the "The sound of Bob Dylan" experience is that the listener receives a performance that is instantaneous, a blend of voices, sounds, and words, and evokes highly personal or subjective images and sensations that emerge and are felt by the listener. And because of this, even if we can feel something, it is not easy to express, explain, and interpret the experience itself. However, what makes Dylan's performance so compelling is this deep interaction between him and the listener.

Thirdly, in the interaction between the performance and the listener, the state of subjectively and intuitively understanding and experiencing a performance that cannot be broken down into superficial lyrics, rhythms, melodies, etc., is expressed as "stopping time." Dylan gradually became more intentional in his performances, and he further refined his methods, but in the period up to the beginning of the 21st century, which Williams observed, there were at least two major opportunities to advance his methods, in 1974-75 and 1987-89.

Many of these points were made in *Outlaw Blues*, which I have already seen, but just as Dylan gradually became more self-conscious about his own methods, Williams gradually became able to put into words his methods of understanding himself more clearly as he deepened his subsequent experience with Dylan. Dylan was growing, but so was Williams. As mentioned above, these points apply to any art to varying degrees, and not only Dylan's artistic expressions have these qualities, nor are all of Dylan's performances excellent. However, as mentioned in Section 1, it would be a mistake to talk about Dylan without discussing those points in order to understand the sound of Dylan.

1. Performance

Dylan's claim as a performing artist is intensively developed at the beginning of the second volume of *Performing Artist*. First, Williams says, "I don't see Dylan as a composer or songwriter, but as an artist who performs first."⁷¹ "In my opinion, his songwriting is best understood when viewed as an action that is made by his impulses as a performer, and that is what he does for that purpose," he said, adding, "From what he has said in many interviews so far, it is clear that Dylan himself thinks the same way⁷²."

Here, "performance" means something that expresses something through song at that moment, whether it is a recording or a live performance. "Dylan conveys his emotions in the moment, regardless of the content or setting of the song. He lives in a world that is unique to him, only in the moment."⁷³ In the simplest terms, it is "the words of singing," and it cannot have power in isolation from the words alone⁷⁴. Consequently,

If a person who has never heard Dylan sing "The Times, they are-a changin'" reads the lyrics on a piece of paper as if he were reading a poem, there is nothing artistic in it, and there is nothing to convey it. Just reading the lyrics of this song does not discourage us from believing the words of the poet who wrote it. Dylan's words on paper are wild and sluggish, but in the structure of the song, they work as well as

⁷¹ Williams, *supra*, *Performing Artist*, vol. 2, p. 5.

⁷² Ditto.

⁷³ Williams, *supra*, *Performing Artist*, vol. 1, p. 50.

⁷⁴ *Ibid.*, p. 52.

the parts of a Swiss watch. Like the parts of a Swiss watch, they fit together so tightly that they seem impossible to disassemble, and even though we know that human effort and labor have made it possible, we feel the intervention of God's power⁷⁵.

That is what it means. For this reason, it is easy to fall into the argument of intention and interpretation, but it is possible to extract and analyze only the lyrics from the sound of Dylan, but it is counterproductive in approaching the essence of "the sound of Dylan". So how is Dylan's performance created? Williams' basic understanding is as follows:

So how does Dylan do it? I know it's not because of writing the score, or because it's not about "the bass plays this chord progression, and then the piano comes in here." Instead, Dylan achieves it by trust, by not directly verbal form, by his personality, by his enthusiasm, by presenting himself in the presence of voice and sense of rhythm. This sense of presence in a musical sense brings the musicians' consciousness together. On the other hand, the musicians inspire each other and put more of themselves (emotion, imagination, and spirit) into their performances than they had put into their previous performances. As evidenced by his previous albums, Dylan has taken musicians to this extreme on a number of occasions. The way Dylan does it is also more accurately called a performance. Dylan leads others, is inspired by them, and responds to their efforts with his own enthusiasm. That's where great music and great art are born. It's not just a song, it's not just a musical composition, it's a performance⁷⁶.

Of course, Dylan has something to express and convey through his performances. In Dylan's own words, "The supreme purpose of art is to provide intuitive stimulation. What else can you do to humans?"⁷⁷ Of course, this requires the right songs, lyrics, and the story it spins, but Williams points out that the words themselves aren't everything.

But we can only feel and hear it when the performer himself feels and hears it. Whatever the reason, when such a compelling desire ceases to exist in the performer, the true greatness of the song disappears. You can't make it look like it's still there. Therefore, performance is the most demanded art form, and in other words, it can be said to be the primordial form of all creative acts. Dylan, the performer, builds a bridge. Through that bridge, we send out our own special emotions, remake them into a form that we can experience in reality, and give them life. Performers have demands, and performance is an expression of those desires⁷⁸.

Williams argues that the "sound of Dylan" should not be separated and segmented in the form of words alone or performances but should be understood as a performance in which Dylan as a person and all the participants in the performance (if there are others) come together, including words and sounds, as well as gestures and hand gestures when seen. Dylan's posture and movements on stage are sometimes compared to Charles Chaplin (1889-1977), and the fact that he sometimes compares what he has achieved so far to Chaplin's achievements in film is also consistent with Williams's point that Dylan's essence lies in the

⁷⁵ Ibid., p. 110.

⁷⁶ Williams, *supra*, *Performing Artist*, vol. 2, pp. 17-18.

⁷⁷ Ibid., p. 121.

⁷⁸ Ibid., p. 240.

performing arts.⁷⁹

2. Personal, intuitive, intuitive, understanding, and body

So, how will listeners who encounter with Dylan's performance react to it? According to Williams, dance, theater, music, and other performances are "very special acts" whose greatness is due to their "comprehensive capacity for communication," or "the power that connects the living with the living," and "so direct, so active, and complex that it is impossible to grasp them in a linear, rational way of thinking." What is alive in reality, and has the power to connect the two⁸⁰.

In response to the question of what people take from Dylan's performance, Williams maintains his previous insistence that it is not "ambiguous," but it is also not something that can be expressed in superficial terms. In other words, "there has never been a case where Dylan's song spread among people because the meaning was ambiguous, because the ambiguity was worshipped, but on the contrary, because the song spoke directly to him, because he felt that it was being sung to him, people responded to it."⁸¹

Because of this, "this kind of universality and unadulterated performance makes the listener feel that Dylan is singing only for himself, and when I hear Dylan sing in a particular situation, it enters the reality of the listener and establishes a phenomenal, sometimes bewildering, close relationship between me and Dylan."⁸² After one concert in the '80s, an audience member said, "I saw a lot of people who were really moved and tried to talk to Dylan somehow, and they wanted to go up to Bob and tell him that they became good enough. When they were feeling unwell, they felt like Bob knew about it and comforted them that they were going to get better soon," the⁸³ eyewitness said.

