

Research Article

Edo Period Masculinity In *Sugawara Denju Tenarai Kagami* (1746)

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Received: 13-10-2022; Revised: 01-05-2023; Accepted: 29-05-2023.

Available online: 14-06-2023; Published: 14-06-2023

Abstract

As part of cultural documentation, literary works can record the conditions of the times and society in a nation, including gender issues as values that are constructed, emphasized, and disseminated in the community. As a period characterized by feudal society under the leadership of the Tokugawa clan, the Edo period (1603-1868) is known as the golden age of the development of traditional Japanese culture. Through a study of the play *Sugawara Denju Tenarai Kagami* (1746) which is one of the masterpieces of the Edo period, this study reveals the representation of masculinity that shows a hierarchical social construction between men and women. The method used in this study is a qualitative analysis through a gender approach from Wharton (2005) and Lindsey (2016), as well as a feminist criticism approach from Tyson (2015). The construction of masculinity in this play highlights the depiction of men as knights, which are associated with courage, loyalty, integrity, toughness, and self-respect. In addition, the concept of masculinity is depicted as strongly tied to the determination of hierarchical and patriarchal social structures, as well as being a reflection of the gender ideology of the Edo period which puts the superiority of men as the central figure in socio-cultural life. The depiction of male qualities and characters that outperform female characters in this text shows the text's strategy in strengthening the patriarchal paradigm and clearly shows the function of this text as a locus for strengthening the implementation of patriarchy in the Edo period.

Keywords: Masculinity; Edo Period; Gender; Play; *Sugawara Denju Tenarai Kagami*

How to cite (APA): Ariefa, N. A. (2023). Edo Period Masculinity In *Sugawara Denju Tenarai Kagami* (1746). *IZUMI*, 12(1), 22–32. <https://doi.org/doi.org/10.14710/izumi.12.1.22-32>

Permalink/DOI: <https://doi.org/10.14710/izumi.12.1.22-32>

1. Introduction

The reign of the Tokugawa clan during the Edo period (1603-1868) greatly influenced the strengthening of feudalism in Japan which lasted for approximately 300 years. This happened in line with the policy of the Tokugawa shogunate government which realized the teachings of Neo Confucianism as the basis for strengthening a hierarchical social structure that focused on a patriarchal-based society, including regulating social interaction in Japanese society at that time which emphasized submission to the leadership, both to the head of the community, state and the head of the

family (Ishii, 1989: 91). The teachings of Confucianism that entered Japan along with the acculturation of Chinese culture since the 6th century were also used by the Tokugawa government as the basis for moral values that were strictly enforced in Japanese society in the Edo period.

The policy of state closure (sakoku) taken by the Tokugawa government and its enforcement for approximately 3 centuries has led to the creation of a long period of peace in Japan. This closed political system that limits contact with foreign countries also contributes to the creation of a conducive atmosphere for the development of traditional Japanese

culture in big cities, including the development of traditional Japanese theater, particularly kabuki, and bunraku, which attract a lot of interest among the urban community. During the massive development of Japanese culture, the implementation and internalization of moral values in society at that time remained the main concern of the shogunate government. Therefore, traditional culture which was developing very rapidly at that time did not escape the strict supervision and censorship of the government, especially the supervision of the contents that were considered contrary to the moral values and rules that were confirmed at that time. In addition to maintaining the stability of the country, this was also done by the shogunate government to strengthen the position of the Tokugawa clan as rulers in Japan at that time.

Traditional media generally have ritual functions, communication, education, and entertainment. This media is more popularly known as folk media or folk art. Coseteng & Nemenzo (in Jahi, 1998:48) define traditional media as verbal, movement, verbal, and visual forms that are known or familiar to the people, accepted by them, and played or performed by and for them to entertain, inform, explain, teaching, and educating. Traditional media appear in the form of folk songs, dances, music, drama/theatre, speeches, and others, both in the form of literary, visual, or performance products that are passed down from generation to generation (Clavel in Jahi, 1988: 53).

As part of traditional media, traditional theater performances are considered to be important media because they have informative and educative functions for the community. With that function, traditional media can also instill and reinforce cultural values, social norms, and philosophy in their supporters (Santosa, in Jahi, 1988). The function of planting and strengthening these cultural

values can also be detected in a traditional play that was very popular in the Edo period, entitled *Sugawara Denju Tenarai Kagami*, which is claimed to be one of the masterpieces of kabuki and bunraku theater performances in the Edo period.

