
Research Article**Women's Voices and Patriarchal Hegemony of the Edo Period in
*Shinju Tenno Amijima (1720)*****Nina Alia Ariefa**

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*Email: aliaarief@gmail.com*Received: Sept 19, 2021; Revised: Nov 11, 2021; Accepted: Nov 12, 2021**Available online: Nov 13, 2021; Published regularly: December 2021***Abstract**

The Edo Period (1603-1868), known as the feudal era, lasted for nearly three centuries in Japan. Confucian teachings applied in all sectors of life had a great influence on the expansion of the patriarchal system in Japanese society at this time. Under the strict control of the Tokugawa shogunate government, the implementation of social class stratification was firmly established, including in the hierarchical relationship between men and women. The period of peace that occurred throughout the Edo period had contributed to a conducive situation for the rapid development of Japanese culture. Male artists were very dominant in the development of Japanese culture, and they were centred in big cities during this period. On the other hand, this era had become a dark age for women who did not get the opportunity to speak and create as men did. The female figures of the Edo period were presented in the works of male writers. This study focuses on examining women's voices in the works of these male writers in the period. After exploring research on this period's literary works, we found that these studies have various focuses related to the disclosure of women during the period, starting from the representation of women, their relationship with a male and other female characters, to their roles and positions. This research will contribute to discussions on gender, history, and literature, as well as on the way women's voices in this work serve a purpose in supporting the patriarchal hegemony that occurred in the period. We aim to reveal women's voices in a male writer's play *Shinju Tenno Amijima (1720)* by Chikamatsu Monzaemon (1653-1725) through a feminist critique approach. To explain women's voice and patriarchal hegemony, we apply the concepts of silence from Olsen (2003) and hegemony from Antonio Gramsci. The results of this study indicate that women's voices raised in this play are the ones who support men's interests and are subject to patriarchal values. This play consistently displays the exclusion of women's voices of opposition and defiance. This work also shows its existence as a locus for the dominant values emphasized for women in the Edo period.

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The Edo Period (1603-1868) is known as the feudal era which lasted for nearly three centuries in Japan. The application of Confucian teachings in all sectors of life has a great influence on the expansion and strengthening of the patriarchal system in Japanese society currently. Under the strict control of the Tokugawa shogunate

government, the implementation of social class stratification was firmly established, not least in the hierarchical relationship between humans, including between men and women.

The affirmation of the male-oriented patriarchal ideology is also seen in the dominant influence of male artists in the rapid development of Japanese culture that

occurred during the peaceful period of the Edo period. On the other hand, the implementation of the patriarchal system created a long period of darkness for Japanese women. Women are confined to a very narrow space by several norms and rules that are highly emphasized to them. Yabuta (2000) even mentions that the female figure has disappeared significantly throughout this era. The dominance of the patriarchal ideology that immersed women throughout the Edo period caused many female figures to be 'represented' through the pens of male writers in the Edo period.

There are several previous studies on Edo period literature that focused on revealing the condition of Edo period society. Among them are the representation of women during the Edo period and the disclosure of the ideal woman (Keene, 1996; Torii, 1994); representation of women in relation to men (Takai, 2015); the construction of the characters (Groot, 2019); implementation of social obligations typical of the Edo period (Taniguchi, 2008); complex social and ethical conflicts (Tanaka, 2016); and about double suicide in the Edo period (McDonald, 1981; Nakamura, Nakamura, and Allyn, 1995; Nakadai, 2014).