Thus, those who perceive the sound of Dylan perceive it as a very personal and intuitive experience. The emotions generated by a performance are not only created by the performers, but are only formed when they are combined with the emotions of the listeners who encounter and receive the performance. Such a highly personal interaction between Dylan and the listener creates beauty and brings joy, Williams says⁸⁴. Williams believes further that this is the essence of his encounter with the "The sound of Bob Dylan." If this is the case, it is affirmed that interpreting Dylan's message and intention by extracting only words must be in a sense the farthest thing from describing the very experience of listening to Dylan's sounds. Therefore, Williams goes even further in his critique of Dylan's theory through "message" and "interpretation" that he had already developed in *Outlaw Blues*.

People are moved by Dylan's songs and want to express the "message" they felt at that time in their own words in some way. And when he realizes that he can't do that, he concludes that he doesn't know the meaning of the song because he can't accurately express what the song means. Or they cling to one-sided words and try to tell a multifaceted experience, concluding that they don't understand the meaning of the song because others don't agree with them. In fact, the only time we lose track of the message we feel is because our ability to express it again is limited. Most of Dylan's songs mean exactly what they say, what we heard. But all of them are so powerful, and so packed so tightly packed into such a

⁷⁹ John Landau, "Album Review: Blood on the Tracks" Rolling Stone, March 13, 1975. (<https://www.rollingstone.com/music/music-albumreviews/blood-on-the-tracks-255430/>) .

⁸⁰ Williams, *supra*, *Performing Artist*, vol. ii, p. 100.

⁸¹ Williams, *supra*, *Performing Artist*, vol. 1, p. 80.

⁸² *Ibid.*, p. 143.

⁸³ *Ibid.*, pp. 143-144.

⁸⁴ Williams, *supra*, *Performing Artist*, vol. 2, pp. 169-170.

short period of time that the only way to express what you feel in a satisfactory way is to sing it again⁸⁵.

The relationship between the compulsion to explain in language and the fact that the world as a whole cannot be fully explained, no matter what language is used or how, is reminiscent of the series of discussions on the “origin of language” and “the limits of language” discussed by Akira Yanagibu, as well as the relationship between “tonal” and “nagual” in Yusuke Maki’s *The Hissing of the Wind* (1977)⁸⁶. Therefore, if you are able to master the problem of interpretation with an understanding of the limits of interpretation, if you understand “lucidity” in Yusuke Maki’s terms, and if you understand the limits of “lucidity” and enjoy it as a “game of interpretation,” in Williams’s words, then that is fine.

The problem of interpretation arises because Dylan’s songs are the kind of songs that make it tempting to interpret his songs, especially those of a certain period. In addition, there is a certain significance in the fact that the listener thinks about the clues that seem to touch the core. Singing is a playground, and the listener is invited to it. However, bad things happen when the listener does not correctly read what they have experienced. The power of the experience is lost, and the outline and symbols are replaced by it. It doesn’t really matter if the symbol is correct or not. Because no symbol, no explanation, can be a song or a painting. You can’t replace it. Songs and paintings are based on a dynamic relationship with those who listen to them and those who see them. It is only when it is seen, heard, and felt that it is given its substance. If we keep this in mind, we can play with interpretation without losing the original relationship between each performance and us, a sensuous and personal relationship⁸⁷.

All one can take away from Dylan’s performance is “how he felt at that moment when he stood there.” But, “it’s not boring.” This is because “in the true sense of the word, the only thing a person can say to another person is how he feels at the moment.”⁸⁸ “As a performing artist, Dylan doesn’t care if we understand what he’s saying, he just wants us to hear what he says. What I felt while listening, that’s all we get from him.”⁸⁹ However, while there is no limit to what you can feel deeply, there is a limit to how much you can express it in other words. Here there is a tension between experience and interpretation. “Last Thoughts On Woody Guthrie” (1963), which is close to a poetry reading without music, which is highly praised by Williams and many others, and “I’m Not There” (1967) is a performance that conveys “how I felt at the moment” even though it was at the opposite end of the spectrum in terms of form.

In the world of vaudeville entertainment, the mysterious atmosphere and charm that a person creates as soon as he or she appears on the stage is called “Fula.” Kokontei Shinsho (1890-1973) is a typical example, and regardless of whether he deviates from the basic rules of a Rakugo artist, or whether he makes a mistake in words or skips a scene, people feel an unspeakable “hula” from his oral performance. Whether it’s an artist other than Rakugo or a person we come into contact with on a daily basis, it’s not uncommon for people to feel like they have something natural like this.

There is a famous anecdote that when Shi Sheng got drunk and went up to the high seat and began to doze off, the vaudeville audience happily watched him fall asleep without getting angry. Dylan also giggled at the wrong lyrics in the middle of “A Hard Rain’s a-gonna Fall” (1962), and “Bob Dylan’s 115th Dream” (1965),

⁸⁵ Williams, *supra*, *Performing Artist*, vol. 1, p. 82.

⁸⁶ Akira Yanagibu, *Encounters with the Unknown*, Hosei University Press, 2013. Yusuke Maki, *The Hissing of the Wind*, a Chikuma Shobo (Chikuma Gakugei Bunko edition, 2003, Collected Works edition, 2012), 1977.

⁸⁷ Williams, *supra*, *Performing Artist*, vol. 1, p. 231.

⁸⁸ *Ibid.*, p. 244.

⁸⁹ *Ibid.*, p. 224.

where he made a mistake in singing and had to start over with a good laugh, but even if it is not exactly the same as Shinsho's dozing off, the mistake in singing makes us feel that Dylan's performance is an attempt to express his emotions at that moment with strong willpower. John Lennon is said to have mentioned, "I like not what Dylan sings, I like how he sings," and that statement may be connected to this context.

In 1984, in one of Dylan's best television appearances, he mistimed the timing of the third lyric from the interlude to the second song "License to Kill" on *the David Letterman Show* live with the young new wave band Plugs. The unadulterated emotion conveyed by the expression on his face at the moment of his mistake will make the listener build a deeper "sensuous and personal relationship" with Dylan. In the third track, "Jokerman," which is so tight and full of enthusiasm that it is hard to imagine from the studio-recorded version, the harmonica key does not match, and when he leaves the solo performance and looks for another harmonica, one receives what⁹⁰ Bateson calls "the signal of kinexis and paralinguism" from Dylan and establishes a relationship with him⁹¹.

3. Stopping time

The state created by Dylan's performance and the interaction with the audience is described by Williams as "stopping time." Dylan himself used words that were almost synonymous with them, especially in *Blood On The Tracks* (1975) and the nearly four-hour film *Renaldo & Clara* (1978), discoveries such as "loss of sense of time," "timelessness," and "lack of time" are seen repeatedly. As is well known, Dylan realized that he could no longer compose the kind of songs he had been writing, and in 1974 he attended Norman Leben's painting class in New York, where he relearned and acquired songwriting techniques that he had not necessarily been aware⁹² of until now.

According to Dylan's words, stopping time means:

The film creates time and captures it. That's the purpose of this film: to catch time, to breathe in it, and in doing so, to stop time. See Cézanne's paintings. By looking at the paintings, you forget the passage of time in between.

In it you breathe—but time passes, but it doesn't matter to you, you're under magic⁹³.

It is the core of the self that transcends the flow of time and exists beyond the self that you are conscious of, the core of the self that you know is the true self as soon as you sense⁹⁴ it.