The play *Sugawara Denju Tenarai Kagami* was written by three male writers, namely Takeda Izumo, Namiki Sosuke, and Miyoshi Shoraku, and was first performed at the Takemoto Theater (Takemotoza) in 1746 in Osaka city. To illustrate its high popularity at that time, it is mentioned that one of the scenes entitled Terakoya which is very famous from this play managed to make so many spectators at the Takemoto theater burst into tears, so it is said that the price of tissue increased at that time (Tsurumi, 1956: 32). This shows that the attractiveness of the play is undeniably one of the important elements driving the high popularity of traditional theatrical performances among urban communities in the Edo period. Judging from the content of the story, *Sugawara Denju Tenarai Kagami's* play shows its efforts to present performances that captivate the people of the Edo period, as well as build and reinforce cultural values related to gender identity and roles, as well as the teachings of morality that were emphasized by the rulers at that time.

Several studies discussing various literary works in the Edo period in terms of gender have been carried out quite a lot, although in general, they focus more on the discussion of women's representation. Among the studies that discussed gender issues were Walley (2012), Lane (1957), Takai (2015), and Uchiyama (1965) which predominantly discussed gender issues that focused on revealing male and female characters in literary works in the Edo period. However, no research has been found that specifically reveals the masculinity representation of male characters presented in traditional Japanese plays in showing the imbalance

of power relations between men and women. Considering those traditional theatrical performances are used to reproduce socio-cultural behavior, including understanding gender, of course, a study that disassembles Edo period play texts to show hierarchical social constructions confirmed in the text is urgently needed. Therefore, this study aims to reveal the depiction of masculinity as part of socio-cultural behavior that was built in the Edo period in the text of the play *Sugawara Denju Tenarai Kagami* by using the concept of gender from Wharton (2005) and Lindsey (2016), as well as a feminist critique approach from Tyson (2015).

2. Methods

This study uses a qualitative analysis with a close reading technique through a gender approach from Wharton (2005) and Lindsey (2016), as well as a feminist criticism approach from Tyson (2015). Wharton explains that gender is reflected in “who people are or how they behave (2005: 17).” Gender goes into the way people see themselves, the way they behave, and the way they see others. It is something that individuals have as a part of themselves and that accompanies them as they go through life. This 'something' can be understood in terms of masculinity or femininity, or it can be defined more specifically in terms of certain qualities or characteristics.

The idea of certain qualities or characteristics for male and female identities, as well as about what is appropriate or inappropriate, is further expanded consistently through symbolic interactions. Lindsey (2016) states that gender appears not as an individual attribute, but as something 'achieved' in interactions with other people. Fenstermaker and West (2002) use the term 'doing gender' to refer to it. Identity is a product of and maintained through interactions with other people. Thus,

social interaction is an important setting in which gender emerges and is enforced. Identification of a person as female or male facilitates social interaction and attests to the power of this category in social life.

In addition to gender, this study also uses a feminist critical approach to show the imbalance of power relations between men and women in the embodiment of masculinity from male characters presented in this traditional Japanese play. 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 an indicator of the presence of a power structure to be highlighted through the literary work.

3. Result and discussion

This text presents a depiction of male masculinity in the qualities and characteristics of men as warriors who are brave, loyal, with integrity, tough and maintain self-respect in carrying out their duties and obligations in the samurai class society which is the background of the story in this play. In addition, the text also highlights the male figure as a subject who can think and act actively, which clearly emphasizes the superiority of men over women.

To be able to reveal masculinity as a certain quality and characteristic of men presented in the text of the play *Sugawara Denju Tenarai Kagami* (1746), it will be explained how the male characters are shown in this play through how they see themselves as men, how men behave and how they perceive other characters.

3.1 The presence of men as knight figures

As explained in the previous section, the depiction of male masculinity in the text of the play *Sugawara Denju Tenarai Kagami* is very closely related to the depiction of male attitudes and behavior in his figure as a knight. The perspective and behavior of men shown in this text are overall oriented towards carrying out their respective duties and obligations. By using the background of the samurai class society as the setting for the story, the text of this play emphasizes the behavior of being loyal, brave, integrity, tough, and maintaining self-respect as part of male masculinity. This is shown clearly through how the behavior and perspective of the male characters toward themselves, as well as toward others.

In the text of this play, loyalty is described as the behavior of the male character who seems to be very dominant and is highlighted throughout the story in this play text. The qualities and characteristics of men who are loyal to their superiors are the basis for other characters who are part of the depiction of male masculinity which is also presented by the text in each of the male characters in this play. This is shown through the attitudes and views of the five male characters, namely three twin brothers (Sakuramaru, Umeomaru, and Matsuomaru) and their biological father (Shiradayu), as well as the character Sugawara. The text clearly shows the loyalty of the five toward their respective leaders.

