

The Didacticism of *Katakiuchi Kidan Jiraiya Monogatari*

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## ABSTRACT

My study centers on the novel *Katakiuchi Kidan Jiraiya Monogatari* 報仇奇談自来也說話 (1806-1807) by Kanwatei Onitake 感和亭鬼武 (1760-1818). *Jiraiya Monogatari* was the first literary reading book (Jpn. *yomihon* 読本) to be adapted for the *kabuki* stage. It was also the prototype on which Mizugaki Egao 美図垣笑顔, Kawatake Mokuami 河竹黙阿弥, Makino Shōzō 牧野省三 and others based their bound picture books (Jpn. *gōkan* 合巻), *kabuki*, and films. The tale is composed of two revenge incidents, both of which have the same structural framework and are didactic in tone.

In my study, I analyze the two revenge incidents by examining their narrative structures. Each incident has the same three-act structure: setup, confrontation, and resolution. The setup of each revenge incident introduces the main characters and their relationships and establishes the dramatic vehicle, which is an unexpected incident that sets the revenge in motion. The confrontation contains myriad non-linear inserts, plot twists, and reversals of fortune, all of which have the effect of a narrative delay. This prolongation of the outcome of a simple revenge plot allows readers the necessary space in which they can form their own judgments regarding good and evil and consider karmic cause and effect. The resolution, including the climax as well as the ending of the revenge, demonstrates the didactic notion of punishing evil and karmic effect.

The two revenge incidents embody two rules, *kanzen chōaku* 勸善懲惡 and *inga* 因果, which together highlight the didacticism of *Jiraiya monogatari*.

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## INTRODUCTION

My study centers on the literary reading book or *yomihon* 読本 *Katakiuchi Kidan Jiraiya Monogatari* 報仇奇談自来也說話 by Kanwatei Onitake 感和亭鬼武. *Jiraiya monogatari* was the first *yomihon* to be adapted into a *kabuki* play. It was also the prototype upon which Mizugaki Egao 美凶垣笑顔, Kawatake Mokuami 河竹黙阿弥, Makino Shōzō 牧野省三 and others based their *gōkan* 合卷,<sup>1</sup> *kabuki* 歌舞伎<sup>2</sup> and film.<sup>3</sup> The tale is divided into two parts and is composed of two separate revenge incidents, both of which have the same structural framework and are didactic in tone. In my study, I will argue that the didacticism of this tale comprises a combination of *kanzen chōaku* 勧善懲悪 (Eng. “Encouraging good and chastising evil”),<sup>4</sup> and *inga* 因果 (Eng. “Karmic cause and effect”).<sup>5</sup> I demonstrate this in my analysis of the revenge incidents in *Jiraiya monogatari*.

After an introductory chapter about the author Onitake and his work, I identify the various forms of didacticism in *Jiraiya Monogatari*, explore how the didacticism is expressed through the narrative structure of the revenge incidents, and argue that either *kanzen chōaku* or *inga* is emphasized more according to the different subjects and objects of the respective revenge. Each of the two following

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<sup>1</sup> The *gōkan*'s title is *Jiraiya Gōketsu Monogatari*. 児雷也豪傑譚

<sup>2</sup> The *kabuki* play's title is *Jiraiya Gōketsu Monogatari*. 児雷也豪傑譚話。

<sup>3</sup> The film's title is *Jiraiya the Hero* in English, original title *Gōketsu Jiraiya*. 1921.

<sup>4</sup> Haruo Shirane, ed. *Early Modern Japanese Literature: an Anthology, 1600-1900* (New York: Columbia University Press, 2002), 885.

<sup>5</sup> Shirane, 885.

chapters of the study analyzes a single revenge incident and the particular form of didacticism it contains. In Chapter Two, by analyzing the setup, confrontation, and resolution of the revenge on Master Rokuyaon Gun, in which Jiraiya plays an important role, I excavate underlying ways that *kanzen chōaku* and *inga* are either emphasized or deemphasized by the incident. In Chapter Three, I argue that the revenge of Jiraiya upon the Ishidō House 石堂家 privileges the Buddhist belief in karmic cause and effect over the didacticism of *kanzen chōaku*. In my concluding chapter, I demonstrate Onitake's success in using the same three-act structure to express that either *kanzen chōaku* or *inga* is needed for a moral life.

As for the narrative of revenge, Onitake employs a three-act structure, using three basic elements to structure a complete revenge: a setup, a confrontation, and a resolution. The setup represents the prologue of the revenge: it introduces the dramatic vehicle, or the unexpected incidents, often those initial crimes for which revenge must be sought and which set the story in motion. It establishes the subject and object of the revenge and their relationship within the revenge. The confrontation is the enactment of the revenge and contains myriad non-linear inserts, plot twists, and reversals of fortune which effect a narrative delay and a prolongation of the plot of the revenge. This delay creates a narrative space in which readers are able to consider for themselves karmic cause and effect and to pass their own judgment about good and evil. The resolution usually comprises the ending of the revenge, which demonstrates that evil is punished and accounts for the karma of the characters.

In addition, I will argue that although the narrative structure of each

revenge incident is the same, the emphasis of the didacticism is different. Each revenge incident contains an unexpected incident as the setup, a delayed narration with different kinds of inserts as the confrontation, and a climax of the story as the resolution; however, while *kanzen chōaku* should decide the ultimate destinies of the forces of good and evil, the story does not always assure that good prevails and evil is punished, especially for Jiraiya. Where *kanzen chōaku* is absent or weak in the text, Onitake's moral didacticism takes the form of a gray worldview based upon Buddhist beliefs regarding retributive justice.

## Chapter 1

### KANWATEI ONITAKE: HIS LIFE AND WORK

#### Section 1. Kanwatei Onitake's Life

Kanwatei Onitake, also known as Mantei Onitake, was born in Edo, served as a clerk of the local magistrate and lived near Mannenkizaka 万年樹坂 in Iidamachi 飯田町<sup>6</sup> during the middle of the Kansei Era (1789-1801). Later, he inherited the title of samurai vassal (Jpn. *kashin* 家臣) from the Hitotsubashi clan 一橋, one of the three branch clans of the Tokugawa family. He then served the Hitotsubashi lord as an accountant. Later, in order to devote himself to the writing of vernacular playful writing (Jpn. *gesaku* 戯作), he surrendered his position as head of the family to his son-in-law and adopted heir.

As is the case for many people of his time, Onitake is known through very limited historical sources. Also, because he is not a canonical author, his biography is a challenge to pin down. Scholars have little information about Onitake's formative years and no idea how he became interested in literature. Although so little is definitively known about Onitake's early life, Kyokutei Bakin's 曲亭馬琴 *Kinsei mono no hon Edo sakusha burui* 近世物之本江戸作者部類 (trans. *Catalog of Recent Edo Authors*, ca. 1834) provides a biographical sketch of the typical *gesaku* writer, giving us enough evidence to draw a general portrait of Onitake. We know that Onitake appeared on the literary scene through his association with Santō Kyōden 山東京伝, the famous writer of books of wit

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<sup>6</sup> 飯田町, now is in Chiyoda District of Tokyo, Japan.

and fashion (Jpn. *sharebon* 洒落本) and satiric picture books (Jpn. *kibyōshi* 黄表紙) during the Kansei Era. Onitake considered himself a disciple of Kyōden, and he described this relationship in several of his later publications.

When Onitake studied under Kyōden, his efforts included illustrations for Kyōden's publications, and at the same time, he began working in *kibyōshi*, medieval comic drama (Jpn. *kyōgen* 狂言), humorous books (Jpn. *hanashibon* 咄本) and comic fiction (Jpn. *kokkeibon* 滑稽本). The *hanashibon*, *Ichikawa sanshō* 一雅話三笑, is believed to have been created by Onitake under the pseudonym Man Onitake and is thought to have been published in 1791. It was the first publication of Onitake. It is believed that, between this time and 1804, he published two *hanashibon*, six *kyōgen*, eight *kibyōshi* and three *gokkeibon*.<sup>7</sup> It is reasonable to assume that Onitake was interested in writing these humorous and sophisticated works and as a practice wrote in Japanese script or *kana* and did not use Chinese characters.

In the beginning of the Bunka Era (1804-1818), Onitake began studying under Kyokutei Bakin (1767-1848) and asked Bakin to help him publish his *kusazōshi* 草双紙. Bakin introduced him to Yamashiroya Toemon 山城屋籐右衛門, who was an enterprising bookseller in Bakurochō 馬喰町. No clear historic evidence exists to explain why Onitake changed his teacher from Kyōden to Bakin. Nevertheless, things happened to Kyōden that may have affected Onitake as well. It is well known that Kyōden suffered during the Kansei Reforms.