Although efforts to reveal the condition of Edo-era society through literary works have been extensively researched and discussed by scholars in Japan and outside Japan, no scientific attention has been paid to the study of the female voices presented in these works, apart from the issue of symbols of women's virtues and the implementation of the moral values of women in the Edo period. In other words, there is no question about the silencing and marginalization of female voices in the works of male Edo period writers. Considering that literary works circulating during the Edo period were used to reproduce norms, along with socio-cultural behaviour based on patriarchal ideology, of course, a study

that dismantled literary works of the Edo period to show a depiction of patriarchal hegemony operating in the text was very much needed. Therefore, by examining the text of *Shinju Tenno Amijima* (1720) written by Chikamatsu Monzaemon (1653-1725), this study aims to demonstrate the hegemony of women in patriarchal culture in the Edo period through the silence of women's voices. Besides being intended to help overcome the scarcity of research on silencing women's voices in Edo period literature, this article also aims to reveal the literary intentions of Chikamatsu Monzaemon. By using a feminist critique approach, this research will show that the female voices presented in the works of male writers in the Edo period have the aim of strengthening the practice of patriarchal hegemony that occurred at that time. The silence and neglect of women's voices through the dominance of men's voices presented in this work shows an attempt to normalize the patriarchal-based power structure in the Edo period.

The issue of the presence of female voices during the Edo period and the silence against them can be detected through the work of Chikamatsu Monzaemon (1653-1725), the leading playwright of the Edo period. *Shinju Tenno Amijima* (1720), which is one of Chikamatsu's works, contains a story about the romance between a married male character from the merchant class society in Osaka, and a prostitute, which ends in a double suicide. Originally written for traditional Japanese puppet theatre (*bunraku*), this text is based on a true event that occurred in Osaka two months before its premiere in late 1720, namely the double suicide at Amijima, in the Daichôji Temple area. This work is widely claimed to be one of Chikamatsu Monzaemon's greatest domestic genre drama works (Shirane, 2002; Nichols, 2010) and is Chikamatsu Monzaemon's masterpiece (Keene, 1999).

2. Methods

Basically, feminist criticism questions how literature and other cultural products strengthen or weaken the oppression of women from an economic, political, social, and psychological perspective (Tyson, 2015:79). Thus, the voices that are presented in literary works that show the confirmation of oppression against women are also part of the issue of feminist criticism. The presence of these voices can be considered as an indicator of the presence of a power structure that is to be highlighted through the literary work. To explain the silence of female voices shown in *Shinju Tenno Amijima*, this study applies the concept of silence from Olsen (2003). The concept of silence explores the complexities faced by women regarding their voices being silenced and silenced by the structure of power. Olsen highlights the silence and silence that are identical with women's culture because male dominance in the patriarchal system makes women's voices and experiences unheard and ignored.

The characteristics of the Japanese feudal society of the Edo period which is based on a strong patriarchy depicted in this work are the basis for consideration of the application of the concept of hegemony in this study. Hegemony was originally conceptualized by Antonio Gramsci as the power and supremacy of a social class which is achieved through intellectual and moral leadership and has the approval of the hegemonic group (Patria and Arief, 2003; Ratna, 2010). The application of hegemony is a form of domination of certain social classes (Bruce and Yearley, 2006). In the context of gender studies, it is stated that the relationship between women and men, as well as the division of social and private roles between women and men have been regulated by a gender ideology known as patriarchy. Patriarchy is a system of relations between the sexes based on paternal law. Walby (1989) explains that patriarchy is a system of social structures,

practices that place men in a dominant position, oppress, and exploit women.

3. Result and Discussion

Chikamatsu Monzaemon whose real name is Sugimori Nobumori (1653-1725), was a Japanese playwright, widely regarded as one of the greatest playwrights in Japan. He is credited with producing more than 100 plays, most of which were written as traditional *bunraku* (traditional puppet theatre) plays. Chikamatsu's works are divided into two main categories, namely *jidaimono* (historical play) and *sewamono* (domestic tragedy). In the *Sewamono* category, Chikamatsu discusses the problems of urban life, with characters from merchants, housewives, servants, criminals, prostitutes, and others living in the Osaka area during the Edo period to be part of the domestic tragedy. In addition, in this *sewamono* category, most of Chikamatsu's works are based on incidents that happened, such as double suicides (*shinjumono*), as described in *Shinju Tenno Amijima* (1720).

