

## Research Article

## Normative Women and Patriarchal Hegemony in Ariyoshi Sawako's *Hanaoka Seishu no Tsuma* (1966)

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### Abstract

This research examines the depiction of normative women in the Edo period (1603-1868) in the novel entitled *Hanaoka Seishu no Tsuma* (1966) by Ariyoshi Sawako, a Japanese female writer in the post World War II Showa era. Reflecting on the novel's normative female characters, it analyzes the silenced voices of women. It will contribute to the discussion on how the normative female figures criticizing the patriarchal hegemony that has not been revealed in the literary canon of the Edo period. This research shows how normative women characters are presented in the text as a feminine strategy to criticize this hegemony. The researchers use feminist criticism theory from Butler's gender performativity (1990). The study concludes that although normative women characters are commonly represented as men dominating women, those can also be used to criticize the patriarchal hegemony.

**Keywords:** Patriarchal Hegemony; Normative Women; Feminist Criticism

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### 1. Introduction

Women's roles and positions in various parts of the world, including Japan, have always been interesting topics. In general, the position of women continues to decline, related to the patriarchal society in Japan. In ancient Japan, women held respectable positions, both as leaders and played major roles in ritual activities. One of the examples is the existence of Queen Pimiko, who allegedly led Japan in ancient centuries. Pharr (1977) states that the decline in the role and position of women reached its peak in the Edo era (1603-1868). For almost 300 years, the Tokugawa shogunate governed Japanese society strictly based on Confucian

teachings. The implementation of the social stratification system also included a hierarchical arrangement of relations by placing men as superior to women. Thus, the traces of women's high position and role in ancient Japan disappeared during this period, and Japanese women experienced a dark age amidst their low position in Japanese society.

Women's voices are seldom raised in the canon works of male Edo-era writers. Even though some did include them, those voices were never shown to oppose patriarchal ideology at that time. Compared to the appearance of men as the main characters in these canonical works, the female characters were practically

never influential central figures. The lack of information about women in the Edo period made the female characters at that time enigmatic. A novel entitled *Hanaoka Seishu no Tsuma* (1966) by Ariyoshi Sawako appeared in the post-World War II Showa era is one of the few novels that discuss women's lives in the Edo period. What makes this novel stand out is its attempt to present the normative women – the characters of traditional women – and their contemplations on the patriarchal hegemony in the Edo period. In other words, the Edo period's presence of these normative female characters was Ariyoshi's strategy to dismantle the patriarchal hegemonic practice that occurred in Japan.

Ariyoshi Sawako is a Japanese woman writer who wrote in the post-WWII era, in 1960-1970 that Orbaugh (1996) called the golden period of women writers. It occurred due to the democratic atmosphere in Japan, which provided space for women to explore various topics and women's sexuality that were considered taboo in the past. This period also revealed various discourses and power relations through their writings, which could not be done freely by female writers in earlier times. Rimer (1988) calls Ariyoshi, a prolific woman writer due to her works in various genres. She is known as a woman writer who often presents various topics on social issues in her works.

Many kinds of research discuss Ariyoshi and her works, including those conducted by Hartley (2018), Ikenushi (2018), Elsy (2016), Takahashi (2005), Hartley (2003), Boshu (1997), Mitchell (1994), Loughman (1991), Muta (1990), and McClain (1977). There are at least three major focuses in a number of these studies, namely on the issue of Ariyoshi's creativity as a woman writer (Hartley, 2018; McClain, 1977; Takahashi, 2005; Boshu, 1997), on Ariyoshi's ideas about Japanese women in various contexts of the period (Mitchell, 1994; Hartley, 2003;

Ikenushi, 2018), and various topics of social problems presented by Ariyoshi in her works (Muta, 1990; Loughman, 1991; and Elsy, 2016).

