Ghosts And The Japanese
Toelken, Barre, Iwasaka, Michiko

Published by Utah State University Press

Toelken, Barre and Michiko Iwasaka.
Project MUSE. muse.jhu.edu/book/9344.

For additional information about this book
https://muse.jhu.edu/book/9344

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=261354
Index

A
Abortion, 78
Aesthetic: death as, 6
“Alcoholic Monk, The” (legend), 86–87
Ame (candy), 67, 69
Ambiguity, 38, 58, 63
“Ancestor cult” (ancestor complex): in Japanese social structure, 8, 21; relation to mountains, 92
Ancestor veneration: aspect of mother love, xiii; at Obon, 28; in mountains, 92
Ancestors: celebration of, 57
Anniversaries of death, 25
Anoyo (“that world”), 6, 15, 16, 24, 26, 32, 78
Anxiety, 38, 58
“Audible Death Omens” (legend), 101
Audience: response of, 48
“Aunt’s Dream, The” (legend), 101–102

B
Belief in ghosts, xii
“Bell at Myōhō-san Temple, The” (legend), 92
Benedict, Ruth, 19, 36, 40
“Blind Monk with the Bamboo Staff, The” (legend), 85–86
Bon-odori (memorial dance), 28. See also Obon.
“Botandōrō” [The Peony Lantern], (legend), 111–112
“Bride Rescued from her Fate, A” (legend), 96–97
Broom: sweeps ghosts from ship’s deck, 107
Brunvand, Jan Harold, 29, 44, 119, 122
Buddhism: esoteric, xiv; Zen, 1; funeral rites, 2, 20, 21; adaptation of legends, 10; interpretation of legends, 16; Japanese, 21
Burakumin (descendants of banished persons), 87
Bunka (culture), 52
Ghosts and the Japanese

C
Campbell, Joseph, 35, 42
Cemetery, fires (hitodama), 16
"Chūta’s Ghost” (legend), 81–82
Clairvoyance, 96, 101–102
Codes: of everyday behavior, 4–6; of cultural value, 4–5
Comb (kushi), 78
Confucianism: precepts in business, 2; adaptation of legends, 10; interpretations of legends, 16
Connotation, 48
Context: of legend narration, 10, 35; cultural, 49; performance, 49–50
Cross-cultural parallels, xiii
Cross-cultural patterns: in narratives, xvi
Cultural communication, 5
Cultural continuity, xii, 54
Cultural experience, 50
Cultural responsibility, 14
Culture: as context, 49
Culture-based expressions, 11

D
Death: as symbol, 6; assumptions about, 15
Dramatic reality, 15
Double grave system, 21, 41
“Drowning Omen, A” (legend), 102–103

E
Elite myths, 35
Ema (votive pictures on wooden tablets), 114, 117
Empirical observation, 55
Empirical validity, 49
Esoteric groups, 44
Eta (banished persons), 87
Ethnography: subjective dimensions of, 51
Everyday culture: vs. classical culture, 50

F
Fate, 96–103
Fetus: primordial vitality of, 70; liminal, 71
“Fidelity of a Mother’s Spirit, A” (legend), 78–79
Fieldwork, 49, 52
Filial obligations, 34
Filial piety: Confucian, xiii
Fireball (hitodama), 105
Flames: as omen, 108; 112
Flowers: 98–100; omens of death and disaster, 83–85
Flying Dutchman, 104
“Folk ideas,” 56
Folktale: compared to legend, 58
Food: offerings of, 20; at funerals, 22, 28
Fox: messenger of Inari, 68
Foxfire (hitodama), 93–94, 108
Funa yūrei (ghost ship), 103–108
Funeral, The (film), 38
Funeral: videotaping of, 118
Funeral ceremonies, 14; earliest, 20; practices among monks, 21; detailed, 22–25; tablet (ihai), 24; rural, 24; special (hōji), 24; anniversary, 25; obligations, 25

G
Gaijin (foreigner, i.e., non-Japanese): in subways, 3–4
Gaki (Hunger god; also a condition in the afterlife): 75, 76, 78; depicted, 12; legends of, 28
“Ghost Heads in the Water” (legend), 106
“Ghost of a Young Girl, The” (legend), 79–81
Ghost of Oiwa, The (film), 38
“Ghost of the Temple Maiden, The” (legend), 110–111
“Ghost of the Tofu Seller’s First Wife, The” (legend), 73–74
“Ghost Ship, The” (legend), 106–107
“Ghost Ships and Ship Ghosts” (legend), 107
“Ghosts in the Sea” (legend), 105–106
Ghosts: on airplanes, 30; at railroad crossings, 30
Index