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<sup>7</sup> Takagi Gen, *Edo Yomihon no Kenkyū- 19 Seiki Shōsetsu Yōshiki Kō* (Tokyo: Perikan Sha, 1995), 482-510.



Therefore, as Jane Devitt writes, “Given the political situation faced by writer (sic) of popular literature at this time and during the Kansei period, it is not surprising that we see more and more signs of Kyōden’s move away from irreverent humour towards more sober creations.”<sup>8</sup> In the spring of 1790, Kyōden changed his style of writing and wrote his first *yomihon*. Onitake might also have changed the direction of his literary activity for the same reason. Furthermore, the *yomihon* gradually became the dominant literary genre in the period.

While under Bakin, Onitake remained an author of *kibyōshi*, but it seems that he gave up *hanashibon* and *kyōgen* books and focused instead on *yomihon*. Thirteen of his *yomihon* were published between 1805 and 1815.<sup>9</sup> During the same period, he also collaborated with Bakin on several *gōkan*.

Although Bakin wrote in his *Kinsei mono no hon Edo sakusha burui* that Onitake was a productive writer, Onitake’s career as a writer and illustrator did not begin in earnest until his *Katakiuchi Kidan Jiraiya Monogatari*, published serially in 1806 and 1807, achieved popularity as a *yomihon*. However, it seems that *Katakiuchi Kidan Jiraiya Monogatari* was the only brilliant achievement in Onitake’s life. None of his later *yomihon* achieved greater success. After he gave his position to his son-in-law, he became friends with many *gesaku* writers and performers. He even wanted to be a *kabuki* writer, so he stayed in Kabukichō, an area of Tokyo, for one year without, however, any achievement. Finally, he contracted syphilis and died in 1818.

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<sup>8</sup> Jane Devitt, *Santō Kyōden and The Yomihon*. *Harvard Journal of Asiatic Studies*, Vol. 39, No. 2, Cambridge, 1979, p. 257.

<sup>9</sup> Takagi, 482-510

## Section 2. Kanwatei Onitake's Work: *Katakiuchi Kidan Jiraiya Monogatari*

In *Katakiuchi Kidan Jiraiya Monogatari*, a *yomihon* about Ogata Shūma Hiroyuki 尾形周馬寛行, a *rōnin* 浪人 (Eng. masterless samurai) of Miyoshi House, and his mythical burglar's life, Onitake used different kinds of revenge to express his own moral didacticism, which includes punishing wickedness and encouraging virtue and Buddhist karmic cause and effect.

The whole book is divided into two sections. The first section, called the *zenpen* 前編, appeared in 1806. It comprises five *kan* 卷 or books in English, and was illustrated by Teisai Hokuba 蹄齋北馬. The fifth book of the *zenpen* is further subdivided into upper and lower parts, which are considered two *kan* in some editions. The last five *kan* 卷, called the *kōhen* 後編, came out the next year under the same circumstances. In the table of contents, several sentences can be found under each *kan* which summarize the plot of the story and its theme. In some editions of *Katakiuchi Kidan Jiraiya Monogatari*, each of the summary sentences summarizes one *kai* 回 or chapter in English. Basically, each *kan* contains one to five chapters. Therefore, *Katakiuchi Kidan Jiraiya Monogatari* is a *yomihon* in ten *kan* and 24 *kai*.

In *Katakiuchi Kidan Jiraiya Monogatari*, Onitake may have borrowed the main character of Jiraiya from *Erke Pai'an jingqi* 二刻拍案驚奇<sup>10</sup> (trans.

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<sup>10</sup> Ling Mengchu, *Erke Pai'an jingqi 4* (Beijing: Higher Education Press, 2008), 1798-1799.

*Slapping the Table in Amazement, Second Collection*), a work of Chinese vernacular fiction. Another possible source for this character may be *Xie Shi* 諧史, a book from the Song Dynasty.<sup>11</sup> But Onitake's work is not merely a translation of a Chinese story. His story has its own plot, to which he applies the action, didactic tone, supernatural allusions and suspense of Chinese fiction. As a revenge tale, his story, also unlike its possible Chinese source, principally narrates the conflict within the Isami Gentarō Family, which includes Jiraiya, the adoptive father of Gentarō's son Tomokichi 侶吉, and Rokuyaon Gun Dayū.<sup>12</sup> Jiraiya's other principal antagonist, who appears in the second part of the *yomihon*, is the enemy of Jiraiya's lord, Ishidō Haruchika. Although Onitake's wording and phrasing was not considered as sophisticated as Bakin's, and while Onitake was still not a fully certified writer, his clever use of adapted material from other sources and his choice of revenge and supernatural themes that were popular at

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“且如宋朝临安有个剧盗，叫做“我来也”，不知他姓甚名谁。但是他到人家偷盗了物事，一些踪影不露出来，只是临行时壁上写着“我来也”三个大字。第二日人家看见了字，方才简点家中，晓得失了贼。若无此字，竟是神不知鬼不觉的，煞好手段！” (Li Ziliang's translation reads as follows: It is said that there was once a burglar named "I've-Been-Here" in Lin'an Prefecture during the Song Dynasty. The real name of the burglar was unknown. He would leave no trace at all of his burglary. However, he would always write "I've been here" in large characters on the wall before he left. None would be able to realize their houses had been burglarized until they saw these words on the wall. The theft he committed would be unknown to god or ghost if he did not leave these words on the walls. He was really a master thief.)

<sup>11</sup> Shen Shu, *Xieshi* (Beijing: Zhong Hua Shuju, 1991), 18. “京城闐闐之區盜賊極多蹤跡詭秘未易根緝趙師宰尚書尹臨安日有賊每於人家作竊必以粉書我來也三字於門壁雖緝捕甚嚴久而不獲我來也之名聞傳京邑不曰捉賊但云捉我來也” (In the downtown area of the capital city, there were an extremely large number of burglars. Being surreptitious in their movement, they were difficult to get rid of entirely. When Zhao Shize was the prefect of Lin'an, there was a burglar, who would write “Wo Lai Ye” (I Have Been Here) on the door or wall each time he burgled someone's home. Although he had been wanted and diligently pursued by the authorities for a long time, he was not arrested. Wolaiye's fame was known throughout the Capital. People didn't say arrest that burglar, but said arrest Wolaiye.)

<sup>12</sup> 鹿野苑軍太夫, Dayū is a title meaning “master” in English. Therefore, he is called Master Rokuyaon Gun.

that time made his *yomihon* successful. In September 1807, a kabuki play named *Yaemusubi Jiraiya Monogatari* 棚自来也談 was performed in Osaka. Even Bakin, writing in his *Kinsei mono no hon Edo sakusha burui*, admitted the success of this work: “Among these works, there is a *yomihon* called *The Tale of Jiraiya* that was praised at that time.” (そが中に自来也物がたりと云よみ本のみ頗る時好に稱ひたり)<sup>13</sup>

Judging from other extant records, however, Onitake’s works were not considered canonical and disappeared into obscurity after their publication. Nevertheless, Onitake’s *Katakiuchi Kidan Jiraiya Monogatari* is considered a typical *yomihon* in many regards. His method of adapting imported Chinese fiction constitutes a formative transformation from the early *yomihon*. The most compelling reason to consider it transformative is because of Onitake’s unique organization of the acts of revenge and what this organization reveals about the understanding of *kanzen chōaku* and *inga* in the Edo Period. In the following paragraphs, I will describe two of these revenge incidents and their structure.

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<sup>13</sup> Takizawa Bakin, Kimura Miyoshi, ed. *Kinsei mono no hon Edo sakusha burui: Chosha Jihitsu Hokibon* (Tokyo: Yagi Shoten, 1988), 25.

## Chapter 2

### REVENGE INCIDENT 1: TOMOKICHI'S REVENGE ON MASTER GUN WITH THE HELP OF JIRAIYA

#### Section 1. Plot:

Isami Gentarō, a poor masterless samurai living in the Mio village of the province of Shinano is put into jail, because he cannot afford to pay the rent for his farm. To make matters worse, his wife Soe sells herself to the brothel in order to collect his bail. However, as Gentarō's father Kirakusai is travelling to the jail with Gentarō's bail, he is killed by a bandit named Master Rokuyaon Gun. Kirakusai was accompanied by his two-year-old grandchild, Tomokichi, whom he was taking care of after Gentarō's imprisonment. Master Gun kidnaps Tomokichi and abandons him in a valley. At that time, Jiraiya, whose real name is Ogata Shuma Hiroyuki, happens to find Tomokichi and decides to raise him as his own son.