Chikamatsu, who adapts the double suicide incident in his work, emphasizes the story of the hierarchical relationship between men and women in domestic life as the background. In this text, the author presents the male character who is superior to the female character. The alignment of Chikamatsu's text on patriarchal ideology is seen through the dominance of the issue of the interests of male characters who become the point of interest in his work. In addition, the struggle to maintain self-esteem as a man becomes a prominent issue behind the conflicts that occur. The female voice that is presented dominantly in this text is the voice of support and submission of women to men. In other words, Chikamatsu uses men's perspective in presenting women's voices, through the depiction of female characters who are on the path of virtue because of their loyal,

obedient, devoted, and willing to sacrifice for the sake of the male characters.

Shinju Tenno Amijima echoes the moral values that the Tokugawa rulers emphasized on women during the Edo period. The examination of women's voices in this text explains the problem of positioning women's voices in the Edo period to submit to patriarchal-based power structures. By examining women's voices in the *Shinju Tenno Amijima* text through a feminist critique approach, the story of the virtues of women turns into a tragedy of patriarchal domination.

Shinju Tenno Amijima takes place in the Edo period (1603-1868), the era of the Tokugawa shogunate government. This text consists of three acts which tells about the love story of a couple in the middle of the life of a merchant class society in urban areas. The first half consists of two scenes set in a street in Sonezaki New Quarter, Osaka: and The Kawachi House, a Sonezaki teahouse. The second act consists of scenes set in the house and shop of Kamiya Jihei, and the last act consists of scenes set in Sonezaki New Quarter, in front of the Yamato House. The main character in this play is Kamiya Jihei, a male paper merchant who lives in the Osaka area. Even though Jihei is married, he secretly falls in love with a prostitute named Koharu and neglects his wife and his two children. For two years he hides his dorm relationship and spends his time and money at the entertainment venue, where Koharu works as a prostitute. The conflict in this play arises when Jihei is on the verge of bankruptcy, and he must compete with Tahei, his rival who also falls in love with Koharu. Tahei, who knows Jihei's financial condition, threatens Jihei to buy Koharu. Tahei humiliates Jihei publicly because he can't make up for Koharu. This makes Jihei desperate, so he decides to die with Koharu. Jihei's wife, Osan, is presented as Jihei's helper. She voluntarily gave some money to Jihei, pawning her clothes and

personal belongings as well as her children. With the money she asked Jihei to redeem Koharu for Jihei's honour in the eyes of the public. The story in this play ends with Jihei dying with Koharu because his plan to redeem Koharu failed.

This text presents women's voices that show their alignment with men's interests. These women's voice patterns appear repeatedly through the presence of the voices of two female characters, Osan and Koharu. These two women have a relationship with the main character named Jihei, as his wife and as his lover. It is within the framework of the relationship as husband and wife, as well as lovers, that women's voices are presented. There is a close relationship between the presence of women's voices and the interests of men shown in the story, namely the positioning of women's voices that appear in the text to accommodate the demands and interests of men. Thus, the female voice that appears in this text is a male-oriented voice.

To be able to express female voices that are subject to patriarchal hegemony in the *Shinju Tenno Amijima*, it will be explained how female voices are presented and treated. Overall, the voices of the two female characters in this text are represented as voices that support patriarchy. The voices of women who submit to the patriarchal hegemony are displayed through the voices of women who are willing to sacrifice, the voices that succumb, the voices that affirm the superiority of men and their inferiority as women, and the voices of obedience and loyalty. The female voice is treated as an ignored voice and a voice that can be silenced in the text.

3.1 The voice of a woman who is willing to sacrifice

The sacrifice of women is presented dominantly in this text, which is shown through the story of Osan who sacrificed for her husband, Jihei. Osan, who knew

about Jihei's affair, tried to cover it up from her biological mother and brother-in-law who came to visit their house to ask for an explanation from Jihei about the news of his affair with a prostitute named Koharu. In front of his mother-in-law and older brother, Jihei vowed not to have a relationship with Koharu, and made a statement about it. Osan's happiness when she heard Jihei's promise of loyalty disappeared because she saw Jihei cry after her mother and brother-in-law came home. Osan felt disapproved and her anger peaked at Jihei because she suspected Jihei was crying over his broken relationship with Koharu. Osan's anger is shown in the following quote.