Gimu (obligation which can never be repaid), 19
Giri (repayable obligation), 19
Goryō (vengeful ghost), 39, 82–9, 103

Guilt, 20; dramatizations of, 20, 38

H
“Hag experience” (sleep paralysis), 74
Haiku, 63
Hall, Edward T.: on “normal” behavior, 4
Hara-kiri, 35
Hearn, Lafcadio, 111
Hidari mae (“right over left”), 32
Hidarugami (spirit of hunger), 89–91
“Hidarugami in the Mountain” (legend), 90
“Hidarugami in Town” (legend), 90–91
Higan-bana (“solstice flower”): omen of death and disaster, 98–100; cover illustration
“High context” culture, 46
Highway deities (sae-no-kami), 62
Hirohito (Emperor): funeral, 118
Historical method, 54
Hora (large snail shell carried by mountain priests), 88
Hori Ichirō, 39, 41, 88, 92
Hufford, David, 74, 124
Hunger: spirit of, 89–91; Hidarugami, 89–91
“Hunting Dog’s Revenge, The” (legend), 91

I
Ihai (funeral tablet), 24
Ikebana (flower arranging), 63
Infanticide, 76
Insects: omens of death and disaster, 82–83
Interdiction/interdiction violated, 97
Interfamily feuds, 95–96
Intertextuality, 48
“Invisible history”: and “visible history,” 54

Ippon bashi (“one chopstick”), 31
Inari (deity): 67; belief system, 67–68; festival, 67; other names, 67

J
“Japaneseness,” xviii, 51
Jōmin (“commoners”), 51
Juzu (Buddhist “rosary”), 87–89

K
Kabuki (classical theatre): 38, 42, 68, 71; ghosts in, 13
Kaidan (dramatic story presentations): part of rakugo repertoire, xx; 13
Kaimyō (posthumous name), 24
Kami (ancestral deity), 15, 18, 25, 26, 33, 41, 66, 70, 79
Kamikaze attacks, 35
Kanashibari (to immobilize) and supernatural assault traditions, xiv
Karma, xiii
“Kasamatsu Pass and Turtle Rock” (legend), 60–61
Kasane: legend of, 42
“Kechibi Foxfire in Hokkekyōド” (legend), 93–94
Kesa (surplice), 87–89
Kiku: legend of, 42. See also Okiku
Kita makura (“north pillow”), 31
“Kiyo and Anchin” (legend), 114, 116
Kohada Koheiji: character in legend, 42
Kojiki (712 A.D., oldest collection of Japanese myths), 16, 32
Konno Ensuke, 28–30, 41, 103, 123
Konoyo (this world): 15, 16, 24; interface with anyo, 6
Kosodate (ubume) motif, 63–73
Kuroneko (film), 38
Kushi (“comb” / “torture and death”), 33
Kwaidan (film), 38

L
Land of the Dead, 14
Ghosts and the Japanese

Legends: dynamic process of, xi; dramatization of cultural values, 43, 44; entertainment value, 58; instructional function, 58; compared to folktale, 58; compared to myth, 59; logic of, 59; nuances in, 60; factual content, 60; barometer of cultural values, 119

“Little Girl’s House Ghost, The” (legend), 75
Living and dead: relations between, 6
Living Koheiji, The (film), 36
Logic: in ghost stories, 14; cultural, 45; in legend, 59

M
Makura meshi ("pillow rice"), 32
Manga (comic books), xiv
Manifest content: of traditional expression, 56-57
Manjū (sweet rice and bean cake), 91
Maternal love: and ancestor veneration, xiii
Matsurareru kami ("gods who are celebrated"), 82
Meiji Restoration (1867-1912), 51
Mikire ("three slices" / "to cut the body"), 33
Minkan denshō (folk tradition), 54
Minzokugaku (folklore, ethnography), xv, 51-52
Misaki-gami: underworld deity, 89-90
Mizuko ("water babies," i.e., aborted fetuses), 70; disposed of in mountains, 87
Mizuko kuyō (memorial service for aborted fetus), 78
Mochi (rice cake), 64
Moku-ren (student of Buddha), 28
Mon (archaic coin), 24, 67, 69
"Mosuke-Inari" (legend), 66-67
"Mountain Priest’s Family Killed By Wolves, A" (legend), 88-89
Mountains: abode of spirits, 88-90; relation to Obon, 88
Mountain shamans (yamabushi), 82-85; 87-89
Movement patterns, 4
Murder, 36
Murdered persons: disposed of in mountains, 87
Mushrooms: omens of death, 98-100
"Mushrooms as Omens of Death" (legend), 100
Myth: compared to legend, 59