With the help of other villagers, Gentarō is let out of prison. After his release, he proves his courage as a samurai and becomes a vassal of Shiizu Kuniyoshi, the lord of the province of Echigo. At the same time, Master Gun also becomes a vassal of Shiizu Kuniyoshi. Gentarō knows nothing about the hatred he should have for Master Gun and works with him to catch the burglar Jiraiya. Jiraiya happens to be under arrest at this time, but he schemes his way out of jail. Eventually, Gentarō meets his wife Soe, who is now called Seino, and during their encounter Master Gun eavesdrops on them and discovers Gentarō's hatred for the man who killed his father and, presumably, his son. Master Gun then devises a

plan to steal the *seitensō* 西天草, an amulet of protection, and subsequently kills Gentarō and Soe. Their son, Tomokichi, happens to learn that it was Master Gun who murdered his father, when he is drawn into a duel with Master Gun for Midori, the stepdaughter of Gentarō. The duel provides him a chance to take revenge on Master Gun for killing his family, but Master Gun escapes with the help of the *seitensō*. Meanwhile, our main character, Jiraiya, learns several magic arts from an immortal living on Mt. Miyōkō and uses the arts to summon Tomokichi. He also gathers his troops and suggests ways to steal the *seitensō* back from Master Gun. Later, he traps Master Gun in a place called Kagamigaura and encourages Tomokichi to avenge his parents' murder.

## Section 2. Didacticism in the Narrative

The section of *Jiraiya monogatari* that describes Tomokichi's taking vengeance on Master Gun with the help of Jiraiya extends from Book One to Book Five, ten chapters in total. The setup includes the first and second chapters of the tale. The first chapter, entitled "Life Experience of Isami Masamura<sup>14</sup> and Soe's Chastity" (Jpn. 勇正村来由併衣重貞操条) and the second chapter, "Kirakusa's Violent Death and Jiraiya Saving the Orphan" (Jpn. 喜楽斎横死併自来也助孤子条) provide the background of the Isami Family and the motivation for the revenge. The setup contains two contrasting judgments about Jiraiya's character: one that he is evil for killing people and the other that he is good for robbing the rich and assisting the poor. Chapter Three, which is in Book One, introduces the courageous deeds of Isami Masamura, a character who will be

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<sup>14</sup> Isami Masamura's full name is Isami Gentarō Masamura. Onitake uses Gentarō in the book.

featured more centrally in later chapters. The narrative of Chapter Four to Chapter Seven focuses on Isami Masamura and Master Gun. Through all the stories that are related to Master Gun, the narrator emphasizes Master Gun's accumulation of evil and that because of this evil, he should be punished. Chapter Eight and Chapter Nine concentrate on Tomokichi and Jiraiya, describe the main process of the revenge and focus on Tomokichi and Jiraiya. The last chapter is the solution to the whole revenge: the evil Master Gun is finally killed because of his iniquity, and we reach a resolution to the notions of *kanzen chōaku* and *inga* which underpin the narrative.

#### 1. The Setup

Similar to many late *yomihon*, *Jiraiya Monogatari* begins with a didactic style quotation of the *I Ching*, as Onitake writes in the first sentence of Chapter One:

善不積不足以成名惡不積不足以滅身小人以小善為  
无益而弗為以小惡為無傷而弗去とハ周易下繫の辭傳也<sup>15</sup>

If acts of goodness be not accumulated, they are not sufficient to give its finish to one's name; if acts of evil be not accumulated, they are not sufficient to destroy one's life. The small man thinks that small acts of goodness are of no benefit, and does not do them; and that small deeds of evil do no harm, and does not abstain from them. These are the words of Section Two of *The Great Treatise of Zhouyi*.<sup>16</sup>

This statement establishes a moral framework, which privileges *kanzen chōaku* within the entirety of the story.

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<sup>15</sup> Kanwatei Onitake, *Katakiuchi Kidan Jiraiya Monogatari, zenpen* (Tokyo: Kyōryūsha, 1884), 3.

<sup>16</sup> James Legge, trans. *I Ching: Book of changes* (New York: Gramercy Books, 1996), 391.

In order to identify examples of *kanzen chōaku* in the narrative, we must understand Onitake's definition of good and evil. Because there were still repercussions from the Kansei Reforms, writers privileged Zhu Xi Confucianism to avoid encountering government censorship and Onitake's concept of evil in *Jiraiya Monogatari* is based on Zhuzi Confucianism. In Zhu Xi's urging to "Uphold justice, annihilate desire" (Chi. 存天理，滅人欲), desire refers to all behaviors and motivations that undermine the prescription of *wuchang* 五常. *Wuchang* is benevolence (*ren* 仁), righteousness (*yi* 義), politeness (*li* 禮), intelligence (*zhi* 智) and trust (*xin* 信). Therefore, in *Jiraiya monogatari*, a typical representative of evil must be a person who does not abide by *wuchang*.

The narrative of the setup includes an unexpected incident that results in the death of Kirakusai, Gentarō's father, and his murderer clearly represents evil. Onitake used two aspects of this crime to embody the bandit's evil. One is that it was a sneak attack. While Kirakusai is engaged in a fight with a bandit, who wounds Kirakusai in the shoulder, Master Gun suddenly appears from behind him and cuts him down. After he snatches the money from Kirakusai's corpse, he soliloquizes: "With this money I can return to the life of a samurai."<sup>17</sup> However, for samurai a sneak attack is a dishonorable and despicable act. The other act that clearly establishes Master Gun as evil is his decision to doom Gentarō's son, Tomokichi, to death. His inner machinations, described by the narrator, when he sees Tomokichi in the valley is substantial evidence of his malevolence. At the beginning, he decides, "in order that [Tomokichi] not become an obstacle in the

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<sup>17</sup> Onitake, 6. "此金を以て身財を調へ原の侍に立振り"



future, I kill him.”<sup>18</sup> Later, he thinks: “It is hard to find me. Being left here, this child will surely either be the food of wolves or starve to death.”<sup>19</sup> Master Gun is obviously malevolent. First, he lacks benevolence because he does not have any compassion for the little child. Secondly, he lacks righteousness, because being a former samurai, he kills an old man for money by sneak attack. Onitake proceeds in an orderly, step-by-step way to reveal the evil of the bandit and makes him the object of the revenge.

On the surface of the text and particularly in the setup, Onitake establishes Jiraiya as a clear representative of good. The narrator describes him in the following way:

其頃三好家の浪士尾形周馬寛行を云者あり其身武術に熟練し忍術を行ひ何時そく強盜の張本と成て許多の小賊を従へ所々へ強盜に押入共貧家成を見てい黄金を興へ富たる家には忍入て大金を奪ひ其家毎に自来也と札を張置て立販り斯する事所々ふありければ其頃入呼て自来也々々と稱る儘に遂に張本自来也と云異名をぞ取たりける。<sup>20</sup>

There used to be a masterless samurai of the Miyoshi House called Ogata Shuma Hiroyuki. He was good at martial arts and skilled at the arts of stealth. Later, he became the head of a group of bandits and was followed by many other bandits. He would slip into the homes of the poor and give them money, while he slipped into the homes of the rich to rob them of their wealth. After the robbery, he would write, “I came here by myself” on a piece of paper and pastes it on the door. Since people called him Jiraiya, he is finally called “Ringleader Jiraiya”

The story provides the reader with a good burglar, who sympathizes with the

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<sup>18</sup> Onitake, 6. “後日の妨げまらん去来差殺して行ん”

<sup>19</sup> Onitake, 6. “見つけられてハ事六かし此小兒一人捨催たれは連狼の餌食に成か無左共餓死せんハ必定”

<sup>20</sup> Onitake, 6.

weak and has a warm heart. In the setup of the first revenge, after Master Gun killed Kirakusai and left Tomokichi crying in the valley, Jiraiya, accompanied by his troops and on his way home after robbing a wealthy family, happens to hear the cries of Tomokichi and discovers Tomokichi and the corpse of Kirakusai. Although he is a criminal, “when he sees the baby wailing, he feels compassion for him.”<sup>21</sup> He takes the baby in his arms and goes home. According to Mencius, if a child falls down a well, people will go to save him. It is not because they want to be friends with the child's parents, nor to seek the praise of their neighbors and friends, nor because they dislike the reputation of a lack of humanity, if they did not rescue the child. It is just because they want to rescue the baby. This is called benevolence or humanity. When Jiraiya hears Tomokichi crying in the valley, without any hesitation he asks his troops to search for the child. When Jiraiya figures out that Kirakusai had died, he decides to adopt Tomokichi. Therefore, Jiraiya is a person who has humanity and is considered to be good. Moreover, his experience of being a samurai of the Miyoshi House would also have reminded Onitake's audience of the legend of a similarly good burglar who also robbed the rich to feed the poor, Ishikawa Goemon 石川五右衛門.<sup>22</sup>

In the plot sequence involving Tomokichi. Onitake does not point out that Tomokichi is the subject of the revenge directly; instead, his description of Tomokichi in the statement “His eyes contains authority, his face is beautiful and

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<sup>21</sup> Onitake, 6. “泣居る様不便の情起りけれむ”

<sup>22</sup> A famous burglar in Azuchi-Momoyama Period (1568-1600). It is said that he was the son of Ishigawa Akashi, a vassal of the Miyoshi House.

he is healthy”<sup>23</sup> implies that he will be a good man in the future. Although only two chapters in length, the setup provides the basic background of the revenge and indicates that evil Master Gun is the enemy of Tomokichi, while Jiraiya is his benefactor. Onitake uses *kanzen chōaku* in the setup especially when he is adumbrating the Master Gun character. Once the reader knows the representative of evil is Master Gun, who is also the object of the revenge, they already know that Master Gun will eventually receive his punishment. In this way, *kanzen chōaku* guides the plot and the reception of the plot by the reader.

