

Children's Literature as a Key to the Global Revolution: Comparative Analysis of *Sanshō Dayū* and *the Life of Guskoh Budori*¹

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You say you want a revolution
Well, you know
We all want to change the world

....

You tell me it's the institution
Well, you know
You better free your mind instead

The Beatles / Revolution (1968)

I Introduction

A Aim of this paper

The aim of this paper is to analyze the two famous Japanese stories mainly for children from the perspective of the study of International Relations. The first story is *Sanshō Dayū* (*Sansho the Steward (Bailiff)*)² and the second story is *The Life of Guskoh Budori*.

Sanshō Dayū has basically three versions by three different authors. **Version 1** is the one of the tales called Sekkyo Bushi, which is a kind of traditional folklore, performed in a public square, emerged in

14-15c. **Version 2** is the novel published in 1915 by the famous writer Ogai Mori (1862-1922), who was one of the founders of modern Japanese literature, as well as Soseki Natsume and others. **Version 3** is the movie by the famous filmmaker, Kenji Mizoguchi (screen play was written by Yoshitaka Ida and Fuji Yashiro) in 1954. In this paper we simply refer these texts as version 1, 2, and 3 or *Sekkyo Bushi*, the novel, and the movie interchangeably.

Needless to say, there are countless remakes of this story. These are often retitled as *Anju and Zushio*, or *Anju-hime(Princess Anju)* and *Zushio-maru (Prince Zushio)*, the name of the sister and the brother, main characters in the story, made into picture books, manga or animations for children. This story is one of the most well known *Mukashi Banashi* (Old Stories) among Japanese people and almost all of them have the experience of being told from their parents or relatives by reading or watching such books or animations in their childhood. And the movie was appreciated worldwide and got the silver prize in the Venice Film Festival in that year.

¹ This paper was prepared for the Oxford Roundtable 2011 Session, Children's Literature: Allusions to Culture, Religion and Philosophy, *An interdisciplinary perspective*, March 13rd-18th, 2011, Harris Manchester College, University of Oxford, England). The author did not participate in the session, due to the Great East Japan Earthquake. This paper is dedicated to all the afflicted, who are now trying to prevail and overcome.

² Conventionally the translation of the title of the novel by Ogai (version 2) uses 'Steward' and that of the movie by Mizoguchi (version 3) uses 'Bailiff' .

Versions	Version 1	Version 2	Version 3	Adaptations
Title	<i>Sansho the Steward</i>		<i>Sansho the Bailiff</i>	<i>Anju and Zushio</i> etc.
Genre	Sekkyo Bushi	Novel	Movie	Picture books, animations, comics etc.
Author	unknown	Ogai Mori	Kenji Mizoguchi (scenario by Yoshitaka Ida and Yahiro Fuji)	Innumerable, mostly made from Ogai or Mizoguchi version
Year	14-15c	1915	1954	to the present

Figure 1.1 three versions of *Sanshō Dayū*

The Life of Guskoh Budori has also three versions, but by the same author, Kenji Miyazawa (1896-1933). Kenji is a poet, a writer of children's literature and also a scientist and a teacher on agriculture. **Version 1** is the uncompleted manuscript written in 1922, though some parts had turned into ashes by the air raid during the Asia-Pacific War, titled *The Life of Pennennennennen Nenem*, which shares basic structure with later versions but at the same time has many differences including the name of the main characters (ex. the main character is not named Budori but Nenem). **Version 2** is the almost completed manuscript in 1931, titled *The Life of Guskon Budori*, which is close to version 3 but there is significant alteration. **Version 3** is the completed and published text and the last long story in his life in 1932, titled *The Life of Guskoh Budori*, which is a shorter and updated text of version 2, with subtle but considerable renditions, including minor modification, like changing the name of the main character from **GUSKON** into **GUSKOH**. In this paper, we simply refer these texts as version 1, 2, and 3 or Nenem, Guskon, and Budori, interchangeably.

Versions	Version 1	Version 2	Version 3	Adaptations
	The Life of Pennennennennen Nenem	The Life of Guskon Budori	The Life of Guskoh Budori	
Genre	Children's Literature			Picture books, animations, manga etc.
Author	Kenji Miyazawa			Innumerable, ex. Masumura Hiroshi (manga), Ryuichiro Nakamura (animated movie)
Year	1922	1931	1932	20c to the present

Figure 1.2 three versions of *The Life of Guskoh Budori*

In Japan, Kenji Miyazawa is one of the most popular and well-read authors in the field of all Japanese literature, not only Japanese children's literature. He was born and lived his almost entire life in Hanamaki, Iwate prefecture (upper side of Fukushima prefecture), Tohoku Area of Japan. He loved the wonder of the nature in his homeland and many stories and poems dealt with that theme. Also, he tackled with agricultural development there as a scientist and a teacher in a school of agriculture. He left many insightful thoughts of the future and happiness of Japanese ordinary poor peasants during his life. Because of his contribution as such, his works has recently been reread and appreciated by the survivors of the Great East Japan Earthquake. He wrote both short and long stories and *Budori* was one of the most appreciated long story, as well as *The Night of the Milky Way Train (Ginga Tetsudoh No Yoru)*. There are also many remakes, though not so many as *Sanshō Dayū*, many picture books and animations. Most important remakes among them are the two: the comic version, which all characters are uniquely animated into cats, by Hiroshi Masumura (1983/2008) and the animation movie by Ryutaro Nakamura (1994). In the summer of 2012, another animation movie is going to be released by Gisaburo Sugii, which is the adaptation of the manga by Masumura.

This paper is mainly written for the people who are not familiar with those works. The purpose of this paper is to introduce these two stories and its attractiveness, because they are familiar with Japanese people but not so widely known to non-Japanese speakers. In section II, we are going to show the basic structure of each story and examine the differences among each three versions. Section III deals with a comparative analysis between the two texts and explore some implications from the viewpoint of international relations or global issues.

B Study of International Relations and Children's Literature: towards interdisciplinary approach

This paper is mainly a comparative analysis of two

Japanese stories regarded as children's literature. Then, there remain some questions before getting into the analysis: From what perspective the analysis stem from? Where's the goal? Why the author chose these stories? Foremost, the author of this paper is a scholar of International Relations, not Children's Literature. Some might think that International Relations or International / World Politics is a political science, one branch of social science and it is nothing to do with Children's Literature or Literature Studies as a whole. Then why the author is trying to deal with children's literature? The rest of this section is going to explain the intention of this paper by offering some answer for these questions.

The first reason is that in order to understand and solve the global issues concerning on children, reading children's literature would inspires students and scholars of international relations so much. As most of us know, children in the world always have been suffering in world affairs (Ensalaco and Majka 2005). We can name many examples. Child soldiers, child prostitutes, HVI/AIDS of young adults, and child labor in general are seen all around the world (Kent 1995)(Honwana 2007). It is estimated that in every three or four seconds a child below five in a developing country dies from illness, mal-nutrition and other causes that can be easily prevented in a developed countries (UNICEF annual). The issue of street children is still serious, and over half of the victims who lost their legs or arms by the landmines are children. Even after ethnic conflicts or civil wars end, children are kept suffering psychologically by PTSD or other syndromes. There are almost 200 million children engaged in forced labor, most of them are engaged in agricultural productions without enough foods and educations. Many of them are exploited sexually, or enslaved or worked so hard in a sweatshop with surprisingly low wages.