N
"Nangakubō, The Mountain Hermit" (legend), 83-85
Narrative experience, 39
"Near-death experience," xv-xvi
Nembutsu/nenbutsu (Buddhist prayer), 28, 39, 75-76, 112
Nenbutsukō (prayer group reciting Buddha’s name), 75-76
Nenbutsu-odori (Buddha-invocation dance), 28
"Nighttime Encounter, A" (legend), 72
Non-ordinary experience: multiple interpretations of, xiv
Nō plays, 38

O
Obligation, 19, 20, 25; to ghosts, 38
"Obligations of a Dead Mother" (legend), 69
Obon (memorial festival for deceased ancestors): xx, 8, 104, 107, 111; Urabon, 26; described, 28; origin of term, 28, 30; relation to mountains, 88
Ofuda (folded paper talisman), 73-74, 83, 112
Oiwa: character in legend, 13, 14, 42, 44
Okiku (Kiku): character in legend, 14, 83, 95;
Okiku-mushi, 83
<table>
<thead>
<tr>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omens, 96–103</td>
</tr>
<tr>
<td>On (obligation), 18–19, 26</td>
</tr>
<tr>
<td>One Hundred Tales: performance of, 15</td>
</tr>
<tr>
<td>Oni (demons), 13</td>
</tr>
<tr>
<td>Onibaba (film), 38</td>
</tr>
<tr>
<td>Oral tradition: 49; as adequate historical record, 54</td>
</tr>
<tr>
<td>“Out-of-body experience,” xvi</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>P</td>
</tr>
<tr>
<td>Participant-observer, 56</td>
</tr>
<tr>
<td>“Passional Karma, A” (story by Lafcadio Hearn), 111–112</td>
</tr>
<tr>
<td>Performance: of folklore, 45, 49</td>
</tr>
<tr>
<td>Phantom car, 30</td>
</tr>
<tr>
<td>Phosphorescent lights: on graves, 79</td>
</tr>
<tr>
<td>Pilgrim’s bag (zuda bukuro), 24</td>
</tr>
<tr>
<td>Posthumous name (kaimyō), 24</td>
</tr>
<tr>
<td>“Priest, His Niece, and the jítō, The” (legend), 115–116</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>R</td>
</tr>
<tr>
<td>Religious pluralism, xii</td>
</tr>
<tr>
<td>Revenge: of ghosts, 14</td>
</tr>
<tr>
<td>Romanticism: death as expression of, 6</td>
</tr>
<tr>
<td>Rush hour: patterns in Japanese, 5</td>
</tr>
<tr>
<td>Rakugo (dramatic narrative genre performed for public): and Sanyūtei Enchō, xix–xx</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>S</td>
</tr>
<tr>
<td>Sae-no-kami (highway deity), 62</td>
</tr>
<tr>
<td>Sakasadake (“bamboo growing upside down”), 86</td>
</tr>
<tr>
<td>Sakasa mizu (“reverse water”), 32</td>
</tr>
<tr>
<td>Sanyūtei Enchō (rakugo artist, collector of ghost portraits (1839–1900): 111; biography, xix–xx; and rakugo, xx; relation to Zenshoan, xx</td>
</tr>
<tr>
<td>Seiryō/shōryō (spirit of living person), 18</td>
</tr>
<tr>
<td>Senbazuru (a thousand folded paper cranes), 18</td>
</tr>
<tr>
<td>Senzo (ancestors), 57</td>
</tr>
<tr>
<td>Seven: 40</td>
</tr>
<tr>
<td>Shi (death), 33</td>
</tr>
<tr>
<td>Shi (four), 32</td>
</tr>
<tr>
<td>Shijū-kunichi (forty-ninth day after death), 24</td>
</tr>
<tr>
<td>Shiki-yūrei (ocean turns ghostly white at night), 107</td>
</tr>
<tr>
<td>Shimai (“four pages” / “final end”), 33</td>
</tr>
<tr>
<td>Shintō: 40, 42; weddings, 2; adaptations of legends, 10; interpretations of legends, 16</td>
</tr>
<tr>
<td>“Shipwreck at Seto, The” (legend), 107–108</td>
</tr>
<tr>
<td>Shiryō (spirit of dead person), 18, 82</td>
</tr>
<tr>
<td>Shonanoka (seventh day after death), 24</td>
</tr>
<tr>
<td>Simultaneity, 38</td>
</tr>
<tr>
<td>Skulls: in the sea, 106</td>
</tr>
<tr>
<td>Sleep paralysis: and supernatural assault, xiv</td>
</tr>
<tr>
<td>Sōgiya (mortuary firm), 22</td>
</tr>
<tr>
<td>Sorei (ancestral deity), 15, 92</td>
</tr>
<tr>
<td>Sōshiki (funeral), 22</td>
</tr>
<tr>
<td>“Spirit of a Loving Bondwoman, The” (legend), 114–115</td>
</tr>
<tr>
<td>Spiritual beliefs, xii</td>
</tr>
<tr>
<td>Storytellers, 14</td>
</tr>
<tr>
<td>Storytelling, 13</td>
</tr>
<tr>
<td>Suicide: 35, 36; in Japanese short stories, 14</td>
</tr>
<tr>
<td>Supernatural assault: universalism of, xiv</td>
</tr>
<tr>
<td>Sushi, 31, 32</td>
</tr>
<tr>
<td>Sutras: 16, 20, 21, 22, 24, 24, 25, 26, 71, 79, 81, 82, 110; Jizō-jūō-kyō sutra, 24; Hokke-sutra, 93–94</td>
</tr>
<tr>
<td>Suttee, 35–36</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>T</td>
</tr>
<tr>
<td>Tabi (Japanese sox), 14</td>
</tr>
<tr>
<td>Tableau scene: of cultural values, 60</td>
</tr>
<tr>
<td>Taboos: connected with death, 31–35</td>
</tr>
<tr>
<td>Tada Michitarō, 55</td>
</tr>
<tr>
<td>Ta-no-kami (field deity), 67–68</td>
</tr>
<tr>
<td>Taxi drivers: as legend narrators, 14; and legends, 29</td>
</tr>
<tr>
<td>“Temple Gate, The” (legend), xv</td>
</tr>
</tbody>
</table>