You create a time, you seize that time, you breathe in that time, and you stop that time⁹⁵.

A song is a thought. The song stops time for a moment. Listening to a song, no matter what it is, means listening to someone's thoughts. Dreams are based on what we see and hear. That's how dreams are made. But fantasy is an aimless imagination. I don't think of my songs as fantasy. My songs are about what happened in real life, what someone said, what I heard. I have proof of that. I'm a messenger. I'll

⁹⁰ For a series of stories, see the interview with Charlie Quintana, in John Baldee, ed., *Bob Dylan Wanted Man*, translated by Haeckel Kanno, Shinko Music, 1993, pp. 190-198).

⁹¹ Gregory Bateson, translated by Yoshiaki Sato, *Steps to an Ecology of Mind*, Vol. 2, 2023, pp. 64-68.

⁹² Baldy, *supra*, pp. 112-120.

⁹³ Williams, *supra*, *Performing Artist*, vol. 2, p. 131.

⁹⁴ Baldy, *supra*, p. 36.

⁹⁵ Ditto.

take it. I will pass on what I have done in this way in my own way⁹⁶.

Dylan cites *Les Enfants du Paradis* (1945) as an example of a film that has stopped time, and cites Pablo Picasso (1881-1973⁹⁷). Dylan himself has painted and published art books⁹⁸, and many people have compared Dylan to Picasso⁹⁹.

The expression “stopping time” implies a linear “flowing” sense of time through the experience of music as a fluid temporal motion, that is, a “temporary” departure from the view of time implicitly assumed by civilized society, and a direction in which human beings can release a view of life that goes straight from “life” to “death” that humans cannot escape by “stopping time”¹⁰⁰. As Dylan himself states, transcending the flow of time while experiencing the sound of Dylan is to discover the “core of oneself” buried in the flow of time. It is the interaction between the performer and the listener that creates it.

The best thing about this album is that it manages to mix the totally personal with the purely fictional in a unique way, and to make it a story told by all human beings, a story for all human beings, in an original way. This song is a story told by each human being, for each human being, from a place beyond time where the problems were the same in the past and now, to a place beyond time. And I don’t know what form each of them will meet in the future, but these songs have a great deal to do with it¹⁰¹.

Williams senses this argument of Dylan as a performer primarily from his experiences with Dylan in the period from *Blood on the Tracks* to the Rolling Thunder Review, and he disagrees with the criticism of Dylan at the time, which was dominated to speak, interpret, and discuss Dylan only in the image of the ‘60s, and to ignore the process of maturation in the period that followed. That is the motivation for writing the trilogy¹⁰².

Later, in the third volume of the trilogy, Williams points out that Dylan’s performance matured even more around 1987-89¹⁰³. It is well known that Dylan took a new step as an artist by getting suggestions from the members of the Grateful Dead during his joint tour, and the validity of Williams’s point is supported by the mention of it in Dylan’s autobiography, which was published after Williams’s death¹⁰⁴.

Williams’ last serious review of Dylan was *Love and Theft* (2001), in which he praised Dylan for finally creating a “novel.” We are unable to read Williams’s critique of his later work, tours, Nobel Prize in Literature and recent activities, but there was a plan for the book called *Bob Dylan: Mind Out of Time*, taken from the

⁹⁶ Williams, supra, *Performing Artist*, vol. ii, p. 337.

⁹⁷ Baldy, supra.

⁹⁸ Bob Dylan, *Drawn Blank*, Random House, 1994. Bob Dylan, *The Drawn Blank Series*, Prestel, 2008. Bob Dylan, *The Brazil Series*, Prestel, 2010. Bob Dylan, *Drawings and Paintings*, Halcyon Gallery, 2013. Bob Dylan, *Face Value*, Natl Portrait Gallery, 2014.

⁹⁹ Elliott Murphy, “The Picasso of Rock and Roll” (Foreword to the *Paolo Vites book: Bob Dylan - 1962-2002: 40 Years of Songs*, 2002) (<http://www.elliottmurphy.com/writings/dylan.html>)

¹⁰⁰ Omori Sozo, *Time Doesn’t Flow*, Seidosha, 1996 (Omori Sozo Works, Vol. 9, Iwanami Shoten, 1998). Yusuke Maki, *Comparative Sociology of Time*, Iwanami Shoten (Iwanami Gendai Bunko edition, 2003, Collected Works edition, 2012), 1981. Atsushi Shibasaki, “International Relations Research and Time: A Theoretical Perspective on the Politics of Time,” Ryosuke Takahashi and Nozomu Yamazaki, eds., *The Challenge towards Chrono-Politics*, Minerva Shobo, 2021.

¹⁰¹ Williams, supra, *Performing Artist*, vol. 2, pp. 43-44.

¹⁰² Ibid., p. 10.

¹⁰³ Williams, op. cit., *Bob Dylan: Performing Artist, 1986-1990 & Beyond*.

¹⁰⁴ Bob Dylan, *Chronicles Vol.1*, Simon & Schuster, 2004.

title of Dylan's *Time Out of Mind* (1997), which became the subtitle of the third book in the trilogy¹⁰⁵. Based on Williams's theory of Dylan, it is up to us to evaluate Dylan's subsequent period.

In recent years, Dylan didn't release an original album until 2019 after *Tempest* (2012), but continued to tour, releasing a bootleg series of previous recordings and his own cover albums of standards. In 2020, in the midst of the COVID-19 pandemic, a new 17-minute song about the Kennedy assassination, "Murder Most Foul," attracted a lot of attention, and the album "Rough and Rowdy Ways" (Rough and Rowdy) that included the song Rowdy Ways), and in 2023, they released a self-cover album in the form of a live studio album, *Shadow Kingdom*, and continue touring.

Williams once regarded Dylan as hindering his understanding of Dylan because he was a contemporary and had an overwhelming presence, and that "in the third period (after Dylan's death) the listener was freed from the presence of a living artist and more easily received him as a person. It will be easier for people to enjoy his work."¹⁰⁶ Regardless of whether Dylan himself wants to do so, there is a possibility that research on the "The sound of Bob Dylan" will change dramatically when "weathering" is brought about in the sense of the word that Wataru Takada (1949-2005), who also had a similar episode to Shinsei, left behind in his later years. Re-examining Williams' achievements will be meaningful when such a shift comes.

4. "The Sound of Dylan" and Social Science Academic Research

The core argument of this paper is that the intrinsic power of the "The sound of Bob Dylan" over human beings cannot be reduced to values such as "peace" and "freedom" simply by "explanation" and "interpretation" that specialize in the analysis of words. In his speech to receive the Nobel Prize in Literature, Dylan said, "I have never been able to say, 'Are my songs literature?' I never asked myself," he said, adding that the Swedish Academy "would like to thank the Swedish Academy for giving me the opportunity to think about this question and for giving me a wonderful answer (in the form of an award)."¹⁰⁷ In his Nobel Prize in Literature commemorative lecture, Dylan consistently described his work as a "song" and proceeded to talk about it as something clearly different from "literature." He cites *Moby-Dick*, *All Quiet on the Western Front*, and *The Odyssey* when he refers some relationship between his songs and literature. However, he put more importance as the original experience of seeing Buddy Holly live up close and the moment his eyes meet, and in the concluding remarks, he asserts that "songs are not literature, songs are meant to be sung, not to be read."¹⁰⁸

In other words, this chapter attempts to clarify the question of what the distinction between "song" and "literature" is in Dylan by asking what the "sound of Dylan" is. And the seemingly simple but decisive difference between the two is the characteristic of the "The sound of Bob Dylan." And this series of statements by Dylan can be said to have proved once again after his death that Williams, who had been listening to Dylan since he was a teenager and had continued to write about Dylan, had reached a broad understanding of Dylan.