In order to tackle with these problems, it does not suffice simply to offer material assistance of money, foods, or other materials or technics. We have to understand children as a human being and think about the ethical or philosophical question like why we cannot stand to see children abused or suffered. For example, reading *The Great Inquisitor*, a famous part of *the Brothers Karamazov* by Dostoevsky

makes us inevitably contemplate about the meaning or implication of the world in which children suffer so much, in relation to the belief of Christianity (Dostoevsky 1880/1993). Victor Hugo's *Les Misérables* also inspires us on the issue of children (Hugo 1862/1982). Thus, reading of literature on children or children's literature helps to understand the children as global issues more deeply.

The second reason is that reading children's literature and trying to figure out the structure and analyze its world or worldview helps us to understand the structure of international relations or world politics in the real world. A children's literature has its own world and worldviews (like Tolkien's 'secondary world' (Tolkien 1964)). These worldviews themselves are interesting source of interpretation because such texts play the role of guiding for the children to understand the real world. In this sense, children's literature is an allegory of the real world. Generally, the image of the world, be it as expressed as international relations, globalized world, or global civil society is primordially formed in our childhood by reading children's books, mangas, or animations etc. It is worthwhile to analyze the world or worldview in children's literature as a source text of the image of the world or worldview, which children can apply for interpreting the real world.

Then the task of the scholars of International Relations is to elucidate what kind of the image of international relations or world was embedded in the texts and how does it works for forming the image of the real world. We can do it not by interpreting children's literature but even by manga, animation, movies and TV dramas, which have stronger impact on forming the image of the world of children in the late 20th century to the present than a simple written text. For example we can analyze the movie like *Ivan's Childhood* by Andrei Tarkovsky in this perspective. This implies that the analysis of this paper would be applied to the analysis of other media, including YouTube, Twitter or Facebook and among others.

Further, this kind of analysis can contribute for us to understand the way to make the better world, because these works is about the story of how to change the society or how to prevent the people

from suffering. This is the reason why the author chose these two stories, which has in common in that how to conquer the difficult situation and how to overturn the structure of exploitation or repression. The title of this paper stems from this perspective.

The third reason is that as IR scholar Cynthia Weber did in her work (Weber 2009), analyzing children's literature by applying the analytical tools of international politics is helpful to understand the International Relations as an academic discipline, particularly in terms of pedagogy of discipline. Students and scholars of international relations can understand its discipline more fully by reading the texts from children's literature with applying concepts or the way of thinking of IR when interpreting the world of children's literature.

In short, the main presupposition of this paper is simply that children's literature is worth reading for the understanding of international relations, or the structure of the world as a whole, and at the same time, the interpretation of a children's literature from the perspective of International Relations might contribute in some sense to the study of Children's Literature by depicting the world/world view of the work from the knowledge of international relations or international politics. One of the goals of this paper is to try to bridge these two disciplines and look for possibility of interdisciplinary research for children's literature, which would be fruitful for both disciplines.

II *Sanshō Dayū* (Sansho the Steward (Bailiff))

A Basic story (mainly based on version 2)

It was in late 11th century, the medieval era. A mother (**Tamaki**) and her daughter (**Anju**) and son (**Zushio**) were on their way to see their husband/father (**Masauji**), who belongs to the noble family. Masauji was the governor of one of the biggest states in north part of Japan, but he was accused of the crime of not collecting the enough quota of the gravel from the peasants. He was deprived his post and exiled to the southern part of Japan. However,

in Imazu (Nigata Prefecture), they were deceived and trafficked separately. The mother became *Torioi* (a job of driving off birds in the field). The girl and boy were sold to **Sanshō Dayū**, an infamous provost who took charge of vast area of a manor in Tango state.

Sanshō Dayū had many retainers; most of them were sold or trafficked. He and his son treated them so severely just like slaves and the two children suffered so much. Anju finally decided to assist Zushio to run away, at the cost of her own life. Zushio, without knowing her death, ran into the temple nearby to get some help. With the assistance of the priest at that temple, he made it to Kyoto, the capital at that time. After making painstaking efforts in Kyoto, he finally succeeded in proving himself as a son of noble family. He did the coming-age of ceremony and changed his name Zushio into his adult name, **Masamichi** (in Chinese character it spells 'Just+Way') and rehabilitated his father and became the governor of Tango.

As a governor he liberated slaves in Tango including the manor of Sanshō Dayū. After that he came to where his mother allegedly was sold to and looked for his mother. When the search was about to end in vein, he finally found his mother alive.

B Version 1: *Sekkyo Bushi* (sutra-based ballads accompanied by samisen or other instruments) (15-16c)

The original version was **Sekkyo Bushi**, sutra-based ballads. *Sekkyo Bushi* is a kind of street preacher with instruments like *sasara* or *samisen*. The story is not orated especially for children, but for making people amuse and irradiate the holiness of Buddha. Basic premise of the *Sekkyo Bushi* is *Honji-Suijyaku* Theory (manifestation theory), which holds that Shinto gods are the manifestation of Buddhas. *Honji-Suijyaku* is a kind of syncretism, which tries to integrate indigenous Shinto belief and Buddhist belief, which came from China. *Sekkyo Bushi* is the story of the origin of these Buddhas.

In this story, Anju and Zushio holds an amulet of Kanayaki Jizo (one of the Buddhas), which is the reincarnation of the lost father. Though the fam-

ily suffered a lot, the Jizo has been watching them all the time and helped them when they came to a close call. Version 1 was thus deeply reflected by such Buddhist belief and it contains full of episodes about the grace of the Buddha, most of which omitted in later versions.

The main feature of version 1 is somewhat contradictory. In some respects the story is far crueler than the later versions and at the same time it reached to far happier ending. On crueler side, Saburo, the most crucial son of Sanshō Dayū, mercilessly branded both Anju and Zushio at their foreheads with a hot iron because he happened to heard them talk about how to escape from there. Then they were abandoned to the cave without any food or water in purpose of making them die from starving. At last, Anju was fiercely tortured to death after helping Zushio to escape. When Zushio became the governor, he revenged Sanshō Dayū by sentencing a death penalty by burying alive in the soil and force Saburo, the cruelest brother who branded the two and killed Anju, to saw his father's head down.

On the happier ending side, their father found still alive and pardoned by the central authority. The mother also found alive in Ezo (Hokkaido) and lost her sight, but by the miracle of the Jizo, her mother regained her sight. This exaggeration of both good and bad fortune is intended to illuminate the grace of Jizo by showing that even so much worse and terrible things happened to them, they are still guarded, protected by the Jizo, and because of its belief, they were saved and became reunited again, though Anju was killed (her death was somewhat 'trade-offed' by the death of Sanshō Dayū. Eye-for-eye, tooth-for-tooth).

C Version 2: Novel by Ogai Mori (1915)

The last years of his career as a novelist, Ogai had engaged in re-writing old folklores or fables taken from old traditional stories or records and documents. He tried to reconstruct this story into his original creation, without neglecting the historical credibility and at the same time adding some arrangements. In his distinguished essay, *Rekishī Sonomama to Rekishī Banare (History as It Is and*

History Ignored), he explained how he rearranged version 1 into this version 2 (Ogai 1915b).