## 2. Confrontation

The confrontation is the longest narrative act in this revenge, occurring over Chapters Three to Nine. Chapter Three describes a battle between Gentarō and Monster Baboon, which leads to Gentarō becoming the vassal of Shiizu Kuniyoshi, a lord of Echigo. Chapter Four reveals that Master Gun is the murderer of Kirakusai, even as Master Gun works with Gentarō to catch Jiraiya. Chapter Five introduces Gentarō's stepdaughter and describes how Jiraiya is arrested, how Master Gun tortures Jiraiya, and how Jiraiya breaks out of jail. In Chapter Seven, Master Gun kills Gentarō, and Tomokichi discovers that Master Gun is his foe. Chapter Eight describes how Tomokichi traces the whereabouts of Master Gun and is ultimately unable to take revenge on Master Gun. Chapter Nine is full of supernatural activity: Master Gun is helped by an immortal, and Jiraiya is given magic arts by the same immortal.

Here, we notice that before talking about the process of the revenge,

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<sup>23</sup> Onitake, 6. “眼中威有て顔色殊しく健なる生れに”

Onitake focuses on Master Gun and his various evil exploits. These myriad non-linear inserts, plot twists, and reversals of fortune can be considered narrative delays, which prolong the plot of a single revenge. Furthermore, when analyzing this kind of narrative delay, we find many of the inserts are related to the accumulation of Master Gun's evil. In this way, Onitake uses narrative delay to arouse the reader's own judgment about good and evil in order to elucidate the didacticism of *kanzen chōaku*. After a reader reads these inserts about Master Gun, he will be able to draw a clear biographical sketch of the object of the revenge narrative. He will notice Master Gun's personality, his philosophy, and his ideas about life. Most of the inserts that cause the narrative delay are repetitions. The repetitions take the form of incidents containing a similar purpose, which is to express the evil of Master Gun. The reader will come to think that if Master Gun is so bad, why has not he been punished? When Master Gun becomes more and more evil, the reader's hope of punishment will become stronger and stronger, so that they will be conscious of *kanzen chōaku* automatically.

Onitake begins with a brief summary of the life of Master Gun. Master Gun used to be the vassal of Takemata Masanobu, a general of the province of Echigo, but he was detested because he was a “crafty sycophant,” (Jpn. 姦佞邪智の曲者)<sup>24</sup> who was vain about his swordsmanship and who looked down upon others. Finally, he was exiled and became a bandit. After he got the money from Kirakusai, he helped the son of Shiizu Kunihiro to ransom a beautiful prostitute,

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<sup>24</sup> Onitake, 10.

Soe. Later, he was recommended for and got the same position as Gentarō. Gentarō knows nothing about the hatred he should have for Master Gun, and they begin working together to catch the famous burglar Jiraiya. After Jiraiya is caught, Gentarō and Master Gun take turns interrogating him. Gentarō treats Jiraiya with humanity and he does not use torture to extract confessions. But Master Gun, who is accused of cowardice and villainy by Jiraiya, is embarrassed and gets angry. He says, “I will make you, the one who speak mad slanderous words, confess your crimes.”<sup>25</sup> Following his instruction, his subordinates beat Jiraiya so severely that Jiraiya cannot even move. Master Gun is irritated so he holds a heavy stone on Jiraiya’s knees and shakes him, but Jiraiya closes his eyes and says nothing. On the other hand, when Gentarō arrives, he removes the heavy stone and gives Jiraiya water to drink. Especially when juxtaposed against Gentarō’s treatment of Jiraiya, Master Gun treats Jiraiya so badly that his image accumulates more and more evil.

The next narrative insert happens many years after Gentarō went out searching for his son and returned without success in finding him. He finally meets Soe, who is kept as a mistress by a lord’s son. However, Master Gun has insatiable lust for Soe. After he eavesdrops on them and discovers Gentarō’s hatred for the man who killed his father and, presumably, his son, Master Gun decides, “Since it is so, I will seek a chance to kill Gentarō and make Soe my wife.”<sup>26</sup> After he hears that Gentarō plans to take revenge on him, he hatches a

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<sup>25</sup> Onitake, 14. “迎も遁ぬ命を思ひ血迷ふての謔言敷這奴すへて白状させよ”

<sup>26</sup> Onitake, 19. “此上は折を以て源太郎を討て捨早枝を己が妻にせバヤ”

plot to expose Gentarō to mortal danger. He works out a scheme for assassinating Gentarō: “In any case Gentarō will impede me, and I will send him to within the walls of the castle because of his slanderous talk. If I secretly kill him along the way there, I will be fine.”<sup>27</sup> Master Gun also betrays his lord when he steals the seitensō, a treasure with the power of protection. He chases Soe, who is the mistress of his lord and the wife of his colleague. Master Gun tries to force her to be his wife and when Soe rebuffs him, he becomes enraged by Soe’s love for Gentarō: “The woman did not obey my wishes and if I let her live, we will be enemies. Besides, I am envious of her love of Gentarō.”<sup>28</sup> Therefore, he impaled Soe on a pine tree with a sword. After that, Gentarō arrives and Soe, with her last words, tells him that Master Gun murdered Kirakusai. But Gentarō fails to take revenge on Master Gun and is killed by him. Onitake therefore portrays an image of extreme evil in *Jiraiya Monogatari* and he makes use of Gentarō’s last words to denounce Master Gun’s evil and imply *kanzen chōaku*:

儲は西天艸を奪ひしも汝にて有つるる聞程重る極悪人  
 西天艸を所持做に非んバ汝等如きに暗々とハ討れじ者を  
 如何成バ父と云妻と云い復我迄も汝が為に命に陥すが  
 残念や爾乍ら魂は冥途に赴く共魄ハ此土ふ止て復讐置可か。<sup>29</sup>

You stole the seitensō and you are an extremely bad man. What you’ve done with the help of the seitensō is bad. Someone will take revenge on evil people like you. My father, wife, even myself lost our lives by your hand. It is pity that my soul will go to hell, but my soul will also remind the world to take revenge.

<sup>27</sup> Onitake, 19. “何れにも邪戸なるハ源太郎先讒言をもて城内を追ひ拂ひ途中に於て人知らず討捨なは我身も無事ふ納りろん”

<sup>28</sup> Onitake, 22. “迎我意に靡かぬ女生置てハ敵の所縁殊ふハ源太郎を戀慕ふも妬し”

<sup>29</sup> Onitake, 23.

Through these narrative inserts, which accumulate the evil of Master Gun, Onitake's readers would have understood that Master Gun embodies the concept of evil. Master Gun's getting killed at the end would have suggested *kanzen chōaku* to the reader: bad deeds get punished by death. Therefore, before we really come to the resolution, the idea of *chōaku* has been fully instilled in readers' minds.