A few studies examine Ariyoshi's novel entitled *Hanaoka Seishu no Tsuma* (1966) from many previous studies. There are four studies on this novel that have been conducted, namely Hartley (2017), Nakanishi (2005), Sachidanand (1997), and Low (1996), three of which include Ariyoshi's other works in their discussion, apart from this novel. These studies have discussed women issues regarding the disclosure of the status and position of Japanese women (Sachidanand, 1997), the representation of the minor role of women documented in the history of science (Low, 1996), the influence of Ariyoshi's writing style on contemporary Japanese women crime writers (Nakanishi, 2005), and the destructive tensions on the Japanese family by patriarchal hegemony (Hartley, 2017). However, there are no researches on normative female characters, including the sacrificial narrative presented in the novel as a feminine strategy to voice women's critical perspectives on patriarchal hegemony. Unlike the works of male writers in the Edo era depicting normative women and their voices that supported the patriarchal ideology, this novel explores normative women criticizing their positions. Therefore, in this study, we will highlight how critical thinking towards patriarchal hegemony is built in the novel based on the normative female characters of the Edo period.

## 2. Methods

Once we start reading *Hanaoka Seishu no Tsuma* (1966), we will feel the presence of intense normative female characters. Judith Butler (1990) states that "identity is formed performatively through discourse, and it does not appear by nature in society or exists from birth, but is formed performatively." Thus, performativity is an

effect of repeatedly displayed actions or practices that are socially accepted as markers of male or female identity. From a feminist perspective, normative gender in patriarchal discourse is part of a strategy to display men's superiority over women. Gender violence results from performativity, which is subject to a particular hegemony. By using this theoretical framework, this study will explore how *Hanaoka Seishu no Tsuma* utilizes normative female characters to demonstrate the contestation of two different perspectives: the patriarchal and the feminist critical perspectives. It will also analyze how the critical perspective of normative women is used to reveal and subvert patriarchal domination.

### 3. Result and Discussion

#### 3.1 Patriarchal perspective on normative women

*Hanaoka Seishu no Tsuma* is centred on the lives and interactions of Hanaoka Seishu's wife and mother, Kae and Otsugi. When Seishu is in Kyoto for three years to study at the beginning of the story, both women have a good mother-daughter-in-law relationship. It falls apart when Seishu returns home. Otsugi shows Kae her sense of competition over her son's attention, and so does Kae. They seem to get along in front of Seishu, but, over time, the relationship gets worse. The conflict sharpens when both women compete to sacrifice themselves for Seishu's medical experiment. Finally, the story ends with Kae being blind after she has gone through the experiment conducted for Seishu's sake.

The strong internalization of patriarchal ideology in women is shown through the character of normative women presented in the *Hanaoka Seishu no Tsuma*. One of them is shown by Otsugi. Through the presence of Otsugi as a normative woman, Ariyoshi emphasizes the depiction of the women's perspective, which internalizes the patriarchal ideology.

There are indications of strategic tactics to criticize the patriarchal domination of women through examining the performativity of these normative women.

Otsugi is Hanaoka Naomichi's wife and the biological mother of Hanaoka Seishu, the male character in this novel. In this novel, Otsugi is a normative woman who internalizes all of Naomichi's obsessions and dreams. She moves actively and independently to fulfil all of Naomichi's hopes. Otsugi's repeated actions show that she has to obey the norm, the patriarchal hegemony as a woman. Thus, her performativity as a normative woman shows this.

「かように中しますのも私が農工商を兼ねた家より華岡へ嫁して、我が身が医家にふさわしからぬのを身にしみて倍っているからでございますのよし。直道が大坂へ遊学し当時最新の南蛮流を学びながら今日まで稔り少なかったのは、ひとえに家内の私が医家の妻として到らなんだよってやと思うております。私は努め努めて今日まで来ましたけれども、所詮努力だけでは切拓けんものがあるのを、この齢してようよ気付いたんやしてよし。この春早くより雲平は京都に上り、三年後には必ず何かを掴んで戻ってきますやろう。ぞう思うにつけ、その摺んだものを充分に育て、最長平の力を思いのたけ伸ばさせる嫁を探すのが、妻としては到らずじまいであった私が母として僅かに華同家に果せる役目やないのかと考えたんでございますよし」(p. 20)

*"I've told you all these things because I realize that I'm not really suited to my role. You see, I was raised among farmers, merchants, and artisans. My husband learned the best of Western methods, and*