Working as an attendant for Prince Tokiyo, the views, and behavior of the character Sakuramaru described in the text are always oriented towards his master, Prince Tokiyo. The character of Sakuramaru is shown in the text of this play as a male figure who is loyal to his master. This can be seen through Sakuramaru's words which contain views about himself in his dialogue with his wife,

Yae. ‘下郎ながらも恥を知り、義のために相果つる。([I] *may be born from a lowly class, but I have honor, and through death, I will prove my loyalty.*)’ In those words, it was obvious that Sakuramaru's perspective as a man who upholds loyalty and maintains his honor. Through Sakuramaru's words, it appears the text's effort to emphasize the male character who is loyal and strives to maintain his reputation as part of the depiction of male masculinity. In this speech, Sakuramaru's courage as a man is shown. His determination to commit suicide to prove his loyalty to Prince Tokiyo can also be interpreted as an attempt by the text to highlight his brave attitude and not hesitate to sacrifice his life as masculine behavior.

In addition to the issue of loyalty, the presence of the character Sakuramaru in this text is also used to emphasize the attitude of maintaining self-respect as a man as a masculine attitude. This is revealed through the motive for the suicide decision of the character Sakuramaru which is also intended to show his loyalty, also to atone for his guilt towards Sugawara. It is said that Sakuramaru also feels guilty for the punishment that was given to Sugawara which stems from his idea of secretly bringing together Prince Tokiyo and Princess Kariya who love each other. Not expecting that the meeting would be used by Shihei to slander and bring down Sugawara's position, Sakuramaru lived a life of shame and guilt. Through his dialogue with Umeomaru, the text expresses Sakuramaru's regret for feeling that he was the cause of the unfortunate fate that befell Sugawara, the person who has done a lot of service to him. Sakuramaru's deep regret is reflected in his words as follows.

御恩を受けたる丞相様の御流罪。みな桜丸がなす業と、思えば胸も張裂く如く...詮なき命今日までも長らえる面目なさ、推量あれや梅王丸。(p. 190)

[w]hen I thought that it was my mistake that made Mr. Sugawara, the person who served me, be exiled, my heart ached. ... You can imagine me, Umeo, still living to this day.

In his words, Sakuramaru's regret was manifested in the shame he expressed. Sakuramaru's determination in clearing his good name to restore his honor becomes the next thing about male masculinity that is highlighted by the text. This expression can be interpreted as a form of male masculinity which is emphasized in the text, which emphasizes the maintenance of his honor as the main behavior of men. The text describes a male figure with a chivalrous spirit from the character Sakuramaru as the embodiment of male qualities and characteristics.

Through the depiction of the Sugawara character, the text builds the idea of masculinity which is reflected in the attitude of men who maintain self-respect by always adhering to the rules and not neglecting ethics. This is shown through Sugawara's words and behavior when he was sentenced to exile by the Emperor. His loyalty to the Emperor was shown through his attitude that did not make the slightest effort to oppose the Emperor's decision. '道真虚名蒙れども、君を恨み奉らず([E]ven though the accusations against me are wrong, I don't feel any grudge against the Emperor.)' Through Sugawara's words, it appears that the text's efforts in building the idea of loyalty as part of the character of a masculine man. Obedience to the Emperor's decision as a leader did not make Sugawara rebel and oppose. Through this description of Sugawara's obedience, the text tries to show loyalty as a description of a masculine attitude.

At the end of this play, the text even reaffirms Sugawara's loyalty as a male to the Emperor through Sugawara's determination to return to the palace to save the Emperor from Shihei's evil in his

form as a spirit after he ended his life. Until the end of this play, Sugawara's integrity as a man who is loyal to his leader continues to be presented until the story of his death in exile. In a story with a mystical atmosphere, in the text Sugawara is told to transform into a spirit, which signifies his death, to avenge Shihei's crimes and protect the Emperor. Until the end of his life, it is said that Sugawara did not hold a grudge against the Emperor even though the Emperor had wrongly accused him. Even Sugawara's loyalty to the Emperor is presented by the text clearly in the oath of allegiance he swore to Shiradayu and Umeomaru at the end of his life.