After Master Gun steals the seitensō and kills Gentarō and his wife, he is chased by Tomokichi and finally roams around Mt. Myōkō. Once there, he is harried by ghosts and happens to find a grotto where The Toad Ascetic lives. He looks through a gap in the thicket and finds that “there is a hermit who is inside the grotto, reading with light on a rock and burning incense.”<sup>30</sup> The Toad Ascetic sees through Master Gun's situation immediately and even points out the sin that Master Gun has committed: “Moreover, according to your appearance, since there are dead souls haunting you, you must be a killer. Even though you own a treasure, you will die from it eventually.”<sup>31</sup> Master Gun fawns upon The Toad Ascetic, kneeling before him and begging him to save him. Although The Toad Ascetic says, “Although I have found you out that you are a more evil man than before, I can't ignore your entreaties, because I feel compassion for you.”<sup>32</sup> He finally agrees to help him only once. He sends Master Gun down from the

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<sup>30</sup> Onitake, 33. “巖窟の内ふ一人の道人と見て磐上に燈火を輝し香を焼書を見るさま”

<sup>31</sup> Onitake, 33. “更汝の相貌を看に死靈の崇り有と見れば人を過し者成んが假令奇草を所持為とも遂にハ命を失むん”

<sup>32</sup> Onitake, 33. “汝素積悪の者と見つれ共頼を聞捨んも不便なり”

mountain with his magic arts, “chanting towards the sky and sweeping thin air with the palm of his hand.”<sup>33</sup> Before Master Gun leaves, The Toad Ascetic warns him: “Of course, if you tell others about what happened in this mountain, you will die.”<sup>34</sup> This experience will also play an important role in the revenge, the function of which we will discuss in the resolution.

The story takes a new turn at the end of Chapter Seven, when the narration switches its focus to Tomokichi, who has grown up, as he tries to find the missing Jiraiya and the murderer. Jiraiya, in this revenge incident, is a character of good. After he hears what happened to Tomokichi’s parents and grandfather, he bursts into tears and decides to help Tomokichi, saying “I have met Master Gun before and he is a crafty sycophant. Anyway, you have to take revenge on him for your grandfather and your parents. If you need my help, I will be there for you.”<sup>35</sup> Jiraiya then sends his troops to steal the seitensō from Master Gun and lures Master Gun to a place where he and Tomokichi plan to take their revenge.

From the discussion above, we can see that Onitake created stories that contained characters whose behavior readers would be able to identify as either good or evil. It was used not to preach to the reader, but a reader would be able to notice the didacticism of *kanzen chōaku*.

### 3. Resolution

The resolution of *kanzen chōaku* in this revenge incident is a way to arrive

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<sup>33</sup> Onitake, 33. “天に向て呪文を唱へ掌を以て虚空を拂ふ”

<sup>34</sup> Onitake, 33. “勿論予此山に有事を他に語らバ汝が命ハ終りなん”

<sup>35</sup> Onitake, 37. “鹿野苑軍太夫も其時出遭渠が人相姦賊とハ看極置たり何にもせよ祖父父母の仇なれば汝が討でハ叶まじ是迄手掛にても有りけるや。”



at the ultimate resolution, which is death. As Yokoyama says about revenge-themed *yomihon*, “As long as the revenge is achieved, the idea of *kanzen chōaku* has generally been able to be established.” (仇討ちを実現しさえすれば、勧善懲悪の主意は一応貫徹できたのであるから。) <sup>36</sup> The battle between Tomokichi and Master Gun is extremely exciting. Tomokichi almost fails, but he turns the tide after Jiraiya’s encouragement, “Tomokichi doesn’t yield to his serious injury, but he announces: ‘Master Gun, you are the enemy of my grandfather and the foe of my parents! Now, you remember what I am talking about!’” <sup>37</sup> Finally, Tomokichi cuts off Master Gun’s head. At this point the narrator refers to the audience who supports the defeat of evil: “The audience to this revenge, although surprised, praises its result.” <sup>38</sup>

However, Onitake at times seems to prefer to use karmic effect as an explanation of the ultimate result of people’s actions. Although in this revenge, *chōaku* has been emphasized, the result of the revenge also contains the idea of *inga*. As pointed out before, when Master Gun meets The Toad Ascetic on the mountain, he is warned not to tell others about what has happened there. However, Master Gun is also the kind of person who is given to drink. During the process of the revenge on Master Gun, one of Jiraiya’s followers gets him drunk. Then, Master Gun discloses his secret meeting with The Toad Ascetic. After

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<sup>36</sup> Yokoyama Kuniharu. *Yomihon no Kenkyū: Edo to Kamigata* (Tokyo: Kazamashobo, 1974), 347-348.

<sup>37</sup> Onitake, 42. “侶吉郎ハ痛手に丕屈大音上祖父の敵父母の仇 鹿野苑軍太夫今ぞ其身に覚よと”

<sup>38</sup> Onitake, 42. “看物をしたる人々ハ咄と一同ふ誉る声浪に響て噪し”

Master Gun is killed by Tomokichi, the concept of *inga* is used to explain that Master Gun likely died because he forgot the warning of The Toad Ascetic and disclosed his words to Jiraiya's follower when he was drunk.

Therefore, based on the ultimate end of Master Gun, we can see that evil is evil and that, even if the punishment is delayed, punishment will come to evil in the end. Karmic cause will lead to the karmic effect without exception.

## Chapter 3

### REVENGE INCIDENT 2: JIRAIYA'S REVENGE ON ISHIDŌ HARUCHIKA FOR HIS MASTER

#### Section 1. Plot

Jiraiya goes to Mt. Myōkō because the immortal who taught him magic arts appeared in his dream and asked for his help. Jiraiya uses a gun to defeat a snake that threatened his master, a huge toad. As a reward, Jiraiya learns more magic. After that, he robs a rich man in order to test his magic arts.

Later, since he is wanted by the government, Jiraiya becomes a pirate and plunders commercial ships. One day, when he is out at sea, the ghost of his former lord, Miyoshi Nagashige, asks him to take revenge on the Ishidō family. Jiraiya obeys this order and begins his revenge. He then saves a vassal of Ishidō's named Agawa Uneo and Nagisa, the younger sister of another vassal, Madeno Hamanosuke. He takes the girl hostage and throws Awasugane into the sea.

Tomokichi, who became a vassal of Shiizu Kuniyoshi after he took revenge on Master Gun, is searching for Jiraiya in order to take back the seitensō. When he meets Jiraiya, Jiraiya promises that he will return the seitensō six months later after he accomplishes his revenge. In order to keep this a secret, Jiraiya uses his magic arts to call a tsunami and kills all of Tomokichi's troops despite Tomokichi's entreaties for mercy.

In another sub-plot, Agawa Uneo is saved by a former member of his group, Sajima Kingo, who sells his daughter to get money to buy medicine for Agawa Uneo. Yoyoginu, the daughter of Sajima Kingo is so popular that

Asazuma Utanosuke Narihisa and Tomokichi fight for her. Later, Asazuma becomes a member of Jiraiya's group. Tomokichi is invited into a fairyland and is given advice that since he was a good man, he should not be together with Jiraiya, who would be punished in the end. After Agawa Uneo recovers, he begins to pursue Jiraiya. At one point he almost catches Jiraiya, but Jiraiya escapes by using his magic arts. Agawa also meets a woman named Yoyoginu. One day, Yoyoginu slips into Agawa Uneo 's room and sleeps with him. At midnight, the ghost of Nagisa appears and kills Yoyoginu. Because of her death, Agawa becomes a fugitive.

Before Jiraiya goes to the Ishidō house, he continues to steal from the rich and kill innocent people. Finally, he makes a plan to attack the Nitsuki House, so his troops pretend to be servants of the Nitsuki House and sneak into the Ishidō House. Later, he kills a hermit who was going to give a treatment to Ishidō Haruchika's daughter. He pretends to be the hermit and finally slips into Ishidō's place by himself. One night, he sneaks into Ishido Haruchika's room and cuts off his head. Later, he calls Tomokichi and returns the seitensō. However, Mateno shows up and claims that Jiraiya has fallen into his trap. The head he cut off belonged to Agawa Uneo and his troops had been all captured because Asazuma was also a vassel of Ishidō. Furthermore, Madeno Hamanosuke negates Jiraiya's magic arts by using a stone conch, a treasure given to him by Benzaiten. Jiraiya finally realizes his doom is approaching, because of all his sins. Therefore, he commits suicide and turns into a stone.

Section 2. Didacticism in the Narrative

The second section of *Jiraiya monogatari*, which describes Jiraiya's taking vengeance on Ishidō Haruchika, extends from Book Six to Book Ten, eighteen chapters in total. Chapters One to Four comprise the setup. The first chapter describes supernatural incidents in which Jiraiya helps The Toad Ascetic to defeat a giant snake and gain more magic arts. In Chapter Two, Jiraiya uses his magic arts to defraud rich people. Chapter Three describes how Madeno Hamanosuke gets the stone conch from Benzaiten. Chapter Four provides the cause of revenge. As in the last revenge incident, the confrontation is the longest narrative act in this three-act revenge: it extends from Chapter Five to Chapter Sixteen. The last two chapters are the solution of the whole revenge.