"The Sound of Dylan," Dylan's performance, seeks to express the emotions and intentions of human beings as they are felt at the moment, and invites people who are thinking and acting with "fragments of perceptual images" (Makoto Toda) to perceive the truth of human beings from the source through the perceptual images

¹⁰⁵ Williams, op. cit., *Bob Dylan: Performing Artist, 1986-1990 & Beyond*, p. 326.

¹⁰⁶ Williams, supra, *Performing Artist*, vol. 1, p. 330.

¹⁰⁷ Bob Dylan, "Bob Dylan: Banquet Speech (Banquet speech by Bob Dylan given by the United States Ambassador to Sweden Azita Raji, at the Nobel Banquet, 10 December 2016.)" (<https://www.nobelprize.org/prizes/literature/2016/dylan/25424-bob-dylan-banquet-speech-2016/>)

¹⁰⁸ Bob Dylan, *The Nobel Lecture*, Simon and Schuster: New York, 2017, p.22-23.

that emerge through their voices and gestures¹⁰⁹. It can give people the opportunity to deeply “understand” what human consciousness, emotions, and spirit are in a way that only Dylan can do. The ability of man to gain a deeper understanding of himself and the world through his self-understanding, and through Dylan, is a much greater phenomenon than whether or not he aspires to “peace.”

In the lectures in his last years, Koji Taki cited Susan Sontag, Primo Levi, and others, and pointed out the importance of Kant’s *Kunst* = daily life, guided by Foucault. This is because war (not only wars between nation-states) destroys everyday life and, in some cases, human beings, including life itself¹¹⁰. Taki says that what humans can do to fight against this is to protect their daily lives as much as possible. It includes cultural and discursive activities, and from this point of view, Taki highly appreciates Sontag’s performance of *Waiting for Godot* in Sarajevo during the Yugoslavia War.

Taki cites “thinking for oneself” and “verbalizing” as essential activities of constructing *Kunst*. He believes that thought and art have vital importance as a medium for people to think more deeply and verbalize their thoughts, even though they seem unnecessary at first glance in the 21st century, when the world is at war¹¹¹.

Williams’s theory of Dylan is based on the knowledge gained as a result of thoroughly delving into the microcosm of Dylan, in the sense that he explains what happens to human beings when they are confronted with art when they think deeply about themselves and verbalize it, and furthermore, in his arguments about “explanation” and “understanding”, it seems to complement and underpin Koji Taki’s theory of *Kunst*. The problem of “the sound of Dylan” and peace can be understood in this framework. However, not all of the performances that Dylan has created and left behind have reached the same level. Also, as already mentioned, the “The sound of Bob Dylan” was not the only one that reached this depth. Rather, it should be considered that it is up to the listener to draw something out of any performance and receive something, and it is important for humans to be able to have such power.

In order to open one’s heart to a great artistic expression, not only Dylan’s, one must put all the social and cultural symbols that are pre-attached to the expression in parentheses and face the expression with one’s bare self. In doing so, one realizes that the means by which one has maintained one’s self-evidentness does not work, and is forced to dismantle oneself at least partially, and to rebuild one’s own self-understanding. In order to enter into such artistic expression, it is necessary to confront it directly without explanation or interpretation, so to speak, to learn what Don Juan called “doing not doing” (Williams also refers to “doing not doing” by citing the same Castaneda book¹¹²).

For many people, opening themselves in this way means temporarily abandoning the obviousness in which the self has rested, but it is not so easy. In his review of *Subterranean Homesick Blues* (1965), Williams wrote:

The power of Bob Dylan’s recordings is so intense that sometimes the listener is tempted to defend themselves instead of accepting it, or even accepting it. One of the unconscious defenses is to separate the elements of the experience. For example, “He’s a great songwriter, but I can’t stand that voice.” It’s a fight for your life. We welcome liberators who make us new to ourselves. At the same time, however, he resists those who try to eliminate him. Artists subconsciously deal with it by following their intuition and putting on masks. The mask says, “This is not real.” We rest assured that we will take down the wall

¹⁰⁹ Atsushi Shibasaki, “The International Relations Theory of ‘Fear’: Toward the Renewal of the Human View in International Relations Studies,” Shibasaki, *Thought and Behavior on the idea of ‘International’*, Iwanami Shoten, 2015, Chapter 8.

¹¹⁰ Koji Taki and Ryuta Imafuku, eds., *Philosophy of the History of Moving Images*, Misuzu Shobo, 2013, pp. 189-193.

¹¹¹ *Ibid.*, pp. 184-185.

¹¹² Williams, op. cit., *Bob Dylan: Performing Artist, 1986-1990 & Beyond*, p. 322.

of defense. But in reality, things are happening. This is the essence of the artistic act of performance. By colluding with the creator and the creator to pretend that something is not real, it becomes possible to freely express and receive it¹¹³.

Of course, it is not so simple, as long as you are also free to open and close yourself to what. Perhaps that's why so many people take Dylan as "I don't really understand it, but it's considered amazing" and don't go any further. It is beyond my ability to delve into art theory and aesthetics in general here, but this is a common fate in the acceptance of excellent artistic expression.

In relation to peace studies, the essence of the "The sound of Bob Dylan" is exactly what modern scientific thinking in the 19th century paradigm (Wallerstein) has overlooked the real world, and the method for approaching the essence of the "The sound of Bob Dylan" may also be a method that modern scientific consideration has overlooked when depicting reality. What this chapter suggests is that we are called upon to fundamentally rethink the relationship between the social sciences and the arts, both at the level of epistemology of the essence of the object and at the level of methodology for analyzing its essence, and "culture and the cold war," "culture and war," "culture and conflict resolution," "culture and politics," and "culture and power," while neglecting the consideration of where the essence of culture lies. Isn't it not uncommon for us to show us where the fundamental flaws lie in the way "culture" is handled in the social sciences?

The implication of this chapter in this regard is that it is necessary to re-examine the meaning of culture, Kunst, and everyday life in the social sciences from the level of capturing the essence of such phenomena themselves. This need is required in both peace studies and international relations studies. In this way, the question of "Dylan's sound" and the setting of the problem of peace shows us the question of how to develop the relationship between the field and peace studies without falling into the reductionism of the concept of peace and the reductionism of peace studies. And if sound is to be treated more appropriately in peace studies, it is necessary to fundamentally change peace studies and peace studies at the level of both the nature of the object and the method of asymptotic to the object, without throwing sound into the existing social science framework, including peace studies and international relations.