*yet he hasn't amounted to much. I'm afraid this is because I wasn't a good wife for him. To this very day I have tried. But sheer determination isn't always everything. Last spring Umpei left for Kyoto to get medical training. In three years he'll come home. I feel that as his mother I should find the proper wife for him, someone who will encourage him to develop and blossom into a fine doctor. I owe this much to the Hanaokas since I didn't live up to their expectations."*

The phrase *'because I realize that I'm not really suited to my role'* depicts Otsugi's reflection as a woman and as a wife to Naomichi. It is the women who have to adjust their capacity to meet men's needs and not vice versa. The inferior position of women is shown through the contemplation of Otsugi as the one to blame for the situation that occurred in Naomichi's career. The contemplation revealed by Otsugi's words, *'[m]y husband learned the best of Western methods, and yet he hasn't amounted to much. I'm afraid this is because I wasn't a good wife for him.'* The quotation shows Otsugi's assessment of herself as a failure to carry out her womanly role properly. Her remarks also explain Otsugi's view that the value of being women lie in their function for men. A good woman is a woman who can play a role in bringing many benefits to men. The assessment is based on her competence and contribution as a wife to Naomichi, her husband. Through Otsugi's words, it is clear that the interests of men become the orientation for her. The emergence of anxiety in women appearing in *'I'm afraid this is because I wasn't a good wife for him.'* shows women's inferiority because they feel incompetent in supporting men. The achievement of men is used as a measure by women in terms of their capacity. Therefore, Otsugi believes that her incompetence caused Naomichi's failure. This incident explains women's view of a patriarchal perspective on the importance of women's roles as a

supporting tool in fulfilling men's interests. At the same time, it explains women's recognition of men's superior position over themselves.

Otsugi's purpose in life, focusing on carrying out her responsibilities related to men, also appears in her role as Seishu's mother. Her words show it *'I feel that as his mother I should find the proper wife for him, someone who will encourage him to develop and blossom into a fine doctor.'* Her remarks show that she views herself as a woman who devotes her life to men, including her eldest son. The depiction of Otsugi's initiative to find the right wife for Seishu also shows her responsibility to Naomichi. For her, Seishu's success, which is Naomichi's greatest hope, automatically makes Otsugi feel responsible for Seishu's future as well. Self-reflection and women's views on the various responsibilities and obligations they carry show how superior men are to women.

The expression of the inferiority of women to men is made clearer through Otsugi's words *'I owe this much to the Hanaokas since I didn't live up to their expectations.'* In her words, all matters relating to the interests of men become the burden and responsibility of women. Women internalize all men's dreams and hope to become their own main goals. In other words, the purpose of life for women is always about the needs and interests of men.

Not only for herself, Otsugi's spirit of devotion to men also indirectly exemplifies in her daughter-in-law, Kae.

「そんな育ちじゃなかったのに、ようやくてくれますのやしてよし。雲平もええ嫁さんに来てもうて満足しますことやろ。(p. 44)

*"Though Kae was not brought up to work hard, she has truly pitched in to help our*

*family. Umpei will be very proud to have such a fine wife."*

Otsugi's remarks in the quotation show her praise for women who work hard. The voice of Otsugi is the voice of women representing patriarchy who appreciates the hard-working women for the benefit of men. Otsugi's words show it, '[t]hough Kae was not brought up to work hard, she has truly pitched in to help our family.' Her remarks show the praise and appreciation for Kae, the daughter-in-law because Kae has shown her devotion to the Hanaoka family. 'Umpei will be very proud to have such a fine wife.' shows the affirmation by women themselves of the superiority of men over women. The patriarchal paradigm is ingrained in Otsugi's words and deeds. Everything she did was always referred to men's interests. In the view of normative women, a good woman is a woman who can exert herself to fight for men's interests. Otsugi's words and behaviour as an ideal and normative woman attract the attention and admiration of the women around her. Thus, the women respect Otsugi for these attitudes.