ようやく母様、伯父様のお陰で、仲睦まじく、夫婦らしい寝物語もしようものと、楽しみに思う間もなく、本当にひどい、つれない。それほど心が残るなら、泣きなされ。その涙が蜷川へ流れて、小春が汲んで飲むでしょうよ。エエなさけない、恨めしい」(p.104)

I thought that tonight at least, thanks to Mother and Magoemon, we'd share sweet words in bed as husbands and wives do, but my pleasure didn't last long. How cruel of you, how utterly heartless! Go ahead, cry your eyes out, if you're so attached to her. Your tears will flow into Shijimi River and Koharu, no doubt, will ladle them out and drink them! You're ignoble, inhuman. (p.191)

Osan's voice in the quote above shows the anger of a woman who feels betrayed and hurt by Jihei. This is shown through her views which judge Jihei as a cruel and heartless man ('*How cruel of you*'), as well as a despicable man ('*how utterly heartless*'). When the text presents the voice of the woman's anger, there is a shift in the focus of the text to Jihei's voice who pours out his worries to Osan. Instead of focusing on efforts to respond to Osan's anger, the text highlights Jihei's

outburst of emotions that question his self-esteem.

こんな心の腐った畜生女めに、未練はさらさら残らないが、太兵衛めが高慢なものいいで、治兵衛は身代が破産したのだ、金に困ってなどと、大阪中を触れまわり、問屋中のつきあいでも、顔をじろじろ見られて、生きながら恥をさらすと思うと、胸がぱり裂ける、身が燃える。エエ口惜しい、残念な。熱い涙、血の涙、ねばねばした涙をとび越え、鉄をとかしたようなどろどろの熱い涙がこぼれる」(p.105)

No, I haven't a trace of affection left for her, but I can just hear how Tahei will be boasting. He'll spread the word around Osaka that my business has come to a standstill and I'm hard pressed for money. I'll meet with contemptuous stares from the wholesalers. I'll be dishonoured. My heart is broken, and my body burns with shame. What a disgrace! How maddening! I've passed the stage of shedding hot tears, tears of blood, sticky tears—my tears now are of molten iron! (p.191)

The quote above is Jihei's response which shows the feelings of annoyance and emotion that Jihei is feeling as a man. To Osan, Jihei questions his pride and honour as a man who was tarnished by the actions of Tahei, his competitor. In the quote above, the use of expressions that express various feelings of irritation, namely the words '*dishonoured,*' '*My heart is broken,*' '*burns with shame,*' '*disgrace,*' '*maddening*' which shows an outpouring of emotion with a high intensity, which can be interpreted as an emphasis to build focus on Jihei's feelings as a man. From the quote, the text's efforts in building the issue of male self-esteem and honour are crucial, as well as showing an attempt to ignore women's voices which are considered as unimportant and trivial issues. By ignoring Jihei's infidelity

problem, the text focuses more on the issue of male honour as an important issue to pay attention to. Women's voices that articulate their anger are silenced and forced to listen to men's feelings and problems which are considered far more significant than women's voices and problems. This is shown through Jihei's lack of response in responding to Osan's anger as his wife, and the text's emphasis being more focused on Jihei's anger towards Tahei who had humiliated him. In other words, the text positions the issue of Jihei as crucial, different from the issue of Osan's anger towards Jihei whose discussion is not given further space in the text.

The text's alignment with Jihei's figure as a male is shown further through Osan's response to Jihei. The text presents Osan's voice of defence and support for Jihei in response to Jihei's sadness and annoyance, as the following quote shows.