Version 2 is basically the same as Basic Story. Main difference between version 1 and 2 are as follows. First, he deleted many flavor of Buddhism belief from this story. Instead, he tried to explain the whole story more positivistic possible. Second, he tried to delete unnecessary barbaric cruelty part and hyper-happy-ending sequence in Version 1. Branding their forehead did not happen in reality but in their dreams. They dream the same dream on the same night. Anju threw herself into the lake just after she encouraged Zushio to run away, without being tortured to death. Zushio never went to Tango state and didn't kill Sanshō Dayū and his son (Ogai reduce the number of the sons into two). Instead, remaining in Kyoto, he ordered Sanshō Dayū to free their slaves and Sanshō Dayū willing by obeyed. After that many remained in the land of Sanshō Dayū and worked as independent workers. In consequence Sanshō Dayū and they became more wealthier than before because they worked more diligent than when they were slaves. However, unlike Version 1, Zushio found that his father has already dead and never had the chance to meet again.

Ogai concludes the story as follows:

Without knowing precisely why, Masamichi [Zushio] was attracted to something in the woman. He stopped and looked inside the hedge. The woman's unkempt hair was clotted with dust. When he looked at her face, he saw she was blind, and a strong surge of pity for her went through him. As the moments passed, he began to understand the words of the little song she was muttering to herself. His body trembled as if he had a fever, and tears welled up in his eyes. For these were the words the woman was repeating over and over to herself.

Anju koishiya, hoyare ho

(My Anju, I yearn for you (Fly away!))

Zushio koisha, hoyare ho

(My Zushio, I yearn for you (Fly away!))

Tori mo sho are mononareba

(Little Birds, if you are living still)

To tonigeo, awazu to mo.

(Fly, fly far away, I will not chase you)

Masamichi stood transfixed, enraptured by her words. Suddenly his whole body seemed on fire: he had to grit his teeth to hold back the animal scream welling up within him. As though freed from invisible chains, Masamichi rushed through the hedge. Tramping on the millet grains, he threw himself at the feet of the woman. The amulet, which he had been holding up in his right hand, pushed against his forehead when he threw himself on the ground.

The woman realized that something bigger than a sparrow had come storming into the millet. She stopped her endless song and stared ahead of her with her blind eyes. Then, like dried seashells swelling open in water, her eyes began to moisten and to open.

‘Zushio!’ she called out. They rushed into each other’s arms.

(Ogai 1997/2010: 27)

In this way Ogai added the song of Torioi in order for Zushio (Masamichi) as a remembrance to recognize her mother. Version 3 also uses this song as a key to the last scene.

D Version 3: Movie by Kenji Mizoguchi (1954)

The movie belongs to a series of great films of Kenji Mizoguchi (1898-1956) in his later years, along with his masterpiece like *Saikaku Ichidai Onna* (*The Life of Oharu*) (1952), *Ugetsu Monogatari* (*Ugetsu*) (1953), *Chikamatsu Monogatari* (*The Crucified Lovers*) (1954). The movie *Sanshō Dayū* received grand-prix of Venetian Film Festival in 1954 and appreciated worldwide. One of the famous episodes is that the film makers of Nouvelle Vague (ex. Jean-Luc Godard or Francois Truffaut and so on) was deeply inspired by this movie. Terrence Malick wrote a screenplay of *Sanshō Dayū* and undertook a workshop of the play and staged several times³.

Version 3 is close to version 2, in that deleting religious elements. However, there are many crucial renditions. One important point was Mizoguchi’s order to the scriptwriters that the story must be as

³ <http://terrencemalicksdream.blogspot.com/>

realistic as possible, just like other his movies. According to one study, Mizoguchi and two scenario writers consulted a scholar of history in order to understand the manor system at that time (Kyoraku 1999).

The first major change was the age of Anju and Zushio. In version 1 and 2, Anju was elder and Zushio was younger. In version 2 Ogai added their age: Anju was fourteen and Zushio was twelve. In both versions Zushio ran away next year and suddenly became a governor at the age of thirteen or so, which was not totally implausible but it was still too young for escaping alone and did the revenge. Mizoguchi set that Zushio is elder, twelve or thirteen and Anju was younger, nine or ten. In addition, Mizoguchi situated that it took ten years before Zushio made up his mind to escape. By this rendition Zushio became twenty-two or three and Anju, nineteen or twenty, grown up enough to run through and becoming a governor. Both two changes made this story more realistic and the element of irrelevance are somewhat relieved.

The second change is that the way he abolished the manor of Sanshō Dayū. As a governor he at first tried to dismiss all the slaves free from Sanshō Dayū. However, the land was not at disposal of the governor, since it was private property. Zushio decided to break the law and intervened the land of Sanshō Dayū at the sacrifice of giving up his post.

Third change is that instead of the highlighting the religious belief, the reason why mother (Tamaki), Anju and Zushio put up with their desperate fate and finally accomplish the reunion again is explained not by the grace of Buddha, but the words of the father they heard just before he deported to Tsukushi, when Zushio was only three or four. These words contains equality of human beings, human rights, love and mercy towards others, and recommendation of accomplishing social justice at the cost of oneself. We shall discuss these words in section III.

Fourth change is the last scene, which is famous for its magnificence. After resigning, Masauji (Zushio) took off noble clothes and dressed like an ordinary man. Then he visited Sado Island alone, to look for his mother. He found the old woman like his mother, sitting and chasing birds with a stick,

singing the songs of Anju and Zushio introduced in version 2. Tamaki made that song, in order to heal her sadness and became popular in the island. She was blind and forcefully crippled far net trying to escape. As he heard the song and find her, he rushed into her and said, "I am your son, Zushio." However, she stubbornly denies him because she couldn't see him. Then he tossed to the amulet of Buddha (image of Kannon Bosatsu), which was the token for their father. Just like Chaplin's masterpiece, *City Lights* (1931), she touched the amulet, remembered the feel. Then she finally recognized that the man is her true dearest son. But unlike version 1 and 2, his mother did not regain her sight. They got together again, but Zushio lost all his post and her mother crippled and remained blind and nobody knows what happened to them after that.

III The Life of Guskoh Budori

A Basic Story (mainly based on version 2 and version 3)

This is a story in Iihatohbu⁴, a fictional country that has many volcanoes. **Guskoh Budori** was a son of the **Guskoh Nadori**, a famous woodcutter. Budori and his younger sister Neri lived in the forests with their parents and spent their happy childhood. When he was ten and she was seven, the country experienced a severe cold weather continuously and finally there came a terrible famine, which most of the people of Iihatohbu have never experienced. Their parents, at first the father and then the mother, left the house with some food for Budori and Neri, and walked into the forests to die by starving in order for their beloved children to survive.

Almost a month later, a kidnapper came and took Neri away. He followed him and tried to get her back but in vein. Some days have passed since then, his house was unknowingly sold to a silk grower and was made into worm-gut factory. He had nothing but a choice to work under him. The labor was so severe. Next year a volcano erupted and the en-

tire silkworms had been dead by the ashes. The silk grower abandoned all of his business and Budori also had to leave where he was born and walked from the forest to the fields in the marsh (paddy fields).