「このあたりであのお方を知らん女はいてえしませんのがし。御大家から来なして貧乏に不服も見せず、他処者の家を紀州になじませたというて、どなたも女の鑑と云うてなさいますもの。そういうお方から望まれたんはこの上ない仕合せやのというて、もし嫁げやなんだらどないしようと泣いてなさるんやしてよし」(p. 26)

*"Every woman around here knows and admires Otsugi. It's well known that although her own family was wealthy, she doesn't complain about her present poverty. And it's because of her that the Hanaokas was liked in these parts. Kae is thrilled that Otsugi wants her, and she's*

*afraid that she won't have any happiness if she doesn't marry Umpei."*

Otsugi's voice and behaviour as a normative woman become a patriarchal agency that actively moves and spreads the charm of attracting women around her to be passionate about dedicating their lives for the benefit of men. This normative woman seems to be a spokesman for patriarchy in maintaining its dominance over women due to her being a role model for other women. Male perspectives strongly influence the views of normative women shown through the Otsugi character. Her purpose in life is always oriented to the interests of men.

The hidden rivalry between women for men's attention is also depicted in this novel through the relationship between Otsugi and Kae. The climax of the rivalry occurs when they argue to volunteer in the anesthetic formula trial that Seishu is working on.

「いいええな。私は老先短い体で、ことにはお父さんに先立たれ、子供は立派に育って、雲平さんには立派な嫁御がついていきますのや。心残りになることは何一つありませんのよし。於勝が死んだとき共に死のうかと思うてからは、ずっと満足には生きてきたように思えません。代がわりしたこの家で若いひとに気兼ねして生きるより、早うお父さんのもとに行きたいと思ひ暮していたのやしてよし。その駄が息子の役に立つのなら、こんな有りがたいことはないがのし、あなたには、この家の代継ぎを産まんならん大事な役目も残っていることではあり、ぞれの果せんうちは粗末には扱えん排やしてよし」(p. 121)

*“Absolutely not. I haven’t much longer to live. I have outlived my husband. And I have no regrets. When Okatsu died I really wished to go with her since life can hold no further pleasure for me. All my children have grown up. Umpei has a splendid wife. Now I prefer to join my husband in the grave rather than continue in this house which is run by a younger generation. If my body could be of some use to my son, I would be more than grateful. You still have the important task of producing an heir for this family. Until then your body must be well cared for.”*

Otsugi’s words ‘[n]ow I prefer to join my husband in the grave’ show that women view themselves as inferior to men. The phrase ‘to join my husband’ shows the orientation of women towards their men, which indicates Otsugi’s perspective influenced by the patriarchal ideology. ‘The grave’, synonymous with death, becomes a place that Otsugi wants more than to continue living in the world without Naomichi. Otsugi considers that herself and her life are no longer valuable and meaningful without Naomichi. Her expression shows a woman losing her existence after the death of a man. Her view is related to the patriarchal ideology regarding men as the center in women’s lives.

Otsugi shows that she has performed as a normative woman. She then loses her identity because she no longer has a male figure to devote her life to. The words ‘[i]f my body could be of some use to my son, I would be more than grateful’ shows Otsugi’s view about her body. According to her, women’s bodies do not belong to themselves, but they have to be invested in men’s interests. Thus, for women, their bodies will only be meaningful if they are useful for men. The expression of Otsugi’s gratitude in the above quote shows the happiness that women can get if their bodies can be used to benefit men. Eventually, Otsugi’s orientation shifts from her devotion and

sacrifice for her husband (Naomichi) to her eldest son (Seishu). Sacrificing for men seems to be a necessity for women. Based on Otsugi’s statement, instead of feeling victimized by being a tool for men’s interests, women thank men for providing a way for them to be useful. Otsugi’s patriarchal perspective illustrates the logic of a normative woman whose existence is shackled only in expressing what the patriarchal ideology has determined. In other words, the only women’s expression is the normative way, dominated by patriarchal values.