「私や子供は、着る物を着なくてもかまいませんが、男は世間体が大事。請け出しても小春を助け、太兵衛とやりに、男の面目を立てて見せてくださいな」(p.107)

It doesn't matter if the children and I have nothing to wear. My husband's reputation concerns me more. Ransom Koharu. Save her. Assert your honour before Tahei. (p.193)

The presence of women's voices of support for men shown through Osan's words above can be interpreted as an attempt by the text to build the perception that men's voices and interests are more important than women's voices and interests. This is emphasized through Osan's words '*It doesn't matter if the children and I have nothing to wear. My husband's reputation concerns me more.*' which can also be interpreted as a form of women's submission to patriarchal hegemony by acknowledging the inferior position of women. In other words,

through the quote above, the text presents the voice of women who acknowledge and support the superiority of men. In addition, Osan's angry voice as a woman who does not get further discussion space in the text can be interpreted as part of the text's strategy in treating women's voices. The voices of women's anger and opposition to men are silenced and ignored, because they are not considered as the main issue that needs to be discussed and given space. This shift of attention to men's voices as the focus can be interpreted as the text's attempt to ignore and marginalize women's voices, which at the same time shows the text's alignment with strengthening patriarchal domination.

Osan's words in the quote above show a depiction of Osan's orientation as a woman, who sacrifices by prioritizing Jihei's interests above the interests of herself and her children. Through Osan's voice, it appears that the text's efforts emphasize men's affairs as more important than women's affairs. Osan's words seem to provide validation that women's interests are naturally marginalized and ignored, if they clash with men's interests. This male superiority is confirmed through Osan's words, '*My husband's reputation concerns me more.*' Based on this quote, it appears that the most important thing for Osan is Jihei's self-esteem. This is what motivates Osan as a wife to help Jihei in fighting for his honour, a characteristic that is inherent in patriarchal-based norms.

Osan's position as Jihei's wife in this text shows the position of women who are inferior to men. Osan's voice as a woman in the quote above emphasizes the hierarchical relationship between men and women in a patriarchal-based society. The story of the sacrifice of women presented in this text can be interpreted as an affirmation of the value of women's virtues in a patriarchal-based society in the Edo period. The reflection of patriarchal

hegemony is shown in the text through the absence of voices opposing women as the aggrieved parties, but on the contrary, it is the voices of women who are ready to help and willing to sacrifice for men who are glorified in the text.

3.2 The voice of a woman who gave up

The voice of women who are subject to patriarchal hegemony is re-emerged in the text through the voice of Osan. This is shown through the voice of a woman who is submissive to the man when Osan responds to Jihei's question who wants to redeem Koharu.

「手付金を渡して小春の命を引きとめ、身請けしたそのあと、どこかに囲っておくが、または内へ入れるにしても、お前はどうなるのだ」と言はれて、おさんははっと答えに窮し、「アッアさうだ。ハテどうしたものでしょう。子供の乳母か、飯炊きか、隠居でもしましょう」と、わっと泣き叫び、伏し沈む。(p.107)

“Yes, I can pay the earnest money and keep her out of Tahei’s hands, but once I’ve redeemed her, I’ll either have to maintain her in a separate establishment or bring her here. Then what will become of you?” Osan is at a loss to answer. “Yes, what shall I do? Shall I become your children’s nurse or — the cook? Or perhaps the retired mistress of the house?” She falls to the floor with a cry of woe. (p.193)

Osan’s submission to Jihei is still depicted in the text. Instead of solving the problem himself, Jihei puts another problem on Osan, namely the problem of Koharu's presence in their household after Jihei made up for it. This is shown through Jihei’s question to Osan *‘Then what will become of you?’* In response, the text presents Osan’s answer to Jihei's question with a relentless speech to Jihei. The solution option offered by Osan is *‘Shall I become your children's nurse or — the cook? Or perhaps the retired mistress of*

the house?’ entirely puts Osan in a very disadvantageous situation as a woman. On the other hand, the three choices were an advantage for Jihei because it was Osan who was in the victim’s position. The absence of women’s negotiating voices who dialogue about different options in favour of women in this section emphasizes the text’s alignment with men.