137
Ghosts and the Japanese

"Text": expression with cultural meaning, 48
Texture: of performance, 10
Tōkō Temple: in legend, 64
Tomuraïage ("completion of personal memorial service"), 41
Tradition: oral vs. written, 49
Tsuya (the wake), 22
"Two Child House Ghosts" (legends), 75–76
Two-grave system, 21, 41
"Two Wrestling Ghosts, The" (legend), 95–96

U
Ubume (dead mother with live infant motif): 63–73, 87; illustration, 65
"Ubume or Kosodate-Yūrei" (legend), 64
Uchi/soto (insider/outside): in Japanese corporations, 2, 19
Ugetsu Monogatari (film), 38
Umibozu (sea phantom): illustration, 109
Unritualized babies, xiii
Urabon-sutra, 28

V
"Vanishing hitchhiker" motif, 29
Vernacular currency, 45
Vernacular expression, 48
Verisimilitude: in legends, 14
"Visible history": and "invisible history," 54

W
Wake (tsuya), 22
"Weeping Stone, A" (legend), 62
Westernization: of Japan, 9
Worldview: Japanese, 6
Written tradition, 49

Y
Yamabushi (mountain hermits/shamans), 82–85, 87–89, 121n
Yamaoka Tesshū (imperial chamberlain, 1836–1888): association with Zenshōan, xix–xx
Yanagita Kunio (Japanese folklorist, 1875–1962): xv, 8, 21, 26, 28, 31, 40, 49, 50, 51–52, 54, 96, 123–124; fieldwork of, 52, 54, 55–56; theory, 52, 57; intellectual position of, 52; expurgation by, 52
Yomotsu hegui ("food of the other side"), 32
Yotsuya Kaidan (film), 38
"Young Man and the Carving Knife, The" (legend), 98
Yūrei (ghost), 68, 72, 74, 79, 82, 86, 103, 104, 108, 111, 112

Z
Zashiki warashi (children’s house ghosts): 72, 74, 75–78; and supernatural assault, xiv
Zenshōan Temple, xviii, xix, 49, 50, 70, 111
"Zentoku Bugs": (legend), 82–83
Zōri (Japanese sandals), 32
Zuda-bukuro (pilgrim’s bag), 24