#### 1. Setup

Although the cause of the revenge is also an unexpected incident, namely the ghost of Jiraiya's former lord appearing and asking Jiraiya to take revenge on Ishidō Haruchika, it does not appear directly in the first chapter of the second section of *Jiraiya monogatari*. Instead, the first chapter details a battle between Jiraiya and giant snake, which indicates that if you do good thing, you will be rewarded. As for Jiraiya, he rescued The Toad Ascetic, so he is rewarded with magic arts. Chapters Two and Three also do not follow the linear pace of a revenge story. In Chapter Two, Jiraiya uses the magic arts to defraud rich people. As mentioned in the previous chapters, Jiraiya used to rob the rich and give money to the poor. Nevertheless, in the second section, though Jiraiya still robs the rich, he no longer uses this money to assist the poor. Chapter Three proves Madeno Hamanosuke is a good samurai, so he is rewarded with a treasure by

Benzaiten that can exorcize evil. From Madeno Hamanosuke's point of view, Jiraiya is an evil man who killed his younger sister and is planning to do harm to the Ishidō House. Therefore, he is obligated to punish Jiraiya. It is clear, then, that all these sub-plots explore the ideas of karma and *kanzen chōaku*.

As already argued, Master Gun is clearly the embodiment of the concept of evil in this text. However, Onitake's depiction of good is less stable than his depiction of evil. The conception of good in the *Jiraiya monogatari* is not as fully fleshed out as that of evil, especially as it is embodied in Jiraiya.

In this revenge incident, Jiraiya first meets The Toad Ascetic the morning after Master Gun's departure from the hermit's grotto, which we saw in the last revenge. As Jiraiya is planning to climb into the grotto, The Toad Ascetic appears before him, saying:

汝茲まで来りしハ我の法術を学ぶんたそと疾や法力ふて悟り  
たれ共盜賊の首領たる積悪の自来也ふ我が法術ハ饒されねど  
汝賊徒と云乍ら天晴義気ある志にめで畜一術を授くべし前  
面来れ。<sup>39</sup>

As you have been here, you must have awareness of the will and supernatural power of learning my magic arts. But since I have already known that you are Jiraiya, the leader of burglars committing innumerable sins, you are not allowed to listen to my secret magic arts. However, though you are called a burglar, I appreciate your brilliant personal loyalty. So I will only teach you one magic art. Come here!

It seems that the narrator is making a comparison between Jiraiya and Master Gun when each meets The Toad Ascetic. The Toad Ascetic appreciates Jiraiya's personal loyalty so much that he breaks protocol to teach him one magic art which is described in the following quotation: "This magic art is the one that even your

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<sup>39</sup> Onitake, 35.

companion was millions upon millions of miles away from you, when you write this magic spell and think about your companion in mind, call to him, and he will come immediately...”<sup>40</sup> This magic does play an important role in the second revenge. This gives the reader a strong impression of karmic cause. If Jiraiya does not know this magic art, he will not be able to call Tomokichi to take back the seitensō, and he will not die by losing the magic. However, The Toad Ascetic also reminds Jiraiya that there is one weakness to this magic art: “In addition, this magic art will no longer has any effect when blood of touches your hands. The magic art will be invalid instantly.”<sup>41</sup> However, neither Jiraiya nor The Toad Ascetic notices the presence of a samurai named Madeno Hamanosuke of the Ishidō house, who happens to be watching everything. Later, Jiraiya is asked to take revenge on the Ishidō House and Madeno Hamanosuke is exactly the person who stops Jiraiya by using a treasure given by a god who is related to a snake.

One day, when Jiraiya is sleeping, The Toad Ascetic appears in his dream and calls him. A ghost of someone appearing in one’s dream and making a request is a common technique widely used in *yomihon*, as we see for example, in Bakin’s *Hakkenden*. Jiraiya hears this voice, opens his eyes, and, to his great surprise, finds The Toad Ascetic. At once, he kneels and prostrates himself before him. He says, “Your presence is the thing I cannot imagine, why did you

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<sup>40</sup> Onitake, 35. “汝味方を得んと思ハ？縦ひ万里と隔ともまづ斯如く掌中へ書認めて心中に祈念を籠て指招けば即時に来る奇術の一つ…”

<sup>41</sup> Onitake, 35. “復此術を消んにハ蛇の血汐を手中に洒がバ忽異術ハ盡べき也”

come?”<sup>42</sup> Jiraiya's respect in this instance overturns the stereotypical conception of a burglar as a brutal and rude person; instead, he respects The Toad Ascetic as his master and says, “Since you have taught me one magic art, no matter what happened, I will not forget my gratitude. Please tell me your request without hesitation. I will do everything that I can.”<sup>43</sup> The Toad Ascetic is glad to hear this; he smiles and explains that he is fighting a great snake, but his magic arts will not work. And now he has almost run out of power and wants Jiraiya to come and save him. Actually, The Toad Ascetic does not expect that Jiraiya will come to save him, because he believes that Jiraiya is a evil man, so he tries to use his magic arts as a reward to tempt Jiraiya to help him. He says, “Although you are a villain, I taught you one magic art. If you want me to teach you the rest of the magic arts, you should use your courage to defeat the snake.”<sup>44</sup> And then he points out that Jiraiya once learned from him, so he holds the sincere hope that he will appear before him. The reply by Jiraiya is full of heroic spirit: “On hearing your emergency, even if I will lose my life, I will depart as once and cooperate with you.”<sup>45</sup> After The Toad Ascetic disappears, Jiraiya wakes up and sets out to Mt. Myōkō with several servants and guns.

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<sup>42</sup> Kanwatei Onitake. *Katakiuchi Kidan Jiraiya Monogatari. kōhen*. (Tokyo: Kyōryūsha, 1884), 1. “這者何計尊大人の光臨如何成動靜の候ふう”

<sup>43</sup> Onitake, 1. “一術たり共授玉ひし師の大恩杯忘却に做可ぞ御憑次序不意置説話有べし某身に憑せん程ハ承引候むんと有けれバ”

<sup>44</sup> Onitake, 2. “悪徒乍ら予が一術を授し汝成バ予が此儘に亡る共残る奇術を譲らんため汝の勇猛武術を以て那蝮蝎を退呉んや”

<sup>45</sup> Onitake, 2. “師の一大事と有上ハ我一命ハ失ふ共逕に彼地に走参り力を合せ申ん”



When Jiraiya and his group of bandits arrive at Mt. Myōkō, they meet two horrible monsters, the likes of which they could not have imagined. One monster is a big toad of a diameter of about fifteen to eighteen centimeters. Its eyes are shining like flame and it looks like a dark black ox without horns. The other monster is a giant snake, which looks like a hundred-year-old pine tree over thirty meters long. Its eyes also shine like the sun and moon. Onitake describes the monsters so vividly in order to show Jiraiya's courage and righteousness. Jiraiya knows that he must defeat the snake in order to save The Toad Ascetic. However, his troops are so afraid that they tremble at the sight of him and beg Jiraiya to flee: "We're in a very terrible situation and we will certainly lose our life because of these monsters. We should go to the mountain foot as fast as we can."<sup>46</sup> However, not only does Jiraiya refuse to leave, but he also suggests that his troops save themselves by getting off the mountain: "I came at The Toad Ascetic's request to defeat the snake, so I will stay here to see what happens, then I will go down to the foot of the mountain."<sup>47</sup> Statements like these indicate that Jiraiya is a leader who takes care of his followers. He is also a man who keeps his promises. He also enters the battle when he realizes that The Toad Ascetic is in a losing position, so he starts shooting his gun in order to catch the attention of the snake. The violence of his attack in fact makes the snake drop dead into the valley. As The Frog Ascetic had promised, he gives Jiraiya a scroll of magic arts:

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<sup>46</sup> Onitake, 2. “斯る懼所に到なバ渠等の為に命を果さん老早麓へ下り玉へ”

<sup>47</sup> Onitake, 2. “兼而異人の憑つる蛇の難とハ是ならん予ハ此所ふて動静を窺ひ跡より麓は下り予の至ると待べし”

予が憑を捨ず、蛇を退治成たる汝の勇猛急難を救得させし  
欣躍さ乍去此程数日渠と争ひ有ければ身軀勞れ今ハ中々  
一命を保事難し因茲約せし如く予得し術残なく啻今汝  
ふ授るぞ。<sup>48</sup>

I appreciate that you didn't break your promise and used your courage to defeat the snake and saved my life. However, after several days of confrontation with snake, it had difficult for me to survive. As I promised, I will teach you all the magic arts that I have.