[This work was supported by JSPS Grants-in-Aid for Scientific Research 18K01481.]

Chapter 9: Are you experienced? Music as an Experience: Encounter with the unknown in the classroom

Introduction

The purpose of this chapter is to examine the possibilities and challenges of teaching practice using music in the author's classes as examples. In the following, "Introduction" will show my research interest in the problem, "1" will explain the format and content of the class, "2" will attempt to analyze based on the students' impressions, "3" will develop a discussion based on specific songs, and "Conclusion" will summarize the discussion.

Needless to say, the practice of using music in the classroom itself is widely practiced in Japan and around the world, both in the past and in the present, regardless of educational institutions such as universities and high schools. The author's attempt is only to introduce one example, and it is difficult to show on clear evidence that my case is significant and valuable enough to be said to be worthy of introduction. Based on

¹¹³ Paul Williams, *Rock and Roll: The 100 Best Singles*, Entwhistle Books: New York, 1993 (translated by Akiko Kanno, *Rock and Roll The Best 100 Singles*, Music-no-Yusha, 1998). Translated by Kanno, p. 79.

this premise, I have decided to write this chapter with the intention of providing materials that will be useful as a reference for discussions on such in-class practice and to solicit criticism from readers by including it as a mere example, an attempt that will have many problems and difficulties.

The teaching practice using music in this chapter is not a class that teaches “music” itself or a subject that examines “music,” but a class for first-year students who learn the basics of international relations or global relations. Students listen to music while looking at the lyrics (or translations in the case of foreign languages) on the spot, and freely write down what you think, feel, and think about the music right after listening in three minutes.

Students are not told what they will listen to before class. After about 60-70 minutes of the 90-minute class, they listen to two songs after receiving the minimum necessary basic information and background explanation, and write freely. Therefore, students need to be very improvisational, reacting instantaneously on the spot. It should also be noted that the central concern of this chapter is to consider the meaning of listening to and writing music in such a setting, and that the implications of the relationship between listening to music and education in general can be very limited to this extent.

The key word in this process is *experience*¹¹⁴. As a clue, I would like to provide the reader with the following words by the music critic Paul Williams, whom I examined when discussing Bob Dylan:

Look at a masterpiece, or if not, a snapshot taken with a Polaroid camera. Is there a message in that one piece? A song is a picture. People see it – or, more precisely, they see, taste and feel it. Asking someone to sing a song is like asking them to ride a roller coaster and give them 10 cents. Experience. A song is an experience. The people who write the songs and the people who sing the songs feel something, and the songs want people to feel the same thing. Therefore, one can sense it without knowing what it is at all¹¹⁵.

By the practice of “experiencing” music, together with learning by simply textbook-like knowledge, students can feel what “international relations” is from the “experience” obtained through sight and hearing, especially through voice and sound, and they apply it as a clue to think about various other ways of the world. By working in conjunction with learning the outline of the academic discipline, it may have a synergistic effect of perceiving and thinking more deeply about international relations, and by extension, the global world and who we are. This is the hypothesis posed by this chapter and the reason why the name of this chapter comes from Jimi Hendrix 1967 debut album under the credit of the Jimi Hendrix Experience, *Are you experienced?*

These “experiences” give students the ability to recognize that there are countless voices and messages of diverse people who have faced and are facing various realities in this world, and to listen to them, and to participate in the chain of empathy among them. Finally, I will present a hypothesis that it can be a foundation for fostering a chain of empathy not only in Japan but also globally.

1. Format and Methods

A. Format

The two classes covered in this chapter are “International Relations,” which was taught at the Department of Liberal Arts at Aoyama Gakuin Women’s Junior College from 2005 to 2019, and “International Relations

¹¹⁴ Atsushi Shibasaki, “The Sound of ‘Bob Dylan’ and Peace Studies,” *Peace Studies Research*, No. 51, 2019 (Chapter 8 of this book).

¹¹⁵ Williams, P. *Outlaw Blues*, E. P. Dutton : California, 1969 (translated by Kenji Muroya, *Outlaw Blues*, Shobunsha, 1972), pp. 90-91.

and Media,” which has been taught at the Faculty of Global Media Studies at Komazawa University from 2006 to the present (both courses were not offered in the first semester of 2017 to 2018 due to the sabbatical leave). Both are identical in form. Each class is mainly for first-year students, but both classes are open to students in their second year or higher. The number of students in a class is about 30 when it is small, and around 300 when it is high.

In the case of Aoyama Gakuin Women's Junior College, classes are held for one year in both the first and second semesters, and although they were initially full-year courses, they were later changed to semi-annual courses, and it became possible to take courses from either of them. In the case of Komazawa University, it is a half-year course in the second semester. The purpose of each class is for beginners to acquire basic knowledge of the history and current situation related to international relations as a subject and International Relations as an academic discipline.

There are two main types of classes: (1) regular type and (2) video analysis type. In terms of the number of classes, two-thirds are regular types and one-third are video analysis classes. The normal type consists of the following four parts.

I Newswatch

II Reading

III Media Watch

IV Impressions and Questions

Newswatch devotes about 30 minutes. First, students read newspaper and website reports on the spot in 5~6 minutes, and write down what they think is important, and then make notes based on your own descriptions while listening to the lecture. Reading is a 12~15 minute reading of texts on basic knowledge of international relations and International Relations Theory, which is longer than Newswatch. It takes about 12 to 15 minutes to summarize the content and make notes while listening to the explanations. The last media watch is a classroom practice using music. After that, they write their impressions and comments about the entire class and submit answers in lieu of attendance. All answers are handwritten, and each student must submit their own answers in PDF format. In the case of on-demand classes, each part is recorded and provided in advance.

In this way, in the entire class, students take the initiative to read, watch, and listen to various literature, videos, music, etc., listen to lecturer's explanations, and create notes that they have compiled in their own way while looking at slides and board writing (stylus writing on demand). Although it requires more concentration than regular classes because they are required to work actively within the time limit, many students feel a sense of fulfillment and accomplishment because they write their own readings and summaries as they think. Every year, I see comments that it was the most fulfilling class I've ever taken, that the time went by so quickly, and I was able to say in large letters, "I was totally tired, but this is so insightful!"

At first, students were able to write only a few, but as they got used to it, they began to write handwritten answers so that both sides of the B4 horizontal line answer sheets, which are often used in regular university exams in Japan, were filled, and sometimes students needed more than one. While some students who have become digital natives and smartphones may be reluctant to write answers by hand on paper, the benefits have been shown by Anders Hansen in recent years¹¹⁶. I have been explaining the benefits of handwriting to my students for some time, and many of them have experienced the benefits from their own experience. Opportunities to experience this class in a workshop format were provided at the 2012 Japan International Relations Association and the 2014 Japan Peace Studies. In 2021, "International Relations and Media" won

¹¹⁶ Anders Hansen, translated by Yoko Hisayama, *Smartphone Brain*, Shinchosha, 2020, pp. 97-110.

the “Best Teaching Award Plus One Award Chosen by Students” by Komazawa University¹¹⁷.