ヤオレ梅王、白太夫、時平の大臣が謀叛の企て、聞き捨てられぬ御大事、赦免なければ帰洛も叶わず、王位を望む朝敵と、知ろし召されぬ玉体危し、臣が忠義徒にこのところに朽果つる、体は虚命蒙るとも、死したる後は憚りなし。靈魂帝都に立ち帰り、帝を守護なし奉らん。天に誓いのわが願い、しるしは目の前白梅の、気条ぼつきと折り取りたまひ。(p. 211)

Umeo, Shiradayu! Listen to me, you two! So terrible is Shihei's treacherous plot that it can't be matched. I didn't receive a pardon, so I couldn't return to the Capital. But the Emperor was in danger, unaware of a traitor who had ambitions to pursue the throne. My allegiance, on His Majesty will rot in vain here in exile. My mortal self has been accused of crimes, but after I die, I will be free to do what I must! My spirit will return to the imperial capital and become the protector of the Emperor. Now, before your own eyes, as a sign of this prayer, I swear to heaven.

The description of the text about Sugawara's loyalty at the end of this play marks the text's affirmation of the attitude of male loyalty as part of the masculinity that is highlighted. In addition, the

emphasis on the positive image of Sugawara's attitude indicates that the text's effort to emphasize the attitude of men who hold fast to their principles and loyalty to the Emperor is a wise and chivalrous act.

Not only through the views of the male characters about themselves, the confirmation of the qualities and characteristics of men as masculinity is also presented by the text of this play through the views and judgments of men about other parties. This is shown through the presence of Shiradayu's response in the text which reveals male masculinity. Through Shiradayu's view, the text further emphasizes the act of suicide to be able to restore self-respect and show loyalty as part of male masculinity. This is shown through Sakuramaru's words about Shiradayu who '生きていられぬ最後の願い、聞き届けて腹切刀、親の手ずから下されたわやい。([g]ives me his blessing to end this life that I can no longer bear to live it.)' Through Shiradayu's view expressed through Sakuramaru's voice, the text shows his efforts to highlight courage as one of the positive behaviors of men. This is reaffirmed in the text through the presence of Shiradayu's voice of support '腹切刀渡す親。([I] am a father who will give a sword of death to his son.)' Shiradayu's view that expresses his blessing can be interpreted as an attempt by the text in building and affirm the idea of the courage of men to commit suicide as part of masculine behavior that is valued and becomes a symbol of self-respect for men. The presence of Sakuramaru's view as a man in seeing himself, the way Sakuramaru as a man asserts his decisions, and Shiradayu's view of the character Sakuramaru underline the courage and honor of men as part of masculinity which is dominated in the text.

In addition to Sakuramaru, Shiradayu's voice is also used to give a

positive assessment of Umeomaru's character. In addition, praise for the quality and character of a formidable male is also shown in the text when Shiradayu praises Umeomaru for defeating Shihei's men who secretly came to exile to kill Sugawara. This shows that the strength and toughness of men are part of the highly appreciated masculinity at that time. Through the description of Umeomaru's behavior and Shiradayu's praise, the depiction of a man who dares to go forward in battle and fights hard becomes a positive value that is clearly shown in this text. The text seems to highlight the idea of male masculinity through the tough character of Umeomaru who is devoted to his master. This is also seen in Shiradayu's words to Umeomaru 'スワという時身を惜しまず、御用に立つ所所存はのうて ([h]ere you are at the peak of your youth, the most appropriate time for you to serve your master). From his words, it is clear that there is an idea built by the text about the totality of devotion as an exemplary attitude for men. The figure of a man who is loyal and devoted to his master becomes a positive image as well as a depiction of masculinity that is highlighted in the text.

Along with loyalty, the courage of self-sacrifice is also a value highlighted by the text. This is shown through Shiradayu's words in front of Umeomaru about how a man should spend his youth, as follows.

血気盛り奉盛、菅丞相の由縁とあれば、根掘り絶やさんと、鶡の目鷹の目、油断のならぬ讒者の仕業。(p. 201)
[H]owever, in the midst of the machinations of slander against him, who by all means seek to destroy him (Sugawara)— against whom we must not be careless, must watch with eagle eyes in times of danger that you never thought possible to face, without considering yourself.

Shiradayu's view in the quote above shows clearly his emphasis on totality in loyalty and devotion, and is ready to sacrifice, as the main qualities and characteristics of men. Shiradayu's view also shows an emphasis on the importance of agency owned by men to be used in harmony with the hierarchical social structure practice that was confirmed at that time, which emphasized devotion and loyalty to the leader. This is reinforced in the continuation of Shiradayu's response which said '命が惜しいか敵が怖いかな。 ([d]o you really love your life? Are you afraid of the enemy?)' Shiradayu's response also emphasized that the ability to always be ready to sacrifice, even though life is at stake, becomes an important quality and characteristic of male masculinity.