The Toad Ascetic predicts that Jiraiya's fortuitous destiny will now turn bad. He bases this judgment on the knowledge that Jiraiya is a burglar and has committed many sinful acts:

汝が行状盜賊の首領たる悪行有共今更可颯心底ふ有ざれば  
這を止るとも聞入まじ併義気ある汝が魂成バ縦令他手に不死  
共遂にハ亡る期至らん...<sup>49</sup>

Since you are a leader of burglars, your behavior is evil. It is impossible for you to change now. But even if you have the humanity and righteousness and you don't die by another's hand, your death will still come one day.

With tears running down his face, Jiraiya kneels where The Toad Ascetic has disappeared and then leaves. We could say that it is because Jiraiya saved The Toad Ascetic's life that he was able to learn these magic arts. This is an example of good deeds getting rewarded. However, if we think about it in its entirety, we could also say that these magic arts will encourage evil trends in Jiraiya's behavior. Jiraiya has already used his magic arts to kill people, which added to his tally of evil deeds. Therefore, in this instance Onitake's raising the issue of karma presupposes a reason for that karma. Appealing to karma as an

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<sup>48</sup> Onitake, p. 3.

<sup>49</sup> Onitake, p. 3.

explanation for a character's suffering was a common to most *yomihon*.

However, Onitake insists on a karma that makes sense to the readers, and raises the question about whether his seemingly heroic deeds might in fact generate bad karma for him? Onitake uses karma to work not only as an explanation of Jiraiya's sufferings, but also an illustration of moral lesson.

In Chapter Three, Madeno Hamanosuke gets a treasure called The Stone Conch (Jpn. *ishihara* 石螺) from Benzaiten 弁財天, who is a god related to snakes. One day, after traveling around the country, Madeno Hamanosuke goes to Mt. Kinki to pay homage to Benzaiten. When he is praying for the safety of his lord, a goddess appears in front of him and says,

汝平日我を信仰倣し主家の運武を祈り必正しく  
忠義篤實の士たる以て今此窟に埋れある一の  
名器を授ん...茲石螺の奇特と云い一回這を吹時  
其音数十里に響悪魔妖術を追退け障害を拂ふ名器ぞ...<sup>50</sup>  
You believe in me and pray for your lord to be victorious.  
You are a samurai who is loyal and sincere. Therefore,  
I will give you a treasure, which is buried in this cave.  
The power of The Stone Conch is that once you sound it,  
the sound of it can could repulse evil and other magic arts for ten li.

The gift is one that will help him conquer evil, which seems to suggest that all acts are judged by the calculus of good and evil. There is also a hint of foreshadowing of the later development of *inga* in the resolution of the plot. Madeno Hamanosuke knows the Achilles' heel of Jiraiya's magic arts, and he is a

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<sup>50</sup> Onitake, 7.

sworn enemy of Jiraiya. The Japanese scholar Takagi Gen describes The Toad's Ascetic's tale as one based on a dialectic of opposites, the toad being the opposite of the snake in folklore.<sup>51</sup> If the reader remembers that the Achilles' heel of Jiraiya's magic arts is the snake, then he could predict the result of Jiraiya's fate by considering the notion of karma. To consider it ourselves, let us go return to the cause of revenge. The prologue of the revenge is the appearance of the ghost of Miyoshi Nagashige, who cannot rest in peace. One day, Jiraiya, who has become a pirate in order to escape arrest, is on a ship by himself. Suddenly, strong winds blow and a black cloud envelopes his ship. From the black cloud comes a question, "Do you understand that you must show gratitude to your master?"<sup>52</sup> Jiraiya answers, "...I have received great kindness from each generation of my master's house, how can I forget my master?"<sup>53</sup> After confirming Jiraiya's loyalty, the ghost discloses his intentions:

吾ハ當主の父三好長滋なるが應永の乱に石堂晴昵の父晴正に先手を奪われ耻辱を受空しく生害做しつれば遺恨ハ今に石堂家に残れども当主長房武に疎く憑み甲斐なき暗？なれば汝予存念を受継當主晴昵？り共一回石堂家に仇を報ひ予が心を安からしめよ...<sup>54</sup>

I am Miyoshi Nagashige, the father of the present head of the clan. In the Ōei Rebellion, Harumasa, who is Ishidō Haruchika's father, took an initiative which caused shame to me, so I committed suicide. But my resentment still lingers. If I take vengeance on the Ishidō House, then I will rest in peace...

Jiraiya obeys the order of his former master and the setup of this revenge is much

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<sup>51</sup> Takagi, 347.

<sup>52</sup> Onitake, 9. “汝、一回身退くと雖主恩如何心得はべるやと有けれ”

<sup>53</sup> Onitake, 9. “代の大恩如何での主家を亡却せんと云ふに然有バ”

<sup>54</sup> Onitake, 9.

more complicated than the previous one. In addition to simply providing the basic background of the revenge, it contains more information that is related to the *inga* of the revenge. Unlike Master Gun, who is so totally evil that it is easy for the *yomihon* to suggest the workings of *chōaku* by punishing him, Jiraiya has an ambiguous image of both good and evil. Although he is a burglar, he distributes money stolen from the rich to the poor. Although he kills people at will, he claims revenge for his former master and his teacher. Therefore, his destiny cannot be easily prescribed by the notion of *chōaku*. Nevertheless, Onitake does not abandon his moral work in the story. Rather, he responds to Jiraiya's moral ambiguity by placing a greater emphasis on karmic cause and effect.

## 2. Confrontation

When analyzing the revenge that Jiraiya takes on the Ishidō House on behalf of his former master, the Miyoshi House, we notice that this revenge is a proper one because in Confucianism, being loyal and faithful to one's master was considered a virtue. When James McMullen talks about Confucian perspectives concerning the Akō Revenge, he admits, “For Japanese Confucians, Chinese experience set the broad terms for the discussion. Particularly important was the sanction of vengeance for the killing of parents, relatives, or lords to be found in canonical texts such as *Li chi*, *Chouli*, and *Kung-yang commentary to Spring and Autumn Annals*.”<sup>55</sup> As Michael Dalby also notes, “In traditional China, not only was vengeance not legally obliterated, but on the contrary, certain sorts of acts of revenge were excused or even fostered under provisions of the imperial codes of

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<sup>55</sup> James McMullen, “Confucian Perspectives on the Akō Revenge: Law and Moral Agency,” *Monumenta Nipponica*, Vol. 58, No. 3, (2003): 296.

the Ming (1368-1644) and Qing (1644-1912) dynasties.”<sup>56</sup> After the Kansei Reforms, the Tokugawa government established the ZhuXi-Confucians, so it is not difficult to understand why Jiraiya’s revenge on Ishidō Haruchika would not have been considered evil.

As mentioned in the setup of this revenge, The Toad Ascetic’s magic arts encourage evil behavior in Jiraiya. In the confrontation of the revenge, a similar narrative delay caused by non-linear inserts, plot twists, narrative switchbacks and reversals of fortune can be found. The narrative delay here calls upon the reader’s own ideas of good and evil. In other words, when a story delays the outcome, it forces the readers to speculate about what will and what should happen. During this process of speculation, the reader necessarily calls upon and clarifies his or her own moral sensibility. Ultimately, if the long-awaited ending of the story dovetails with the reader's own speculated ending, then it reinforces the reader's belief in the rightness of his or her morality. Furthermore, narrative delay also creates a notion that alludes to the karma. On one hand, the narrator asserts Jiraiya’s loyalty to his lord, which is good. On the other hand, Jiraiya kills more and more innocent people in the non-linear inserts. Jiraiya epitomizes a narrative delay that emphasizes a symmetry of actions and consequences between Master Gun and himself, in which the reader, by the end, is allowed to understand why everything happened similar ways. In this way, Onitake teaches his reader the meaning of *kanzen chōaku*.

The first incident happens after he agrees to take revenge for Miyoshi

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<sup>56</sup> Michael Dalby. “Revenge and the Law in Traditional China,” *The American Journal of Legal History*, Vol. 25, No. 4. (1981): 268.

Nagashige: he meets his adopted son, Tomokichi, who wants him to return the Seitensō. But Jiraiya tells Tomokichi that he will return half a year later so that he can use it in his revenge. Nevertheless, Jiraiya invites Tomokichi to go with him, so that he will not be punished by his lord. And in order not to let others leak the information, Jiraiya decides to kill the people in the same ship with Tomokichi, “without leaving one alive.”<sup>57</sup> He disregards Tomokichi’s intercession on their behalf and calls a tsunami to destroy the ship.