Osan is depicted as not only willing to sacrifice her property for Jihei and asking Jihei to redeem Koharu, but Osan is even shown willing to relent to give her position as legal wife to Koharu. Although in the quote above the character Osan is described as shedding tears of sadness, the text focuses on depicting Osan’s steadfast determination to sacrifice for Jihei as an affirmation of the text about the path of virtue for women. At the same time, this can also be interpreted as an attempt by the text to normalize and strengthen the relationship between subject and object in the relationship between men and women. In this case, Jihei’s position can be interpreted as a subject because he has power, and Osan’s position as an object that is a victim of the subject’s actions.

The presence of Osan’s remarks in the text can be interpreted as an attempt by the text to glorify the figure of a woman who is noble because of her devotion to men. Osan’s voice succumbing to Jihei’s interests on the one hand shows the virtues of women which are hailed in a patriarchal-based society, but on the other hand it can be interpreted as a form of silencing women because they are forced to accept the conditions desired by men. In other words, the presence of Osan’s voice giving in to Jihei’s interest in the quote above shows the hegemonic position of women, as well as shows the position of women who are vulnerable in the patriarchal-oriented power structure because they have no other choice but to give in to the interests of men.

3.3 Voice affirming the inferiority of women to men

The topic switching strategy that focuses on men superiority is also shown through the story of Jihei's regret to Osan after Osan handed Jihei some money and clothes that could be pawned to redeem Koharu for Jihei's honour. In the narration of this matter, the text even presents the voice of women who affirm their inferior position to emphasize the superior position of men. The story of Jihei's apology to Osan, immediately shifted focus to Osan's response voice which emphasized her position as a woman who was inferior to men. The presence of Osan's remarks at once again shows the emphasis of the text on patriarchal hegemony towards women, and the low position of women in male-oriented power structures.

「もったいない。そんなに拝むほどのことですか。手足の爪をはずしても、みな夫へ尽くすのが女房のつとめ。紙問屋の支払金、いつからか着物を質に入れて間に合わせ、わたしの箆笥はみな空っぽ。それを惜しいとなんとも思いません。何を言っても手おくれになっては取り返しがつきません。サアサアはやく小袖も着替えて、にっこり笑ってお行きなさい」 (p.108)

Why should you bow before me? I don't deserve it. I'd be glad to rip the nails from my fingers and toes, to do anything which might serve my husband. I've been pawning my clothes for some time to scrape together the money for the paper wholesalers' bills. My wardrobe is empty, but I don't regret it in the least. But it's too late now to talk of such things. Hurry, change your cloak and go to her with a smile. (p.194)

The voice of affirmation of women's inferiority through the words of the character Osan in the quote above shows the hegemonic voice of women. In the quote above, Osan's words are shown in

response to Jihei's apology and appreciation. Osan's question addressed to Jihei shows Osan's rejection of Jihei's apology because Osan doesn't mind about Jihei's affair at all. In the quote, women are depicted as submissive in a power structure dominated by men, which is shown through the attitude of women who do not mind the faults of men. The patriarchal hegemony towards women was clearly emphasized through Osan's words '*I don't deserve it*' when Jihei apologized to Osan. In addition, the use of the phrase '*I'd be glad to rip the nails from my fingers and toes, to do anything which might serve my husband*' shows the depiction of women's sacrifices in high intensity, who are willing to make physical sacrifices for the sake of men. The presence of Osan's voice can be interpreted as part of the text's strategy in building a patriarchal-oriented logic, which positions men as blameless and needs to be forgiven and even ignored. In addition, the text's efforts to build a perspective on women's sacrifices are seen as something that should be done by women for the sake of men. This is shown through Osan's statement '*I don't regret it in the least*' which emphasizes the normalization of sacrifices made by women. Osan's statement confirming the absence of remorse for her sacrifice shows that the patriarchal ideology has been internalized in her as a woman, who considers her position as lower than men.