青洲が人の入るのを嫌うので、部屋の中にいたのはほかには於継だけであった。彼女は嫁と息子の両方を見るために、寝ている加恵を挟んで青洲の向う側に、しかし正面は避けて蒲団の裾の方に座っていた。青洲の表情を於継は複雑な想いで見詰めていた。加恵は助からなければ息子の実験は、犬猫の場合とは比較にならない大きな失敗になる。患者も潮の退くように来なくなるだろうし、悪くすればお咎めを受けて華岡の家も終わるだろう。だから加恵は醒めることを、於継は良庵に語った通り神仏に祈り続けていた。(p.149)

*Seishu refused to permit anyone in the room, so only Otsugi, sitting at the far end of the bed facing both him and Kae, were present. She noted her son’s expression, with a mixture of complex feelings. For of the experiment should fail on account of Kae’s death, the consequences would be far-reaching, much greater than they had been with the animals. Just as the tide recedes, patients would no longer come. And at the worst, Seishu would be punished and the dream of the Hanaokas irrevocably terminated. Obsessed with these fears, Otsugi had prayed for Kae to regain consciousness and had begged Ryoan to do the same.*

What Otsugi has in mind is only about Seishu's interests, not about Kae's fate. She does not care about Kae's life is in danger. Instead, what matters is the fate of Seishu and his future if his experiment on Kae fails. This view of Otsugi shows the figure of a woman internalized by a patriarchal ideology. She no longer has an awareness of herself as an autonomous woman or feelings towards other women.

Competing with her mother-in-law Otsugi on devotion and attention for Seishu, Kae as a wife also shows her performativity.

「嫁して三年子無きは去ると云いますのに、産んだのは女ひとりの能なしでございますよし。私の命の何が惜しめますものか。私を使、って頂きますよし。お齡を召したお方に、ななそんなことを」 (p. 121)

*"They say that a childless woman, or one who hasn't borne a male after three years, should leave. I am such a useless woman - only a girl. Why do I deserve to live? I insisted on being the subject. How can I let an older woman go through such an ordeal?"*

Kae's words mentioning *'[t]hey say that a childless woman, or one who hasn't borne a male after three years, should leave'* shows the standards that society imposes on women regarding reproductive ability. As part of a woman's body, the uterus is often seen as a tool for fulfilling men's interests in obtaining offspring. Kae's remark that *'I am such a useless woman - only a girl'* shows a woman's value as determined by her productivity as indicated by a woman's ability to bear sons. Her words also show the inferiority felt by Kae because she has not succeeded in giving a son as successor to the Hanaokas. Thus, she considers herself a useless woman because she cannot fulfil

her role as a woman. Kae's inability to carry out her role properly makes her blame herself for her incompetence as a woman. Both women, Otsugi and Kae, strive to show their performances through their respective arguments in order to be able to show Seishu their capacity. However, it also serves to skillfully bring down the capacity of the other woman in front of Seishu. At this point, the struggle for male appreciation shows the loss of women's dignity for themselves and others.

Similar to the figures of Otsugi and Kae, through the character of Otsugi's daughter, Okatsu, it is also shown how the patriarchal perspective is strongly internalized in her figure. It is clearly illustrated by Okatsu's words when she suffers from a tumour.

「乳を切って死んでも、兄さんの手にかかれば本望やし、なんどの役に立つなら私も」 (p. 108)

*"Then cut into my breast. If I should die, I would still feel satisfied knowing that I might have been helpful to you."*

Even though Okatsu is dying, she dedicates herself to her brother, Seishu. For her, there are no personal interests involved as women and as individuals. According to her perception, her self-worth as a woman lies in her ability to serve and sacrifice for Seishu. This perspective is a form of pseudo 'awareness' of a woman who can no longer think about her personal needs even in the precarious situation she is experiencing. Okatsu's plea to Seishu may be a form of despair over the pain she is enduring. However, instead of asking for treatment, Okatsu only emphasizes her capacity as a woman to still be of use to men.

The patriarchal perspective has built a false awareness within these normative women. Their views are shackled to men's interests as their life

orientation and ignore themselves and other women.

### 3.2 The critical perspective of normative women on patriarchal ideology

Unlike the presence of the dominant Otsugi figure as a normative woman who is depicted in totality as internalizing patriarchal ideology, the reflections and voices of women who criticize the patriarchal ideology are presented through the figures of Kae and Koriku. Although both are shown as female characters who also devote and sacrifice themselves for the success of Seishu, they realize that the patriarchal order makes women victims for the interests of men. Thus, there are strategic tactics to present a contestation of the patriarchal ideology in this novel through the figures of normative women.