In Book Three, Jiraiya burgles a rich house using his magic arts. After escaping Agawa Uneo, he hides himself at Mt. Nokogiri in the province of Awa. One day, he gathers his troops and plans to steal from Oomiya Mohachi, a rich man who has a lot of fishing vessels. That night, many burglars enter Oomiya’s house and rob him of his gold and silver. Unfortunately, Ōmiya wakes up and notices the burglars, so he begins to fight them and kills several burglars. Suddenly, after a strong wind, hundreds of monsters on horseback appear. They start killing Vmiya’s family and servants, forcing Oomiya to escape. After that, Jiraiya appears: “When he uses his finger to make some gesture and chants, the wind stops and the monsters disappear like smoke.”<sup>58</sup> It was Jiraiya who used his magic arts to summon those monsters to kill people.

Furthermore, according to the ghost of Miyoshi Nagashige, Jiraiya must take vengeance directly on Ishidō Haruchika. Therefore, the first step of the vengeance, which directly provokes the Ishidō House, is considered to be the

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<sup>57</sup> Onitake, 11. “一個も不残生て”

<sup>58</sup> Onitake, 20. “印を結ひ口に呪文を唱ふれば忽風止み異形の物も煙りの如く消失ければ”

robbery of the betrothal gifts for Ishidō Haruchika's daughter, Tamahitohime. Although before the robbery, Jiraiya has already treated Agawa Uneo, a vassal of Ishidō House badly and though it makes him responsible for the death of Nagisa, the younger sister of Ishidō's vassal Madeno Hamanosuke the robbery did not help him to take the real revenge. Therefore, it is now the perfect chance to help him slip into Ishidō's house and brings shame on them. He is very delighted that "finally, it has become the time of achieve [his] desire."<sup>59</sup> Using the magic arts he learned from The Toad Ascetic, he summons a flood, which drowns all the servants of the Nitsuki House. After that, the real purpose of the robbery becomes apparent and drives the story forward. Jiraiya gathers his followers: "Today, what we schemed for is not only these betrothal gifts. You will temporarily pretend to be the servants of the Nitsuki House as fake messengers carrying these betrothal gifts and sneak into the Ishidō House in order to inquire about what is happening."<sup>60</sup> In this robbery, Jiraiya commits a serious, sinful act in the killing of so many innocent servants.

After Jiraiya's followers succeed in sneaking into the Ishidō House, Jiraiya himself also looks for a chance to slip into the house. At this time, Tamahitohime is seriously sick. Since the wedding is fast approaching, the Ishidō family is looking for doctors. When he hears the news that the Ishidō family has found a Buddhist monk named Genmyōin practicing asceticism in the mountains, Jiraiya decides to pass himself off as the monk. Jiraiya uses magic arts to summon

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<sup>59</sup> Onitake, 30. "予が心願の期至りぬ"

<sup>60</sup> Onitake, 30-31. "予今日斯く計ひしハ敢て結納の品物を目掛るのめに非? 此品々えお此儘に汝等ハ仮に仁木の家隸と詐り假粧使者となつて石堂家へ入込動静を窺ひ来るべし"



a ghost to kill Genmyōin on his way to the Ishidō house. Then Jiraiya takes off Genmyōin's clothes and stomps him death. Finally, he throws discards the corpse in a disrespectful fashion.

By describing these sinful actions, Onitake makes it hard for readers to judge the good and evil of Jiraiya. But he does put some hint of foreshadowing in order to make the readers believe that Jiraiya's suffering is rooted in karma. Onitake could have easily ascribed readers' claim of *chōaku* to Master Gun. But Jiraiya is both good and evil and sometimes, even is considered to be a hero. The key to the didacticism throughout Jiraiya's revenge is not one dealing with his cold bloodedness when killing people, but rather as a series of individual evil incidents which are considered to be bad deeds that result in karmic effect. I would argue that karma in *Jiraiya monogatari* is not only an explanation that each character prospers or suffers, but also an illustration of moral class. No matter whether a person is good or bad, if he does good thing, he will get a reward. However, if he does something bad, he will suffer.

### 3. Resolution

At last, we come to the result of this revenge. Jiraiya slips into Ishidō Haruchika's bedroom and chops off his head. Firmly believing that he has taken vengeance on the Ishidō House, he casts his eyes up to the sky and soliloquizes, "Relying on the magic arts that I've learned, I am delighted that tonight I got the head of Haruchika unexpectedly. I am delighted that I have achieved my aspiration."<sup>61</sup> After this, Jiraiya uses his magic arts to call Tomokichi to take back

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<sup>61</sup> Onitake, 33. “習ひ覚へし忍術にて不計今霄晴昵の生首得たる歎しさ大願成就心地

the seitensō. Nevertheless, sinful actions yield bitter fruit, and an abrupt turn occurs in this revenge incident. Jiraiya falls into a trap set by Madeno Hamanosuke, who tracked Jiraiya and who witnessed The Toad Ascetic teaching Jiraiya magic arts. After learning of Jiraiya's desire for vengeance, Madeno Hamanosuke arranged a trap for him. He declared that Jiraiya's subordinate, Asazuma Utanosuke, was a great warrior of the Ishidō House. Ultimately, the head that Jiraiya chopped off belonged to Agawa Uneo rather than to the sworn target of his vengeance, Ishidō Haruchika. The interesting thing is that even though Jiraiya tried to kill Ishidō Haruchika, Madeno Hamanosuke still affirms Jiraiya's loyalty and righteousness as he asks him to surrender himself. Jiraiya loses his temper from embarrassment and sounds the clarion call to march toward the final battle.

The ensuing battle is full of dramatic action. Jiraiya takes preemptive measures by using his magic arts to summon many riding samurai from a black cloud in the sky. However, Asazuma Utanosuke regains his former strength and fights back the riding samurai, and Madeno Hamanosuke uses his magic treasure to defeat Jiraiya:

彼石螺を吹鐘せば寶にや遠音に響渡り不審や数多の蛇顯ハレ異形の武者に？掛れば象ハ變じて木の葉と成四下へ散て消失たり。<sup>62</sup>

When he played the stone conch, the sound coming from far away resounded. Inconceivably huge amounts of snakes appeared, crawled to those grotesque samurai and wound round them. Those grotesque samurai turned to leaves, dispersed and disappeared.

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よし”

<sup>62</sup> Onitake, 34.

Jiraiya is upset and finally learns that he has lost all his magic arts, so he commits suicide, leaving the reader with his final words: “This is the retribution for the sins I have done until now...”<sup>63</sup>

Jiraiya fails to achieve the vengeance he seeks on Ishidō, and his destiny is a desolate one, which challenges the ideas of *kanzen chōaku* that we described in the previous chapter. However, it seems that a didactic tone is emphasized in this tale as well. A gray zone between white and black worldviews is recognizable within the character of Jiraiya, which I would like to argue implies the Buddhist *inga*, karmic cause and effect.

As stated in *Nihon kokugo daijiten*, “According to the karma, people will receive the results of luck, misfortune and happiness. Good causes will result in good effect such as wealth and happiness. Evil will result in bad effect such as poverty and pain.”<sup>64</sup> As Madeno Hamanosuke comments after Jiraiya’s death, although he was a bad man, he had benevolence. Therefore, when considering Jiraiya’s demise, *kanzen chōaku* would not work as well. However, if one considers how many sinful actions he did in this revenge or over his entire life, readers will reach the conclusion that bad deeds, as well as good, may redound upon the doer.

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<sup>63</sup> Onitake, 34. “這迄做し悪行の報ひ…”

<sup>64</sup> JapanKnowledge, *Nihon Kokugo Daijiten*, (Tokyo: Shogakukan, 2000). s.v. “因果応報.” available from <http://www.jkn21.com.ezproxy1.lib.asu.edu/body/display>; Internet, accessed 25 April 2012.

## Chapter 4

### CONCLUSION

In my study, I analyzed two revenge incidents by examining their narrative structure. Both of these incidents contain the same three-act structure: setup, confrontation and resolution. The setup of two revenges contains an unexpected event, which establishes the main characters and the relationship within the revenge. The confrontation between these characters contains myriad non-linear inserts, plot twists, reversals of fortune and narrative delay, which prolong the plot of what is in essence a simple revenge. These plot devices arouse suspicion in the reader's mind about the calculus of good and evil. The resolution, illustrating the climax of the action as well as the ending of the revenge, reveals the didacticism of punishing evil and karmic effect. There is also another form of didacticism that is explored that concerns the notions of karmic cause and effect.

In the revenge on Master Gun, who clearly represents evil, the didacticism focuses more on *kanzen chōaku*. Nevertheless, Jiraiya presents an image of both good and evil and proposes a dialectic within the morality of the tale. He gets a reward because of his virtue and deserves punishments because of his sin. But evil is evil, and Jiraiya is doomed to failure. Therefore the emphasis shifts to *inga* rather than *kanzen chōaku*.

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