There, he asked a farmer with a venturesome mind nicknamed **Red Beard** to hire him. The labor was also so hard for a little boy but he did his best. In the slack season Red Beard let him study a lot by reading the books in his house. Sometimes he contributed for Red Beard by preventing the disease of rice applying that knowledge. He eventually desired to study more and to become a man who can help poor farmers or workers by science and technology mainly on agriculture. After several years of working and studying, the enterprise of Red Beard has become shrunk because of a cold weather, draught or shortage of fertilizer. He decided to ask Budori to go wherever he wants to, in order to go his own way, with giving him some money and clothes for a souvenir. He decided to leave the paddy fields in the marsh to the city of Iihatohbu in order to live for himself.

Arriving at the city, he visited **Great Professor Kuhboh's** school. He passed the difficult but strange exam. Dr. Kuhboh wrote a recommendation to Iihatohbu Bureau of Volcanoes and Budori started to work there as an assistant under the auspice of his senior, **Pen'nen Nahmu** and Kuhboh, in order to tackle with a cold weather, draught, and shortage of fertilizer by observing and controlling the activity of over three hundred volcanoes in the area. Sometimes he engaged in an operation of making volcano eruption happen artificially in order to evade the catastrophe. He studied and worked so hard and within some years he became one of the most experts. During that time, he could find his beloved sister Neri again.

Budori, Pen'nen and Dr. Kuhboh succeeded in many operations and the living condition of the people in Iihatohbu has surprisingly improved. However, there is no way to avoid a cold spring or summer. One year the sun never shined from spring and the worst scenario of famine, just like the one as Budori and his family suffered was coming into reality. The only one solution is to make a big volcano in

⁴ The name comes from Iwate Prefecture, where he was born and spent most of his life. Iihatohbu is Esperanto style expression of Iwate.

the Carbonado Island erupt, in order to make ‘global warming’ happen artificially (recent studies has shown that in theory volcano eruptions has the contrary effect of make the temperature more colder, but at that time reverse effect was assumed scientifically). However this operation was one fatal defect: the last one person who was in charge of completing the operation could not survive because the last one operator had to handle all machines by himself until the volcano explodes. After discussing Kuhboh and Pen’nen, Budori volunteered the job and succeeded the operation at the cost of his life.

B Version 1: *The Life of Pennennennennen Nenem* (1921)

Version 1 was almost entirely different from version 2 and 3 in many respects. What is common is a basic setting of the characters, the first sequence of forests, and Kuhboh’s school. Some scholars assert that this cannot be an early draft of Budori, but as explained below, this version 1 share many important points of view explored in version 2 and 3. Some of them are explicitly visible only in version 1.

First, *Nenem* is not a story of a mankind but a story in the monster’s world (*Bakemono Sekai*). All characters including **Nenem** and his younger sister **Mamimi** (corresponding to Budori and Neri in version 2 and 3) are monsters. They are allowed to live only in a monster world and when they happen to appear in the human world, they would be put on trial and punished in the name of ‘the crime of appearance’ (Shutsugen Zai). Nenem warked like a slave in the forest, but he never went to the fields in the marsh to do farming. He just kept on working in the forest for ten years and then went to the city directly. He had never had a chance to study hard by reading books and only accidentally happened to go to **Great Professor FuhFeeBoh** (corresponds to KuhBoh)’s school.

After passing the exam, he suddenly became the Presiding Judge of the (monster) World (*Sekai Saiban Cho*). He got this post with the ultimate authority and responsibility without any studying. He did many splendid judges and became famous and

got many medals and titles from the President of the (monster) World. Everybody obeys him and respect him. While accomplishing the job, he looked for his sister and recovered her, who was sold to the circus show and staging a strange performance in the show.

In the last part, he became so overweening and even boasted that he could even control the explosion of volcanoes. But just after that he committed the most shameful crime for a monster by accident: the crime of appearance in the human world. Then he regretted his hubris and resigned.

As mentioned before this version 1 seems to have almost nothing in common to version 2 or 3. This is a story of the wish to become an adult who can contribute to make a better world by breaking the unequal structure of the society but at the same time it is more of a story of the critique of becoming self-conceit and its consequences.

C Version 2: *The Life of Guskon Budori* (1931)

Basic structure of version 2 is almost the same as version 3 and Basic Story in the section A. One of the most significant feature of version 2 is seen in the authors’ over-expression or hyperconsciousness concerning on the virtue of self-sacrifice, by trying to glamorize or justify the death of Budori. In version 2, it is obvious that Budori is always seeking a chance to throw his life into a dangerous situation or die in the cause of making everyone happy, whatever the way is. To die for something that can save everyone or make everyone happy is always the first priority. In the early part Budori says explicitly that he gladly offer his life in order to do some good to everyone. And strangely, even Pen’nen Nam told Budori that you have to risk your own life in order to do this job on volcanoes, right after he arrived to the bureau. Of course he worked so hard and studied a lot, but the main point seems that he is always looking for the chance to die for the sake of others’ happiness. Budori’s last words reflect this thought: “Please let me do it. I must do it. I will become the wind circulating around the globe. I will become the dust in the distant blue sky.” (Miyazawa 2002: 334)

Another point is that Kenji is seeking a way of

praising the act of Budori, trying to deify him as a hero, who is respected by everyone forever after his death. In version 2, before the operation of Carbonado volcano began, some peasants, who once blamed him mistakenly as giving a wrong information about the fertilizer but converted to respect him, came to help him and asked him to die together. Budori accepted their help but at the last moment he sent them back and die alone. After the volcano exploded, everybody wore a mourning band for Budori.

In addition, Kenji also described Budori as having a keen sense or intuition, especially for predicting the movement of volcano. Budori worked and studied hard as well as in version 3, but in version 2 Budori is not an ordinary man in this sense. Pen'nen Nam said to him when they first met: "You will be guided by your intuition, I by academic learning and experience, you risk your life and I cherish mine, and together we will work to improve the life of Iihatohbu." (Miyazawa 2002:332, with some correction by the author). In this sense, version 2 Budori is of course not a monster anymore but a kind of hero with some special talent or intuition, and he is bound to and willing to die for others from the start.

Other important point is that in version 2, it was not Budori but Dr. Kubo who let Budori know there is a only one way of make artificial 'global warming' but the last one inevitably dies. As soon as he knows it he immediately offer that he will do that part. In version 3, he has been thinking about the solution of the cold weather and sparkled with the idea of that plan and go to Kuhboh and he has been thinking of the same operation. This represents other-directedness of version 2. He wanted to die for others but cannot make out how by himself.

D Version 3: *The Life of Guskoh Budori* (1932)

Version 3 follows the Basic Story, by decolorize the heroic tint of version 2. Budori is not described as a saint-like hero or genius. There is no word on the virtue of self-sacrifice from nobody in the story.

At the last part of the story, Budori never said such narcissistic lines in version 2. Instead his last words

to Kuhboh and Pen'nen, who tried to persuade Budori to give up is not with a shadow of conceit, but with a kind of rationality.

"Professor, would it be possible to make the volcano erupt right away?"

"It's possible, but one member of the crew involved in that work would not be able to leave."