Kae and Koriku are presented in different positions, namely Koriku as the younger sister of Seishu, and Kae as Seishu's wife and Otsugi's daughter-in-law. The critical perspectives of the two female characters are presented through their feelings and views. Regarding feminism, this section will examine how the critical perspectives on the patriarchal ideology of the two normative women are expressed in this novel.

#### 3.2.1 Women and patriarchal exploitation

The demand for a woman's womb to give offspring is one of the focuses of discussion experienced by the character Kae in this novel. The presence of a critical women's perspective is presented through Kae's contemplation when responding to Otsugi's words about women's obligations as wives to give birth to healthy babies as successors to their husbands' family.

生れてくるのが華岡の家の者というなら、産もうとしている加恵は華同家ではまだ他人なのか。加恵の歯も舌も胃

袋も、華同家の代継ぎを養うための杵と臼のような道具でしかないというのか。(p. 88)

*Besides, if the newborn was to be a full-blooded Hanaoka, could she, Kae, the bearer of this child, remain an outsider forever? Were her teeth, tongue, and stomach nothing but pestle and mortar, merely the instruments to feed the Hanaoka heir?*

In Kae's contemplation of the quote above, Kae sneers at Otsugi, who asks her to keep eating for the baby's health in her womb. However, Hanaoka's family is having economic difficulties. Kae feels as if her body were only a tool for the Hanaoka's interests. Kae's contemplation shows women's criticism of the patriarchal ideology that considers women's womb only as a tool to produce offspring for men. In patriarchal ideology, men need to have a son as their successor as head of the family. Kae's questions are intended to oppose Otsugi's statement representing a patriarchal view that places the female body in its function as a producer of offspring for men.

加恵は姑と小姑に呪い殺されてしまうのかと反射的に考えたくらいである。呪詛を籠めた食べ物で十月十日養われた揚句、子供が生れるのと入替りに加恵が死ぬことを皆が望んでいるのではないか。加恵は傑然とした。この日頃、哀の柿の木の根元に埋められる猫や犬の屍骸を思い出したのである。(p. 88)

*In the first place, she sensed Otsugi's solicitude was a curse in disguise; in the second, she imagined that the Hanaokas would stuff her for nine months until the baby arrived, and then expect her to die; and lastly, she associated her fate with the numerous dogs and cats who had been buried under the persimmon tree.*



The words ‘*a curse in disguise*’ that Kae has in her mind shows her suspicion about Otsugi’s kindness. Otsugi’s attention to the fetus Kae is carrying shows that the value and position of the fetus are more important than that of Kae herself as a woman. Kae’s contemplation, which aligns herself with the fate of several animals who died due to Seishu’s experiments, reveals the sad fate of a woman and her low status. Her body is invested in the dream and existence of men. Her reflection also shows women’s critical view of patriarchal abuse, making women’s bodies an object that men can take advantage of.

Apart from the womb, women’s physical strength also becomes the target of women’s criticism in this novel. It is demonstrated through the way women of the Hanaoka family financing Seishu’s three-year study in Kyoto. Under Otsugi’s watchful eye, Kae and the two of Seishu’s younger sisters, Okatsu and Koriku, weave clothes to make money that will be sent to Seishu for his daily living in Kyoto.

計算に長けているところだけはたしかに賢くて、加忠を雲平のいないときに嫁入らせたのも、機を織らせるのが目的だったのに違いない。その証拠には加恵が妊って機の前に腰掛けられなくなると間なしに実家へ帰れと云い出したのだ。(p. 92)

*Kae declared that she had been wanted by a clever, calculating woman, during Umpei’s absence, only to weave so that the Hanaoka income would be increased, but at the moment, she was unable to sit at the loom, she was ordered back to her own family.*

The expression of Kae’s frustration shown in the above quotation shows Kae’s critical view of who feels that Otsugi has used her for the financial needs of the Hanaoka. Otsugi has well planned a daughter-in-law as a new family member of the Hanaoka, intending to increase the number of women

workers. Kae’s body is used to support Seishu’s needs. Her view shows women’s criticism of patriarchy, which exploits women’s labour to be taken advantage of for men’s interests. Men can freely pursue their dreams while women can only become supporters of their men’s desires and aspirations. The lives of women who are sacrificed for the sake of men are also shown through the character of Okatsu, Seishu’s younger sister.