The presence of Osan's voice as a woman who affirms her position and function as a wife who serves the interests of Jihei shows the text's attempt to emphasize the inferior position of women in the hierarchical order emphasized in the Edo period. Through the presence of the figure of Osan and the appreciation of Jihei as against Osan, the text emphasizes the figure of a noble woman and the role model for women expected by the text, which at the same time becomes a path of virtue for women. This is in line with the

emphasis on women's obligations as family members, especially after marriage and in their role as a wife, which received a lot of attention in various texts of learning guides for women that circulated in the Edo period.

3.4 The voice of women's obedience and loyalty to men

In addition to Osan's voice, there is another female voice featured in this text, namely the voice of Koharu, Jihei's lover. Like the voice of Osan who gives her support and is willing to sacrifice for Jihei, Koharu's voice that is presented in the text is also oriented towards Jihei as a male. This is shown through the story of the promise to commit suicide together made by Koharu based on Jihei's suggestion in the following quote.

誰かほかの人に身請されては人手に取られては、私はもちろん紙治様はなお面目が立たず、そこで『いっそ死んでくれぬか』『アア死にましょ』と...(p.91)

If somebody else claimed me during that time, it would be a blow to me, of course, but a worse disgrace to Jihei's honour. He suggested that it would be better if we killed ourselves, and I agreed. (p. 180)

Koharu's words in the quote above, namely 'it would be a blow to me, of course, but a worse disgrace to Jihei's honour' show Koharu's perspective as a woman who places the interests of men as the basis for her review to determine her attitude. The expressions 'Jihei's honour' and 'I agreed' in Koharu's words above can be interpreted as describing the relationship between Jihei and Koharu in the position of subject and object. Koharu's approval of Jihei's suggestion can be interpreted as the positioning of men as subjects who have a will, while Koharu is positioned as an object that is voluntarily subjected to actions by the

subject, who obeys and agrees with Jihei. Koharu's attitude of obeying and agreeing to Jihei's request described in the text can be said to be a form of women's servitude to men, which builds the impression that women seem to be powerless without the presence of men, and there is no other best choice but to agree to the men's choice.

This affirmation of female servitude is shown in the story about Koharu's pledge of allegiance to Jihei told by Osan. In Osan's words, it appears that Koharu is willing to lose her life for the sake of Jihei's happiness and safety.

『身にも命にもかえられない大事の殿御だけれど、引くに引かれぬ義理にからむことと思ひ、思い切ります』との返事。わたしは、これ、守袋に入れて肌身離さず持っています。これほどの賢女が、あなたとの約束を違え、のめのめと太兵衛に添うものですか。女子はだれしも一筋に思いつめ、翻意することのないもの。死なれますわいな、死なれますわいな。アア、アアとんでもないことになった。サアサア、サどうぞ助けて助けて」(p.105-106)

It was I who schemed to end the relations between you. I could see signs that you were drifting towards suicide. I felt so unhappy that I wrote a letter, begging her as one woman to another to break with you, though I knew how painful it would be. I asked her to save your life. The letter must have moved her. She answered that she would give you up, though you were more precious than life itself, because she could not shirk her duty to me. I've kept her letter with me ever since—it's been like a protective charm. Could such a noble-hearted woman violate her promise and brazenly marry Tahei? When a woman—I no less than another—has given herself completely to a man, she does not change. I'm sure she'll kill herself. I'm sure of it. Ahhh—what a dreadful thing to have happened! Save her, please. (p. 192)