"Sir. Please let me be the one to do this work. Please speak to Chief Engineer Pen'nen and get his permission."

"That wouldn't do at all! You're still too young, and there are few who can take over the work you are doing now."

"There are many young people who can be trained to do my work. There will be many who can work better and laugh more beautifully than I."

"I can't make this request for you. You'll have to talk to Chief Engineer Pen'nen yourself."

Budori returned to the institute and spoke with Pen'nen. The engineer nodded. "It's a good idea. But I'll do it. I'm sixty-three this year. If I die at this point, I'll die with satisfaction."

"But Sir, this work still has many uncertainties. Even if the volcano erupts successfully the gas might be captured by rain, or things might not turn out as expected at all. If you were to be present at the eruption there would be no one who could devise an alternate plan."

The old engineer hung his head quietly.

(Miyazawa 2002: 303-304)

Another minor changes are as follows; The books in the house of Read Beard was not belonged to him but to his lost son, who liked to study but died so young; One of the books he found the one written by Kuhboh and knew that his school opens in the city; Budori was told by the ex-worker of the worm-gut factory where the grave of his parents is and built a new epitaph with Neri. And there is no description of mourning of the death of Budori and the story simply ends as follows:

When all the preparations were complete Budori sent the rest of the crew off on their ship. Only he remained on the island. The next day the residents of Iihatohbu saw the blue sky turn a shade of green, while the sun

and moon turned copper. Three or four days later the air began to warm steadily, and that autumn the harvest was almost as usual. And, just as should have been possible at the beginning of this story, many mothers and fathers, as well as their children like Budori and Neri, were able to get through the winter with warm food and firewood to brighten their homes.

(Miyazawa 2002: 304)

IV Diaspora, reunion, and the logic of self-sacrifice: comparison between texts

What is common in both stories are mainly two-fold: both are the story of a brother and a sister and both are the story of the movement from ‘periphery’ to the ‘center’ or from rural area to urban area. In *Sanshō Dayū* a brother survives and a sister dies but in *Budori* a brother dies and a sister survives. As for the moving, in *Sanshō Dayū* they are sold at the countryside, then the brother escaped and got to Kyoto, the capital at that time, succeeded in liberation. In *Budori*, they lived in forests and after the separation both of them separately worked in the marsh fields, then the brother went up to the Iihatohbu city, regional center of Iihatohbu, and succeeded in working for the volcano bureau.

There are many important points to consider in analyzing the two works (three versions for each) comparatively. In this section we are going to pick up five points from them, from the viewpoint of International Relations.

A Diaspora and reunion

The fundamental structure of *Sanshō Dayū* and *The Life of Guskoh Budori* is ‘diaspora and reunion’ story. Both stories are constituted as a tale of one family, once living together happily and forcefully dispersed and united again. In addition both stories adapt ‘road-movie’ style, which means that the main characters are basically keep on moving across the boundaries in order to achieve their goals, especially to meet their family again.

In *Sanshō Dayū*, the family was already divided from the beginning. In the reminiscence, they talked about how happy they were when they lived together

with his father. Then they started to travel and the tragedy began. Finally Zushio survived and found his mother but others had already died (in version 1 father still lives).

In *Budori*, at first all their family lived together so happily. When the famine came, their parents left the house and tragedy began. In *Sanshō Dayū*, Anju and Zushio could live together for almost one year (in version 3, for 10 years), but the Budori and Neri took apart at the early stage. Budori, left alone, survived by working in the forests and marsh fields and studying agriculture. After he got the job in the city as the volcano bureau, he could find Neri, happily married, with his husband and children, alive and well. He also knew that their parents had already been dead (only in version 3). However he decided to die for saving people from a cold weather.

This ‘diaspora-reunion’ structure was easily found in international relations. Refugees including internal displaced people (IDP), genocides, diasporas, foreign/guest workers (both legal or illegal), the tragedy of divided states like Poland or the Berlin wall, etc. Seeing in this way, these two stories still holds universality and implication for the study of International Relations in terms of the human relations and dignity.

B Structure of unequal society: economy and environment

Both stories are based on the description of extremely unequal society. *Sanshō Dayū* is the story in the 11th century, a medieval era (*Heian* Period). The basic structure was the manor system, which enclosed private lands owned by the nobility, most of which lived in Kyoto. In a manor, a steward/bailiff exploited slave-like workers in order to maximize profit, most of which were kidnapped or trafficked like Anju and Zushio. Of course there was no such ideas like human rights at that time. Torture and violence were prevailed, especially when they are trying to escape. To survive in such condition, they have to obey unconditionally and not to be explicit. There is no alternative except to subordinate for the bailiff. In version 3, when he grew up, Zushio has

temporally cooperated on the bailiff's side because he felt it was impossible to escape and find their parents. He even obeyed an order of branding a forehead of the old worker who was trying to escape with a hot flat iron.

Budori was in a sense a victim of the unequal society in early 20th century. Right after parted from his parents, his sister was easily kidnapped. Then his parents' home has been sold without his knowing. The working condition in the warm-gut factory was terrible and its hardness kept on when working in the fields in the marsh of Red Beard. When reached to the Iihatohbu city and passed the exam of Dr. Kuhboh, he finally got hired by the volcano bureau and started to live (not so rich, though) a stable and happy life.

Sanshō Dayū was based on the structure of the typical system of exploitation, which was seen in every part of Japan, as well as other countries. Monopolization and unequal distribution of the wealth was ordinary situation in pre-modern era. In this respect, this story represents general feelings of the common Japanese people. On the other hand, Budori's story came from the more concrete situation in Japan in 1930s. It is heavily reflected the Showa Kyoko (Showa Depression) (1930-31), followed the Great Depression, observed by the author Kenji Miyazawa. The damage of Showa Depression was overwhelming, since the economic crisis and famine mainly in north part of Japan, where Kenji Miyazawa lives because of the cold summer hit at the same time. He himself was a son of a rich merchant and never suffered from the depression. However he was so sensitive that he couldn't stand to see the miserable farmers who were suffered and came to Kenji's father to ask to lend some money with extremely high interests. Many of them even had to sell their daughters to the whorehouse or committed suicide. Kenji, as a son of this rich family, heavily felt guilty by this structure, he blamed his father but who he blame most was himself, depending on his parents. 'Crime of appearance' in version 1 reflects this deep feeling of self-aborrence. That is why he changed his version 1 story (Nenem), which Nenem simply becomes a judge of the world into Guskon or Budori story (Version 2, 3).

One good example of exploitation was the chain of debts explained in Nenem (version1 of Budori). At first, **Fukujiro**, the little and frightened child monster, forced everyone in town to buy a box of match, usually only costs 0.01 yen for 10 yen (which amounts almost a hundred dollars) by scaring. Nenem, the Chief Judge of the World, arrested him for conducting such 'unfair' trade. But soon it turned out that Fukujiro only followed the order by another monster called **Tanichi** who hired him. And that monster was also watched by another who is standing at a little far away in order to collect money from him, and so on. Nenem and his watchmen found that at the back of Fukujiro, almost thirty monsters are watching, bumper and bumper, in chain.