義妹に当る於勝を姉さんと呼んでいるのは、加恵とは同い年だからで、青洲のいないときに嫁入って以来の習慣である。もう三十になっていて、遂に嫁に行く気配のない小姑であった。適齢期には焰礼支度にかかる費用も何もかも兄にいれ上げて機織りに精を出していたし、青洲が帰ってからは折怒しく五年も続く飢餓に出会ってしまった。あの頃はどこの家でも葬礼以外のかかりは出したことがなく、縁談はまったく起らなかったし、仮に起ったとしても薬を買うために家中で機を織らねば追いつかなかったのだ。嫁に行くとなれば裸でもなければ何一つ持っている貯えはなかった。青洲の営脅、天災、青洲の仁術に青春を捧げ尽したというのが於勝であり小限である。小陸の方も二十八歳になっている。(p. 104)

*She is thirty and unmarried. In those years when she might have found a husband, she laboured at the loom and contributed / every cent to her brother’s education, money which otherwise would have been set aside for her wedding day. Nor did her luck change after her brother’s return. Five years of scarcity ensued, during which time no family could afford anything but burial costs. Naturally, she had not received any proposals. And if she had, Okatsu would have found it difficult to accept, since all of*

*the Hanaoka women were needed to earn money ' for Seishu's expensive medicines. Still, if Okatsu had insisted on marrying, she probably could have done so, but without clothing or dowry. Her youth, like that of Koriku, her twenty-eight-year-old sister, had been devoted to her brother's career.*

The above quote shows the position of women who are victims of patriarchal society. It also explains the unequal relationship and position between men and women in the family. Male superiority is shown through the privileges possessed by Seishu, a man who is always a priority, while women are always the ones who serve and give up all of their potentials for men. Ariyoshi's story about Okatsu's life shows the exploitation of women's bodies throughout her life for the benefit of men.

### 3.2.2 Self-awareness of women as victims of patriarchy

The presence of the voice of the Koriku character at the end of this novel is a moment to express women's statement towards patriarchal domination. Koriku is depicted differently from her earlier portrayal of a female character who is always silent. The voice of Koriku represents the voice of women's opposition who can no longer tolerate the patriarchal shackles of women, which positions them as victims. At the same time, the reflection on Koriku represents the return of real women's awareness who are free from the influence of patriarchal hegemony. Koriku's view that criticizes the patriarchal domination is shown through the conversation between Koriku and Kae in the following quotation.

「嫂さん、それでも男というものは凄  
いものやと思いなさらんかのし。お母  
はんと嫂さんとのことを兄さんほどの  
ひとが気付かん筈はなかったと思うの  
に、横着に知らんふりを通して、お母

はんにも捜さんにも薬飲ませたのです  
やろ。どこの家の女同士争いも、結  
句は男一人を養う役に立っているのと  
は違うんかしらん。この争いを裁く男  
はないし、巻き込まれるような弱い男  
はいわば肥の強すぎた橘のように萎え  
て枯れているようなやわ。考えてみる  
と捜さん、男と女というものはこの上  
ない怖ろしい間柄やのし。兄と妹とい  
うたら、これは全く別ものよし。もし  
この病気が嫂さんに出たのであったら、  
兄さんは万取って裂いたかしれへんわ。  
そやけど妹には何もようせえへんので  
すよし、そやから血縁の女きょうだい  
は男には役立たずで他家へ嫁に行かせ  
られるのですやろ。こんなことはずつ  
と普からそうやったのですやろのし。  
それでこれからも永代続くのですやろ  
のし、家があろうとあるまいと男と女  
はあるのですやろから。私はそういう  
世の中に二度と女には生れ変りとう思  
いませんのよし。私の一生では嫁に行  
かなんだのが何に代え難い仕合せやっ  
たのやしてよし。嫁にも姑にもならい  
ですんだのやもの」(p.194)

*"Come to think of it, Sister, isn't the relationship between man and woman disgusting? Of course, I'm excluding brothers and sisters. Suppose you had gotten my disease. Seishu might have taken a knife and operated. But he wouldn't do it to his sister. Maybe that's why sisters are expected to get married. . . . They're of no use to their brothers. I'm sure this has been true for past generations and will continue to be so forever . . . as long as there are men and women side by side on this earth. I wouldn't want to be reborn as a woman into such a world. The only luck I've had in my entire lifetime is that I didn't get*