There is one thing that this text tries to emphasize through the quote above, namely the issue of women's servitude to men as a good norm for women. Even though Koharu works as a prostitute, her sincere love for Jihei has succeeded in moving Osan's heart so that Osan encourages Jihei to free Koharu from Tahei's target. Osan's words which read '*Could such a noble-hearted woman violate her promise and brazenly marry Tahei?*' become the conclusion about Koharu's personality in Osan's eyes. Osan's rhetorical tone implies Osan's belief that Koharu will not be able to betray Jihei by marrying Tahei. Osan is touched by Koharu's loyalty and sincere love for Jihei. The description of Koharu's loyalty and love expressed through Osan's words, '*When a woman—I no less than another—has given herself completely to a man, she does not change. I'm sure she'll kill herself. I'm sure of it.*' can be interpreted as an attempt by the text to present an emphasis on women's loyalty. The character of Koharu is presented as a woman who has good norms because of her loyalty to one man even though she is a prostitute girl. Osan's words, which read '*I no less than another,*' apart from showing Osan's empathy for Koharu and understanding Koharu's position, which is the same as herself, who is loyal to one man, can also be interpreted as an attempt by the text to build a perspective on the ideal women figure. Osan's appreciation for Koharu's good character confirms that Koharu is presented in this text as an example of a good woman because she is loyal and virtuous.

On the other hand, Osan's words about the complete surrender of women to men can also be interpreted as a form of women's servitude to men. This statement shows the affirmation of women who voluntarily are under the domination of men. In the quote above, Osan and Koharu who are willing to do anything according to Jihei's wishes, show the voice of

women who are under patriarchal hegemony. '*Save her, please.*' in the last sentence in the quote above is Osan's words to Jihei which shows Osan's feelings of empathy for Koharu's fate. She melted and took pity on Koharu. The text presents the story of the attachment and feelings of mutual indebtedness between the characters Osan and Koharu as a depiction of the harmony of women in trying to do their best for the sake of men.

The text's strategy to highlight the harmonious relationship and mutual understanding that exists between Osan and Koharu as the norm for good women, shows the text's efforts to make women's sacrifices for the sake of men's interests a noble task, rather than a choice of feuds between women. The sacrifices and mutual understanding between the characters Osan and Koharu, who are in conflicting positions, are placed in the frame of a patriarchal ideology that leads to benefits for men. The relationship between Osan who is Jihei's legal wife and Koharu as Jihei's lover does not appear volatile. The actions of the two are even presented in harmony and support each other because they both have the same orientation, namely on Jihei's interests as a man.

4. Conclusion

As part of the texts published in the Edo period, *Shinju Tenno Amijima* (1720) exhibits a dominant patriarchal culture, which builds a hierarchy centred on male leadership. The voice of women in this text is presented to voice the path of virtue for women which was emphasized in the Edo period and to emphasize the hierarchical relationship between men and women which was implemented in patriarchal society in the Edo period. Through women's voices, this text highlights the idea of prioritizing male-oriented interests. Thus, the presence of women's voices as supporters of men is part of the strategy of this text in

strengthening patriarchal hegemony against women.

The female voices presented in *Shinju Tenno Amijima* show voices that are subject to patriarchal hegemony. The presence of women's voices can be interpreted as an attempt by the text to emphasize the roles and functions of women in accordance with the patriarchal ideology, which positions women inferiorly under male domination. The presence of women's voices through two female characters, namely Osan and Koharu, in the text indicates an effort to build a male figure as a subject while at the same time confirming the superior position of men. This is shown through the voice of women who declare their devotion and sacrifice for the sake of men, and voluntarily serve as objects and tools that are useful for men.

Shinju Tenno Amijima also shows the silence of women's voices as a text strategy in highlighting the dominance of patriarchy. This is shown through the dominant presence of male voices and interests in the dialogue between women and men, through which the text also shows its neglect and silence on women's voices. The strategy of ignoring the voice of women's anger and diverting it to topics that put men's issues as crucial, shows the text's efforts to make men and all issues related to themselves the centre of attention and become the most important in the text. This text consistently displays the elimination of women's voices of opposition and resistance, while keeping the goal in supporting the patriarchal hegemony that occurred in the Edo period.

Shinju Tenno Amijima provides ample room for the practice of male superiority and the articulation of male interests through female voices. The presence of women's voices in the text clearly shows the purpose of the text in supporting patriarchal ideology and strengthening patriarchal hegemony against women. In

other words, this text shows its existence as a locus for the strengthening of the implementation of patriarchy in the Edo period and the dominant values emphasized for women.

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