The structure is as follows: Fukujiro had to earn at least over one thousand and thirty yen. Tanichi is in charge of watching Fukujiro and he was hired for 0.3 yen a day. The man who hired Fukujiro and Tanichi collect all the money, gave 0.3 yen to Tanichi and repay 1,030 yen to the lender. The next lender had to pay back 1,029 yen to his lender and it goes like this in the end. Nenem ordered to break this chain-debt and let Fukujiro free and offer a descent job in the factory.

N.32 Fukujiro (little boy monster): earns over 1,030 yen a day by selling a box of match

N.31 Tanichi: watching Fukujiro and earns 0.3 yen a day

N.30 (no name): hires Fukujiro and Tanichi and gathers the sales of Fukujiro and pay 0.3 yen and repay 1,029 to n.29

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N.6 (no name): 300 year ago and 1,000 yen

N.5 (no name): 250 years ago and 500 yen

N.4 (no name): Yellow monster: 300 yen a day and pay 100 yen to n.3

N.3 (no name): Blue monster: lend 'so much money' to n.4 200 years ago and gather 100 yen a day as an interest and pay 50 yen to n.2

N.2 (no name): Red monster: lend 'so much money' to n.3 140 years ago and gather 50 yen a day as an interest

and pay 30 yen to n.1

N.1 (no name): Green monster: lend 9 yen to n.2 120 years ago and gather 30 yen a day as an interest

The Structure of 'debt chain' described in *Nenem* (version 1 of Budori)

The structure of the manor system resembles to concentration camps, plantations, etc. They are deprived of their dignity or human rights at first. They are in the state of exception. On the other hand, however hard and severe they were, Budori and others are not slaves, because they got paid and have some freedom of choice (however the little it is). We can remind of such financial crises from the Great Depression to the Lehman Shock or the issue of subprime loans. However the story of *Budori* is shifting the focus from the economical issue to environmental issues, from version 1 to version 3. The structure of inequality is not artificial, caused by bad man but by the unstableness and uncontrollableness of nature such as draught, cold weather, activity of volcano including earthquakes etc.

C Trafficking, debt slavery, child labor, and forced labor

Third point is trafficking in persons. In *Sanshō Dayū*, the mother, Anju, and Zushio were trapped and sold to the traffickers. Anju and Zushio were re-sold to *Sanshō Dayū* to engage in a forced labor (cutting and gathering firewoods for Zushio, scooping up salt water for Anju). In version 1 and 2 both of them seems spent one year, but in version 3 they had to bear ten years.

The mother was lost sight and made crippled and finally became a *Torioi* (chasing off the birds from wheat or kelp by the stick). In version 1 the mother was sold to the *Ezo (Hokkaido)* Island and in version 2 and 3 she was sold to *Sado* Island, which is relatively close to the manor. In version 3, the mother was first sold to the whorehouse and forced to be a prostitute. She tried to escape again and again but every time she got caught and finally was cut the muscle of both legs and became crippled (in version 1 and 2, there is no explanation of being crippled except simply not to escape and no indication of her becoming a prostitute).

In *Budori*, Budori was mainly the actor of being involved in a child/debt/forced labor, worm-gut factory in the forest. In version 1, because it is a strange monster world, the job is not worm-gut making but simply collecting kelp, which is usually in the sea. Kenji Miyazawa explains the structure of the child/debt labor system by showing concrete figures. The owner ordered Nenem (the model of Budori) to collect ten pounds of kelp in a day. He gave Nenem one-dollar a day but at the same time he collect one-dollar a day for food. He promised to give Nenem extra fee one cent for one pound extra kelp in addition to ten pounds, but at the same time he told Nenem if he could not collect ten pounds, he would take one cent from Nenem for each lack of one pounds for. The first five years Nenem's debt kept on increasing (that means he could not collect ten pounds a day) and he spent another four years to repay the debt. At last, Nenem had to bear ten years to pass by in order to repay all the debts and earn some money in the last three months.

The job: 10 pounds of kelp a day = 1 dollar

The food: costs 1 dollar a day

If get more than 10 pounds: pay 1 cent for 1 pound extra

If get less than 10 pounds: 1 cent penalty for 1 pound deficit

The Structure of 'debt labor' described in *Nenem* (version 1 of Budori)

Also in version 1, Mamimi (the model of Neri) was sold to the circus show and (there is no description but assumed she was trained severely to perform a show since then) made her appearance as a star of the show. In version 2 and 3, the kidnapper abandoned Neri in the field and the ranch owner raised her to use as a servant (of course we can assume there were some elements of child or forced labor). However she works laboriously and married to the first son of the ranch owner and lived a happy life.

The significant difference between the two stories in this respect was whether the character became truly trafficked or not. In *Sanshō Dayū*, Anju and Zushio became trafficked and sold as slaves but in *Budori* they had to do child/forced/debt labor at first but never be treated as slaves in a strict sense. This

difference has tight connection to the solution of the two stories.

Needless to say we can see many examples of the child labor, forced labor and debt labor, slaves, sex workers etc. There are many Anjus and Zushios in this world. In this respect reading and understanding these text helps us imagine and understand deeply.

D The way of revolution and the role of religious belief

The forth point is that the way to change the structure of the world in each story. We have to think it into two parts. One is the way of doing this by what means and the other is on what kind of belief they rely on. In *Sanshō Dayū*, Buddhist belief, essentially the guardian power of Buddha has been strongly played an integral part. In *Budori*, belief in science and technology, instead of religious one did the same key role. In addition, version 3 of *Sanshō Dayū* and version 2 and 3 of *Budori* shared the importance of human rights, dignity and equality was put heavy importance.

In *Sanshō Dayū*, the only way of achieving this is to escape from the manor and go to Kyoto and to resort to the authority. Because they are from noble family and once recognized as so, they can be free. The difficulty in doing so was threefold: (1) how to run away the manor, (2) how to get to Kyoto, and (3) how to let the authority recognize that they came from the noble descent. The manor was fenced all over and always under the surveillance. There had been no one to succeed in accomplishing the escape. Even if one can make it, Kyoto is quite far way and it is almost impossible to reach there without being caught by the searchers of Sanshō Dayū. Then, if he can arrive in Kyoto, it is further hard to prove that they are from a noble family, because almost all of private belongings has been deprived (and in version 3, ten years has passed and Zushio became boy to a man, that means it is almost impossible to recognize who he is, even he can meet someone who knew him in his childhood).

In order to overcome these difficulties, the guardian power of the amulet of Jizo or Kannon (a small statue of Buddha), which their father gave to them

as a token, played an important role. In version 1, Saburo branded Anju and Zushio with a hot iron in their forehead because of the guilty of talking about escaping. However, when they came back to the hut where they live and made a prayer to the Jizo, the pain and the brand of the two had gone. When they looked the amulet again, there are two brands at the forehead of the amulet. Version 2 remade this story, as being branded was a dream that both of them dreamed the same dream at the same time and when they woke up from the dream, they found the brands in the amulet. Version 3 omitted whole this sequence.