B. Methods

The media watch is provided in the last part of these intensive lectures. Normally, you listen to two songs by the same artist and write freely what you think and think about each one, in three minutes per song. The procedure is to first introduce the artist, give a brief explanation of each song, and then listen to each song one by one while looking at the lyrics (in the case of a foreign language, looking at both the translation and the original lyrics). Immediately after listening to the music, it is customary for media watches to announce, “Yes, then feel free to write what you think and feel.” As you will know from experience, it is actually not so easy to write your impressions immediately after listening to it. For this reason, the first episode of Media Watch, and the next two or three times, I will emphasize what it means to “write freely what I think and feel”. Specifically, first of all, it is not about writing about the “likes/dislikes” of the artists or songs. Second, there is no need to conform to previously existing value judgments about the song, such as that it is famous or has been highly regarded from some point of view, as the author in charge of the class introduces in advance. Thirdly, write as honestly as possible about what comes to mind when you listen to the song and the image you get from the song.

	Newswatch	Chase	Mediawatch
1		guidance	Tamio Okuda “The Last News (Yosui Inoue)” & “Son”
2	RBG passed away	History of International Relations 1 -19c	Bob Dylan: “Political World” (1989) / “A Hard Rain’s A-Gonna Fall” (1962)
3	Belarusian dictatorship	History of International Relations 2 20c	Wataru Takada “Let’s join the Self-Defense Forces” (1969) & “Price Increase” (1971) & “No Money” (1970)
4		Video 1: Based on “NHK Special Feature: The Asia-Pacific War” (1992)	
5	WFP Nobel Peace Prize	Sovereignty, People, and State	Prince: “Sign of the Times” (1987) & “Baltimore” (2015)
6	Treaty on the Prohibition of Nuclear Weapons	Peace, War and Terrorism	Sting: “They Dance Alone” (1987) & “Children’s Crusade” (1985)
7		Video 2 Based on the movie “The Corporation” (2005)	
8	Hong Kong Democracy Movement	U.S.-Japan Security Treaty	Nobuyasu Okabayashi “Kuso Kurae Bushi” (1969) & “America-chan” (1969)
9	U.S. Presidential Election Fact Checked	Poverty and Development	Ani Difranco: “Your Next Bold Move” (2001) & “Subdivision” (2001) (“Do or Die” (2020)/“Almost God” (2019))
11	Proposed Amendments to the Seed and Seedling Law and Agribusiness	Environmental Issues	Motoharu Sano “Bridge of Promise” (1989) & Aimer 「ONE」 (2017)
12		History of International Relations 3 21c	Janelle Monáe: “Q.U.E.E.N” (2013) & “Turntables” (2020)

¹¹⁷ The “Reiwa 3 Student’s Choice Best Teaching Award” was presented (February 25, 2022 <https://www.komazawa-u.ac.jp/news/event/2021/0225-11372.html>)

13		Reflection + Genius Bakabon	Patti Smith: "Radio Bagdahd "(2004) & "People Have the Power" (1988/2019)
----	--	--	--

Table 9-1 Schedule for the Second Half of FY2020

If you don't mention the first point, you will first get "rejection" impressions, such as "I don't like this kind of genre," "I don't listen to this kind of genre, so I don't understand it," "I don't understand foreign music because I don't usually listen to it," or "I don't like the way this musician looks." If we don't mention the second point, for example, comments of John Lennon's "Imagine" (which I have never used, though) can be very clichéd. We will seek a way of accepting messages such as peace is important, war is bad, love is important, discrimination and hatred are not good, and of course we should not go along with them. Considering that there are more than a few students who tend to want to check if the "answer" exists outside of themselves and ask teachers, "Is it right?" or "Is this okay?", it is necessary to remove that attitude. The third point also concerns the second point. For example, "I can understand the message, but I think it will be taken to mean something else", or "This kind of criticism will hurt someone else unnecessarily". It is okay for them to write the image or color that comes to them, and they can write their own free interpretation. The intention is to show that this are not the only one correct answer, and to allow more freedom of interpretation.

An important element in media watching is to listen to the lyrics while following them with your eyes. In all cases, the lyrics are indicated, and in the case of a song in a foreign language, the translation is also indicated, and the listener listens while referring to it. In the case of a video, watch it with subtitles of the lyrics if possible, or show the lyrics separately if it is difficult. This is because, in the case of songs in foreign languages, the impression that is often seen is that "I listen to Western music only by the atmosphere and melody without knowing the lyrics, so it was the first time I heard it while reading the lyrics." Of course, there are students who are in the habit of being aware of the lyrics from the beginning, and there are students who write that they did not understand it because it is in English, even though they are shown the translation and instructed to refer to it.

The format of the media watch is a commentary on the artist, a commentary on the first song, a listening, a 3-minute essay, followed by a short commentary, and a commentary, viewing, and 3-minute essay on the second song. It depends on the length of the song, but it can be as short as 20 minutes or as long as 30 minutes. It is a reasonably intensive class with reading, news watching, and reading, writing, listening to explanations, writing further, and finally listening to music while thinking about it. Since the assignment is to write one's own honest thoughts about an impression or experience that only one person has, many students look forward to it once they get used to it.

C. Contents

Table 9-1 shows the schedule for the second half of the 2020 academic year held on demand.

The selection criteria are loose to the extent that artists or songs that have been released in the past and the present are generally directly or indirectly related to international relations and world politics. Artists and songs may be changed frequently, but some songs may be introduced continuously. In line with the structure of the class, in which students learn about the current trends in the world through newswatch, and learn about the history of international relations through reading, and cover the basics of each issue, the number of songs written in present time is relatively small, as the students will chronically listens to songs from the past to the present. In addition, it cannot be denied that it is inevitably accompanied by the bias of my own preference. I'm sure many of you are dissatisfied with why this musician is not included, or why this song is not that song. Selecting songs from a wider variety of options will continue to be a challenge for teachers.

The specific material varies each time, some of which are used many times, and others that have been replaced and added. For example, Bob Dylan has another set of two songs, which are used interchangeably, and Wataru Takada often alternates with Tomoya Takaishi. Artists that have not been covered this year, but have been featured multiple times in the past seven years or so, include Kazuyoshi Saito, RC Succession, Bob Marley, Stevie Wonder, U2 (in 2019, when Bono dedicated songs to Tetsu Nakamura, just after his tragic death at that time), The Rolling Stones, The Beatles, John Lennon, These include Paul McCartney, Pearl Jam, Rage Against the Machine, Jamiroquai, The Beastie Boys, Bessie Smith, Billie Holiday, Victor Jara (“The Right to Live Freely”), and Violeta Parra (“Thank You for Life”).

As in the case of Ani DiFranco’s episodes, in addition to representative songs, recent new songs are often introduced as supplements. Also, like Janelle Mon  e, it sometimes coincides with a new song coming out. The final episode was played by Neil Young (e.g., *Who’s going to Stand Up?* (2014) & *Rockin’ in the Free World* (1989)), using a footage version of *Weld* (1991) This year, Patti Smith was featured in the Nobel Prize in Literature concert, introducing that she sang in place of Dylan. In the same way, as a new attempt, we also set up an episode comparing Motoharu Sano and Aimer. This will be discussed later. Basically, I used “sound only”, but sometimes live performances and MV videos such as Tamio Okuda, Neil Young, Wataru Takada, Tomoya Takaishi, RC Succession, etc., are used.