*married and didn't have to be somebody's daughter-in-law or mother-in-law."*

The voice of Koriku in the above quote shows women's views who criticize the relationship between men and women. The word '*disgusting*' refers to women's judgment about the patriarchal power incarnated in men's power to use women for their interests. Women are faced with a challenging situation because they are made, and they allow themselves as objects for men's interests. As experienced by Kae, the situation for women becomes increasingly difficult in marriage, a daughter-in-law, who is very vulnerable and low in the family hierarchy. Koriku's words '*I'm sure this has been true for past generations and will continue to be so forever . . . as long as there are men and women side by side on this earth*' shows the pessimism and desperation of women towards the future of women who are in the power of patriarchy. This pessimism indicates that it is difficult to undermine the superiority of men over women, which has been deeply rooted for a long time.

Koriku's statement '*I wouldn't want to be reborn as a woman into such a world*' is a statement of women's attitude against the domination of patriarchy that has been shackling them and indicating a firm statement of women who no longer want to submit to patriarchy. This statement shows the return of women's awareness of themselves, which has been hegemonized by patriarchy and breaks down the 'false consciousness' based on patriarchal values nurtured and penetrated. At the same time, this statement reveals the patriarchal crimes that always make women the victims and men the beneficiaries. Koriku's words '*[t]he only luck I've had in my entire lifetime is that I didn't get married*' shows a view in marriage as the toughest arena women face. The phrase '*[t]he only luck I've had*' indicates that the condition of being unmarried is a valuable opportunity for women because it can

avoid the unfortunate fate of women. The fact that Koriku has been single all her life, as she says '*I didn't get married*', also shows another way to undermine patriarchal domination by changing the paradigm of marriage as the only existence and ultimate happiness for women. This expression also indicates creating alternative spaces for women to get away from male domination in marriage. Women must choose a path for themselves to live happier and free from the shackles of patriarchy. Koriku emphasized this through the words '*and didn't have to be somebody's daughter-in-law or mother-in-law.*' It refers to the unhappy and destructive world of rivalry between women she has seen in Otsugi and Kae, fighting over male recognition for their existence.

To emphasize the dominance of patriarchy in the whole story, the depiction in this novel uses the devotion and sacrifice of normative women in many parts. One of them is shown when Otsugi is about to propose to Kae to Sajihei. The debate occurring between Kae and Otsugi is about the one who can submit oneself to Seishu as a volunteer for his formula. These moments show a normative woman's view of how she defines herself as being inferior to men. This novel shows Naomichi and Seishu, who are the main interests in normative women's lives. Men having high ambition and vast knowledge are encouraged, and those are seen as superior characteristics over women. Thus, Naomichi and Seishu, as the leaders of the family, must be served by women. The dominance is shown through significant influence on all family members, especially female ones. However, at the end of the story, using the exact normative female figure, the patriarchal domination of women is exposed through Koriku's voice, expressing her views on crimes committed by men. The presence of critical contemplations of women through the voice of the Koriku character offers the

existence of women's voices that are different from the voices of normative women in the literary canon of the Edo period, depicted mostly as silenced and submissive ones to patriarchal ideology.

#### 4. Conclusion

Unlike the portrayal of normative women in the Edo period who were often seen as dedicated women, without opposition, and had no other voice than a patriarchal perspective, Ariyoshi Sawako as a woman writer, challenged this by questioning other voices and perspectives. Even though *Hanaoka Seishu no Tsuma* seems to emphasize patriarchal hegemony, after doing the research, we conclude that this novel offers a different turn from the canons of the Edo period by revealing the 'real' story behind the sacrificial normative women. The voices of normative women in this novel do not mean that they are limited and passive. They can also operate as a strategy to dominate other women for patriarchy as commonly used in the literary canon in the Edo period. However, normative women's voices become an effective strategy to oppose and raise awareness to make women free from the dominating patriarch. It can be used to dismantle that women only depend on patriarchal perspectives. It can also reclaim their awareness and subvert patriarchal domination.

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