Just before decided to escape, Anju and Zushio were planning to run into the Kokubunji Temple in Tango, located somewhat closer to the manor. The central authority built Kokubunjis every part of Japan in order to missionize Buddhism. Having this authority, Kokubunji is beyond the power of Sanshō Dayū. In all versions, the chief priest protected Zushio. In version 1, when Saburo broke into the temple and tried to open the big leather box in which Zushio was hiding, the amulet shined so brightly. Saburo and his servants, surprised, could not see the inside and abandoned searching. In version 1 and 2, the chief priest (named *Donmyō Risshi*) took him to Kyoto together in order not to be caught again. In version 3, Taro, the first son of Sanshō Dayū, who left the manor because he cannot stand the savage treatment towards peasants by the father and became priest and serving in the temple, covered Zushio.

After reached to Kyoto, he was recognized as the son of Masauji by the amulet of Jizo, because this inheritance from his father was so famous and authentic. Especially in version 3 the noble man, **Morozone**, a *Kanpaku* (Emperor's Chief Adviser, who is substantially the ruler of Japan) who gave audience to Zushio, said he knew the Jizo because his father gave it to Zushio's father.

Once being a governor, the solution could be straight especially in version 1 and 2. In version 1, he arrested Sanshō Dayū and their sons, and liberated all slave workers. He also sentenced a vengeful death penalty to Sanshō Dayū and Saburo, most cruel son. However, he forgave Taro and Jiro be-

cause they had been good to him and his lost sister. In version 2, he never been to Tango again and only asked Sanshō Dayū to liberate slave workers. Sanshō Dayū unconditionally followed the order.

In version 3, accomplishing what he wished got more difficult. Zushio tried to free all slaves in the Tango country. But the governor cannot touch the manor of Sanshō Dayū because it is a private property, which most of owners are privileged high-class aristocrats living in Kyoto. Morozane warned that and ordered not to intervene the land and people within the manor, before Zushio left for Tango. However, Zushio had already made up his mind. Right after arriving at Tango, Zushio issued the order of banning trafficking and using slaves all over the country. But Sanshō Dayū, who has strong connection to the central authority and knowing that this order is beyond the mandate of a governor, never obeyed. Moreover he even ordered his gangs to destroy the official notice boards, which Zushio asked to install all over the area. The only possible way for Zushio to arrest Sanshō Dayū and liberate slave workers was to denounce not for the crime of using slaves but of destroying these official boards. Then Zushio went to the residence of Sanshō Dayū with armed forces, arrested him and went further to liberate all slaves. They were so glad and excited to burn down the residence of the manor and looting belongings of Sanshō Dayū. Of course it's beyond the authority of a governor but he did it intentionally.

The point of revolution on Sanshō Dayū is not a specific ability or the skill of Anju or Zushio but their birth. At the same time, the belief in Buddhism (most strongly in version 1 and less so in version 2) and then the idea of human rights and social justice (especially version 3) is the strong motive of Zushio. In version 3, we can find a prototype of humanitarian intervention, for this is a case in order to stop inhuman atrocities towards people and if there is no way to stop this except the invading the sovereignty of the country, sometimes such intervention by force is allowed in international society.

However, there is a keen difference between the two. In Sanshō Dayū, Zushio could not get free from this structure until he escaped from the Stew-

ard. He also could not break the structure (though he did temporarily in version 3) until he became the governor. Finally he did break it only temporally. The reason why he became governor was not his ability or nature but his born. The only ambition of Zushio was to meet their family again and abolish the manor because of its slavery labor system. The relationship between who had and who had not is basically not changed after Zushio freed slaves.

In *Budori*, the main tool of revolution is to study hard, experience from the reality, observation and scientific knowledge and practice based on science. Of course Kenji Miyazawa himself was deeply influenced by the Buddhism, especially Hokke faction. However, there would be almost no indication from Buddhism ideas in *Budori* story. In addition, *Budori* and his family were not from a noble family. They are quite ordinary people compared to Anju and Zushio.

In this respect, there is almost no element of revolution in *Nenem*, version 1. *Budori* learned from experience in famine and working in the woods and concluded that the extreme cause of making people poor and miserable is climate change and he tries to control the change through the jobs at volcano bureau. In version 2, he pointed out three points in particular. One is draught, second is not enough fertilizer, and cold weather. Working along with Pen'nen Nam and Kuhboh, he could solve the first and second. But when confronted the third issue and there seems no solution but to risk one man's life in order to help all, the problem of self-sacrifice emerges.

E Logic of self-sacrifice

Self-sacrifice is the most important theme of both two stories. In order to make society change, it is inevitable for someone to dedicate his life voluntarily. This seems the common philosophy of the two. Just like the words in the Holy Bible, "I tell you the truth, unless a kernel of wheat falls to the ground and dies, it remains only a single seed. But if it dies, it produces many seeds."

In Sanshō Dayū, the most important figure of self-sacrifice is Anju. She is the elder sister in version

1 and 2, younger in version 3. In every version, her death (death by torture in version 1, by throwing herself into the lake in version 2 and 3) was tightly connected to make up Zushio's mind to escape and find their parents. Without her strong wish for him to do so, Zushio could have never achieved what he did. She knows the only thing she could do is not to so with him but to let him help escape by parting him. The reason why she cannot run away with him is that a young woman at that time cannot be swift enough and she would be underfoot. If Zushio tries to run away with her, both would be caught. If Anju, helping him to escape and stay, she would be severely tortured and she might talk where he is heading for before getting killed. That was the scenario in version 1: Saburo killed Anju by torture, but she died without saying anything about where Zushio went. In version 2 and 3, she herself chooses to throw herself in the lake.

Only in version 3, we can add another two actors of self-sacrifice: Their father and Zushio himself. In the movie, the reason of his father's death was explained as protecting the poor peasants. Seen that they live in a dire-straits condition, he decided to refuse the order from the central government to offer more gavel and servitude than the last year. He knew that he would definitely be dismissed and punished as opposing the state, but he dare did so. He tried to explain the reason why he did, before parting Zushio. He told Zushio, estimatedly at the age of five or six, as follows:

All men are born equal in the world and all have a right to happiness. A man can no longer be a man if one loses his mercy to others. Even if you are hard on yourself but always show mercy and sympathy and love to others.

(Transcribed from the movie with some correction)

Zushio, Anju and their mother never forgot the words until they grew up and this experience explains the reason why he liberated slaves of *Sanshō Dayū* at the price of his resignation. The last scene of the movie, he told his mother that "I might meet you as a governor or other high-class title and make you rich and happy, but I followed what my father

told me". The mother replies, "You are right. We could meet again because you kept your father's words. I don't know what you did but if you don't regret of doing so, I am content."

Adding these settings, version 3 became distinctively universal message for social justice. In order to realize social justice, you must not be afraid of what's become of you by doing that or sometime you have to break the law in order to help people suffered. This philosophy would lead to the thoughts on 'civil disobedience' (H. D. Thoreau) or the idea on 'humanitarian intervention' in international society.

In *Budori*, the first figure of self-sacrifice is *Budori*'s parents. They, at first the father and then the mother, left their house and walk to the woods with some food there in order to survive their beloved son and daughter at the expense of their lives. This structure was common through all versions in version 1 (*Nenem*), *Kenji* did not make suny there is no connection between what *Nenem* does later and their parents' death.

Needless to say, the most important figure of self-sacrifice is *Budori* himself. His situation resembles to both *Anju* and *Zushio* (especially in version 3). Just like *Anju*, in order to make the volcano erupt in *Carbonado Island*, the last one who operates the machine cannot get back alive. If they abandoned this operation, many poor people suffered from cold weather and famine, and there would emerge many families who experience the same trasody *Budori* and his family sulfered.