2. Analysis based on impressions

In this section, we will introduce and consider what the students have learned and felt from this type of class based on their past three-minute essays. As mentioned above, the stock of class answers amounts to more than 15 years, but this time it is only a random selection from among them, and I would like to conduct more serious research using methods such as discourse analysis and internal analysis after taking a bird’s-eye view of the whole. In addition, to the extent that it can be confirmed, the student’s answer will not be quoted in a form that may leak personal information, and specifically, (1) the handwritten answer itself will not be posted directly, and (2) when quoting text, will be modified in consideration of personal information to the extent that it does not impair the purpose. Please note that this is not the exact original text because of this.

(1) General reactions

The most common response is that they don’t know anything about the song or artist, or that they’ve heard the name of the song or artist but haven’t heard the song. For example, several students write “..... I had heard of the name before, but it was the first time I had heard the song.” In some cases, they are delighted to be introduced to a song by a musician they like, albeit rarely. I always accept requests to be featured in Media Watch from time to time, and students give a variety of songs and artists inspired by Media Watch, regardless of whether they are old or modern. Many of the students cite Michael Jackson as the “singer of social messages” far more than the generation of Dylan and Lennon, and requests for “Human Nature” and “Heal the World” seem to occur every year, although the frequency varies from year to year. Some of them are works by artists that I have never heard of, and there are many implications that I can learn from them.

In many cases, some students have heard relatives or older acquaintances listen to older works because they like them, or have listened to only a part of them in the media. They have heard the distinctive chorus and intro of Bob Marley & The Wailers “No Woman, No Cry” or Paul McCartney & Stevie Wonder’s “Ebony and Ivory” somewhere, and they know the lyrics and background of the song for the first time through media watch, and they finally have understood why those relatives or friends like that song. In some cases, they were able to understand why a song was famous for the first time. In this way, if they have never heard the song, or if they have heard it but did not know whose song it was, or if they have heard it but did not know

what kind of message it was, but through media watch they can simply learn about the existence of the song as well as the knowledge of them, and enjoy the song relatively honestly by listening to the background of the song, the message of the song, and the lyrics of the song itself. It is typical for them to write that they were moved by such encounter with the songs.

In addition to this, there are many comments about the experience of the 3-minute essay format itself. As you can infer, it is not so easy to write when you are suddenly given an explanation about a song that you have never heard before, and immediately after that, you are forced to listen to it semi-compulsorily, and from the moment you finish listening, you are told to "write what you think." In the beginning, many students can only write one word or one line. However, as they get used to it, and when you realize that they don't have the aforementioned constraints and that they can just read and visualize it as they like, instead of writing the "right answer" or "the answer with a good score," they will find that "listening to a song and thinking about its meaning is fun and "it has a political meaning or an appeal."

An extension of this is a comment that can be described as astonishing, at the very fact that there have been so many songs in pop music that carry such social or political messages. "I don't think there is anyone in Japan today who sings songs that reflect the world so clearly. If the content of the lyrics is deep and you can understand English, you will be able to think more deeply and on your own". I felt like I could get it. It felt like a song about the current political situation. It was a song that conveyed that it was socially oriented. I think it may be important for people who are less familiar with politics, especially young people, to listen to songs that have such a message.

(1) Various reactions and interpretations of "Let's join the Self-Defense Forces"

Although it is possible to extract some of these common responses, in reality, the content of students' three-minute essays varies greatly from song to song and artist to artist. In addition, depending on the song, it is not uncommon for the reception and reaction to differ greatly.

For example, one of the songs in the Cold War era is Wataru Takada's "Let's Join the Self-Defense Forces" (1969). I explain the social situation at that time such as the anti-Vietnam War movement, the student movement, the international situation, the "sing out" in political protest demonstration, and the expression in the lyrics, and add that Wataru Takada himself hardly sang this song soon after that, and I will also mention in advance that this song is a kind of "compliment" and a paradox with satire. Broadly speaking, the reaction to this song can be divided into two groups: those who positively accept the message of this song as a satire, and those who do not like it because they feel the prejudice against the SDF at the time.

The former reaction was, "There was poison in the words, and I could see that they were sarcastic about the Self-Defense Forces, and I didn't know that there were people in Japan who sang such songs. It was very fresh. When I heard everyone singing along, I got goosebumps because I felt the fever of the people at that time. The latter is, "I don't think the public would accept this song even if it were played now, and I strongly felt that the SDF at that time was criticized by the public," and "My image of the SDF is a positive one, that it is 'respectable', that it works for the country, and that it helps people in need." He added, "I have an acquaintance who has served in the Self-Defense Forces for many years, so it was very complicated and uncomfortable. However, since we are still defending our country, I thought it would be a good idea to direct our anger against the war towards the Self-Defense Forces."

As mentioned earlier, Media Watch does not require you to praise or think that a song is "amazing," but rather encourages you to write freely about how you perceive it. Otherwise, a three-minute essay could become a mere tautology. The experience of listening to "Let's Join the Self-Defense Forces" is thought to have the effect of providing clues to learning about international relations and the transformation of Japan in international relations by learning about the differences between the excitement of the time and the current

views of the Self-Defense Forces (various images of disaster relief and international contribution) and the changes that brought about those differences. Some students noticed this, and the student who wrote the positive image of SDF added afterwards, “However, demonstrations were popular among students, and considering the historical background of the age, it sounds like they are saying that if you join the Self-Defense Forces, you will have no freedom, and you will be deceived and waste your life.”

Needless to say, “Let’s join the Self-Defense Forces,” like any other song, can be interpreted in a wide variety of ways, between then and now, and between people then and between people today, and there is no “right” answer. Knowing that such a song was released at the time and gained support among a certain number of people, and actually listening to such a song, This media watch tells us how the listener himself thinks now, especially why this song was appreciated among a certain number of people at that time, without excessively exalting and sympathizing with the past, while distancing himself from his own free perception now. This media watch seems to function as a lesson in listening to the past from the perspective of the present, rather than condemning it. Of course, in order to do so, it is necessary to give consideration to each song before and after the music experience.

3. From recent examples: cheering songs and revolution songs?

A. Agnes Chow and “Dissonance”

In 2020, I tried an on-demand media watch titled “Cheering Songs and Revolutionary Songs.” It all started with a report on Agnes Chow, one of the most iconic young people participating in the Hong Kong pro-democracy movement. When she was arrested in August 2020, she said she thought of the lyrics of “Dissonance” (2017) by Sakurazaka 46 (renamed Keyakizaka 46 in October 2020) and that she used it as emotional support in a way¹¹⁸. As is well known, Japanese pop culture is said to be a kind of “support” in some ways among young activists in Hong Kong, such as Chow quoted Keyakizaka 46’s “Silent Majority” (2016) and the replacement song of *Attack on Titan* theme song became popular in Hong Kong as one of the theme songs of the pro-democracy movement¹¹⁹.

This is not exactly the same case, but it is also reminiscent of the popularity of the Czech cover of The Beatles’ “Hey Jude” (1968) by Marta Kubisova in October 1969 after the “Prague Spring”¹²⁰. In the case of Marta, she took the initiative to cleverly change the original lyrics and put a message of solidarity with the Czech people against oppression, but in the case of Agnes, she immediately accepted the lyrics of “Dissonance” as it was, probably almost as soon as it was released, and applied it directly to her own situation, taking it as a message of encouragement to herself and those in solidarity. Rather than modifying her work, she sought to sustain herself by invoking messages and images from one social and cultural context in a different context.

Of course, it is a universal phenomenon that songs support people’s lives. In J-pop music, such songs are

¹¹⁸ Tsuyoshi Nozaki: “Why did Agnes Chow think of ‘dissonance’ during restraint” (<https://wedge.ismedia.jp/articles/-/20465>).

¹¹⁹ Naoya Fujita: “Hong Kongers who put themselves on ‘Attack on Titan,’ not only Mr. Chow but also the influence of Japan’s culture on the pro-democracy movement in Hong Kong” (https://www.huffingtonpost.jp/entry/naoya-fujita_jp_5f47288ac5b6cf66b2b2a678).

¹²⁰ NHK Hi-Vision Special “The Song That Marked the Century: Hey Jude ~ A Masterpiece That Became a Symbol of the Revolution” (Broadcast on October 4, 2000 (<https://www.nhk.or.jp/archives/nhk-archives/past/2014/141214.html>)).

sometimes referred to as “cheering songs”.¹²¹ In this session, I tried to raise the question of whether a song that tries to comfort, heal, or encourage someone in some kind of adversity or difficult situation, even if the context is different, can have the same effect on people in different adversities and situations across borders and even globally. Of course, we cannot unfairly ignore the differences of people in different situations. In addition, it is necessary to pursue something like the unique “original intention” of each “cheering song”. However, first of all, I tried to give students an opportunity to think about the possibility of such an interpretation.

B. Potential for a global chain of empathy

This time, we conducted a media watch to compare Motoharu Sano's “Bridge of Promise” (1989) and Aimer's “One” (2017), which can be said to a classics and a contemporary support songs. In addition, I asked them if there was a “cheering song” for the students themselves. In addition to introducing and recommending various “cheering songs” from the students, one student writes, “I thought that there are many people who have been saved by ‘cheering songs,’ including Agnes. I thought that in any country and in any era, there are great “cheering songs” that support and encourage people's hearts. Another students commented, “The teacher's words that the songs that we are usually encouraged by may actually be related to the global sphere gave me another new perspective. I'll try to be conscious of whether the songs I use as emotional support have such aspects the next time I listen to them.”

Approaching the second half of the class, there is an accumulation of gradual listening from the 1960s to the late 2010s, so this attempt has the color of an applied version, so to speak. However, there is a tautological consequence here that educational activities are more or less forced to take on (let's think of it this way→ I can think the same) And no matter how much we emphasize that it is okay not to think the same way, it is also true that there will inevitably be many such “honest” comments. However, knowing that the root of the sympathy for songs with elements of “cheering songs” that many students usually listen to is actually the same as those faced by people facing various difficult problems and situations around the world, to varying degrees. Wouldn't it be an opportunity for students to understand the world's problems?

Beyond that, we must know and teach how different each situation is, and how serious it is that the reality, imagination, and preconceived notions that we, who watch that from outside, have at that time do not apply. In that respect, such an attempt is only effective as a “gateway.” However, I believe that such an attempt has a certain significance as a step toward the challenges of knowing, learning, and feeling the various differences that lie ahead and various events that exceed one's own imagination and assumptions by first knowing and realizing that it is possible to have a circuit of empathy with people around the world. To put it more simply, if Japan's “cheering song” is heard as a “revolutionary song” in Hong Kong, the question of whether Japan's “cheering song” can become a “revolutionary song” of Japan society, and if not, why?

Conclusion

As described above, this chapter introduces the practice of media watch, touches on specific examples, and presents a brief outlook on its significance and potential at present. I would like to delve deeper into the class itself and compare it with other class practices. In addition, with the help of Takehiro Sato (Yamanashi

¹²¹ “Exploring the Roots and Transition of ‘Cheering Songs’: How J-POP Has Increased the Number of ‘Songs That Push People to Do Their Best’ August 25, 2019” (<https://natalie.mu/music/column/344122>). The genre of singing called “cheering songs” was born because...October 20, 2019” (<https://mainichi.jp/articles/20191020/ddm/001/070/099000c>).

Gakuin University), the author analyzes literature and music, and at the end of the workshop, we are trying to create lyrics related to the literature and sing them together, and we plan to study these as well. However, as I mentioned at the beginning, this is just one example of countless attempts, and I would like to make further improvements in the future.

Paul Williams, who was introduced at the beginning of this article, is known for founding the magazine *Crawdaddy!* at the age of seven. In a text discussing Dylan when he was eight years old, he argued that listening to music is an “experience,” and its essence is not in interpreting and explaining sounds, but in ¹²²“understanding”. What happened to you at the moment of hearing that “sound” can be understood through experience, even if it cannot be fully interpreted or explained. Rather, according to Williams, interpretation and explanation are “unstable” because they move toward objectivity, but understanding is rather solid. “Since you and I don’t see things through the same eyes anyway, it doesn’t matter who understands what, right? We’re just growing up and growing old together,”¹²³ Williams said, and that understanding should coexist and not conflict, but only be able to sense “the potential contained in the song.”¹²⁴

One of my seminar students was impressed when he heard the intro to Stevie Wonder’s “Love Is in the Need of Love Today” (1976) in the class when he was a first-year student, and at that moment he decided to enter my seminar on international relations, wrote a statement of purpose, and graduated by writing an excellent graduation thesis while balancing it with athletic club activities. I don’t know what happened to him when he listened to Stevie, and I may not be able to “explain” it to himself. However, the “experience” of music is probably what can cause this. He “understood” something for sure at that time, and that “experience” inspired him to learn more.

Of course, this is not always the case, and it is not always the case immediately. At the very least, mixing the part where you learn interpretation and explanation in class and the part that you understand and feel through the experience of listening (which may be positive empathy, or which may not be the case, as in the example of “Let’s join the Self-Defense Forces”) is a way to learn international relations in a way that intersects intelligence and sensitivity. It seems to have the effect of opening oneself up to the global chain of empathy.

Note: This research was supported by JSPS Grants-in-Aid for Scientific Research 18K01481. I would also like to express my heartfelt gratitude to all the students at Aoyama Gakuin Women’s Junior College and Komazawa University who attended my classes and “experienced” Media Watch.

Acknowledgements: Paul Busch (University of Heidelberg) read the draft and made helpful suggestions. I would like to express my sincere gratitude for his excellent and dedicated contributions.

¹²² Shibasaki, *supra*.

¹²³ Williams, *supra*, p. 105.

¹²⁴ *Ibid.*, *supra*, p. 94.