Another important point is that *Budori* and *Zushio* (version 3)'s deeds are not effective forever. Their 'revolution' is in some sense nothing but a temporary solution. *Budori* succeeded in helping people this particular year temporary, but still, as they seemed to know by themselves, nobody is not sure what to do if the same thing happened again. That is why *Budori* asked *Pen'nen* and *Kuhboh* to make a complete record of this operation in order to learn from this experience. As for *Zushio*, the temporality of the solution differs from the story of the version. In version 1, *Zushio* killed *Sanshō Dayū* and *Saburo*, the cruelest son and freed the slaves and left the mancr it to another son who is merciful enough to

treat them not as slaves. The solution was relatively almost perfect. In version 2 Ogai changed a little bit. Zushio never killed Sanshō Dayū and sons and only asked them to liberate slaves and works freely for Sanshō Dayū. The solution of version 2 is also not temporary. However in version 3, Zushio violated the law and had to resign. Slaves got free and burned up the house of Sanshō Dayū but the structure of inequality itself remained the same. Sanshō Dayū would be freed soon because Zushio's arrest was beyond his duty. Then what happens after that? Many of the slaves would be slave again and Sanshō Dayū would be back again with the help of the minister of Right. Zushio of course knows that but he dare to do it, following the words of his father. In this sense Budori (version 2 and 3) is in the same situation like Zushio (version 3).

In addition, when they risk their life, there is no 100% certainty of this venture. Anju never knew, when she committed suicide, whether Zushio can succeed in escaping and seeing their parents at the cost of her life, and nobody knows whether this operation would succeed if Budori throw his life. But they did so. It is a gamble at the risk of his life.

We can point out many great figures in international relations or international society, how devote oneself to change the world, Gandhi, Mother Teresa, Martin Luther King, Dag Hammarskjöld and among others. To be sure there are numerous numbers of people who are trying to make world better at the cost of their life. The reading of these works in terms of the ethics or logic of self-sacrifice make us realized these presence and contemplate oneself with the thoughts how to act in the real world.

V Conclusions

This paper concentrated on introducing two texts, which has three versions for each, and showing the differences and commonality between texts between. There are five points of comparison: (1) diaspora-and-reunion (2) inequality (3) inhuman condition of labor (4) logic/ethics of 'revolution' (5) issue of self-sacrifice and trying to connect these points to the global issues of children and others in the viewpoint of international relations, especially

in order to learn from them how to make a better world.

The path to connect the study of international relations and reading children's literature is how to use our power of imagination or power of allusion when reading these texts. Northrop Frye once noted when he explains his famous argument on three levels of language:

This third level is a vision or model in your mind of what you want to construct. There's that word "want" again. The actions of man are prompted by desire, and some of these desires are needs, like food and warmth and shelter. ... So we begin to see where the imagination belongs in the scheme of human affairs. **It's the power of constructing possible models of human experience.** In the world of the imagination, anything goes that's imaginatively possible, but nothing really happens. If it did happen, it would move out of the world of imagination in to the world of action. (highlight by the author)

(Frye 1964:21-22)

One of the merits of interpreting fiction including Children's Literature from the perspective of International Relations makes us inspire 'visions' or 'models' on how to overcome the difficult global issues or how to change the world in what ways. When we examine the structure of each story and understand the reason why this story is made up like this, these exploration helps IR students and scholars grasp the reality far more better than that and at the same time understand the limit and scope of its discipline.

We can explain this merit from another point of view: bridging the art (literature this time) and science through the role of imagination. Again, Frye pointed out this issue:

On this basis, perhaps, we can distinguish the arts from the sciences. Science begins with the world we have to live in, accepting its data and trying to explain its laws. From there, it moves toward the imagination: it becomes a mental construct, a model of a possible way of becoming interpreting experience. The further it goes in this direction, the more it tends to speak the

language of mathematics, which is really one of the languages of the imagination, along with literature and music. Art, on the other hand, begins with the world we construct, not with the world we see. It starts with the imagination, and then works toward ordinary experience: that is, it tries to make itself as convincing and recognizable as it can. You can see why we tend to think of the sciences as intellectual and the arts as emotional: one starts with the world as it is, the other with the world we want to have. Up to a point it is true that science gives an intellectual view of reality, and that the arts try to make the emotions as precise and disciplined as sciences do the intellect. But of course it's nonsense to think of the scientist as a cold unemotional reasoned and the artist as somebody who's in a perpetual emotional tizzy. You can't distinguish the arts from the sciences by the mental processes the people in them use: they both operate on a mixture of hunch and common sense. A highly developed science and a highly developed art are very close together, psychologically and otherwise.

(Frye 1964:24)

International Relations/Politics, as a discipline in social science or political science, has been heavily criticized as too positivistic and too much putting emphasis of rational choice theory. Most of them devoted to making models or forging out new hypothesis but at the same time they tend to put focus on only what exists in reality and lose the ability to think things differently in order to find a now solution for the issues. Its discipline looked like "developed", but its scope has been getting narrower and narrower. One of the exception would be, counterintuitively at first glance, Kenneth N. Waltz, the *author of Man, the State, and War* (Waltz 1954) and *The Theory of International Politics* (Waltz 1979). He is usually regarded as neo-realist and theorist, and one of the most hard-boiled social scientist in that field, and doesn't care about the power of imagination. However he knew how important 'image' is when carrying out the study and observing international relations (Shibasaki 2009).

If Frye read the history of IR as discipline, he would say it has "developed" but it's not highly developed because they don't look to the power of

imagination and they don't notice the need to connect arts and science especially in order to construct a vision of the better world. The aim of this paper would be accomplished if it can become one of the trials to sort out the way to bridge the reading and interpreting fiction and studying international relations, towards making an interdisciplinary study of the global relations.

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The comparative analysis should be continuous and structured, include relevant examples from the texts and be balanced in its comments on the similarities and differences between the texts. Rather than simply listing formal aspects, students should focus on how such aspects are used to create particular effects. To what extent is the critical approach taken to the analysis of a text itself influenced by specific cultural practices? These ideas may be used interchangeably with those given at SL. The paper is assessed according to the assessment criteria published in this guide. If contemporary comparative literature is an intellectual and institutional space not where literatures [are] actually compared, but rather where experimental thinking relevant for the futures of the humanities [can] take place (Gumbrecht 1995: 401), then it cannot afford to ignore a key field of cultural production which formulates a culture's identity for the following generation(s). Children's literature provides. A brief outline of the emerging field of comparative children's literature is given in this. In the second section, a comparative-contrastive analysis is applied to the obtained data and the explored aspects of the target texts. Key Words: Comparative analysis, Hobbesian Nature, Power, Religion, Social Classification. 1. Introduction. "Everything will turn out right, the world is built on that." (Bulgakov, 2011). World literature performed a vital role to identify the global politics and world affairs. Mainly literature can be considered as one of the parameters to understand, analyze, and construct a political and social life of the humans and their social interactions. Through this paper, the researcher is attempting to identify the social phenomenon in early world war period based on three different novels which de