Not much different from the depiction of masculinity attached to the protagonists, the figure of Matsuomaru who is the antagonist is also described in the text as a man with courageous character and loyal to the leader. The masculinity of Matsuomaru's character is shown in the text through Matsuomaru's words when he faced his two twin brothers who blocked the speed of his master's train, Shihei. In the following excerpt, Matsuomaru declares his courage and loyalty to his master even though he has to face two of his own siblings.

ヤア、命知らずの暴れ者、いずれにもはお構いあるな。兄弟一つでねえという、松王が忠義の働きを目にかけん。コリヤ、エ、。松王丸がひっかけたこの車、止められるものなれば、ならば手柄に、サ、サ、ササ、、止めて見る、エ、鼻面取って、引き出す車。(p. 192)

[T]roublemaker bastard! Move aside, let me deal with them myself. It's time for me to carry out the task before my master. I will show you a loyalty that is different from the loyalty that exists in the family. If

you think you can stop this carriage I'm escorting, here you go!" in front of my lord, I will beat you in one hit!

In line with the quote above, Matsuomaru's loyalty to Shihei is also described in the text through Matsuomaru's words to Shiradayu, his biological father, namely 'この松王丸が主人へ忠義、([I] do this out of loyalty to my master.)' when he expressed his desire to sever family ties to prove his loyalty to Shihei.

The presence of the idea of male masculinity, either through the figure of Matsuomaru as the antagonist or through the protagonists, can be interpreted as part of the text's effort to describe male masculinity which is at two opposite poles, namely virtue and evil. Matsuomaru is an example deliberately presented by the text as a masculine male figure who is on a bad path because he broke off family ties, ignored the good he had received from Sugawara, and insisted on being loyal to Shihei who slandered Sugawara. Matsuomaru who is finally told to realize his mistake, expresses his shame. Matsuomaru's remark that '松はつれない／＼と、世上の口にかかるくやしき、([e]veryone looks at me, Matsuo, has no conscience, doesn't care, which is why I have to endure this shame.)' reveals Matsuomaru's character which is redefined on the path of virtue. To make amends, Matsuomaru, who is told to try to save Sugawara's son by sacrificing his only son, can be interpreted as the text's intention to emphasize the idea of masculinity that is parallel to the path of virtue, ethics, and morals as true masculinity.

The masculinity described in this text is not only told to be part of the depiction of the character and qualities of adult men but also to be part of the character of men of all ages. Through the story of the courage and obedience of Kotaro, Matsuomaru's son, the text emphasizes the depiction of the masculinity of the boy

who has not yet reached his teens. This is shown in the text at the time of Kotaro's death. Matsuomaru asked Genzo, Sugawara's student, about Kotaro's behavior when he was about to be beheaded to replace Kan Shusai, Sugawara's son. Kotaro's attitude that shows the courage of a man is depicted in the text through Genzo's words about Kotaro who '若君管秀才の御身替わりと言ひ聞かしたれば、潔う首差し延べ (*[b]oldly craned his neck when I told him that he will be made a substitute for the young master Kan Shusai.*)' Kotaro's response of not running away and not hiding, even being told by Genzo that 'にっこりと笑うて (*[h]e just smiled.*)' when facing his death, received appreciation from Matsuomaru who were satisfied and praised Kotaro's behavior as '利口な奴 (*intelligent boy*),' '立派な奴 (*excellent child*)' and '健気な八ッや九ッ (*brave child.*)' men in looking at other people which is reflected in Matsuomaru's praise of Kotaro that '出かした、出かしおりました (*[h]e has done (his job) well.*)' can be interpreted as the text's effort in building the idea of masculinity and the courage of men who are task-oriented. In this case, Matsuomaru's position as Kotaro's father became one that Kotaro obeyed as a child. Kotaro's obedience to the orders and wishes of his father who is the leader of the family, which at the same time reflects his loyalty to his father, is also part of the highly appreciated masculinity.

Overall, the text of the play *Sugawara Denju Tenarai Kagami* emphasizes the idea of masculinity as a quality and male character in his figure as a knight. Through the depiction of the attitudes and actions of various male characters in it, the text emphasizes the qualities and characters that characterize masculinity as something important and should be part of the individual male self, upheld and highly appreciated, and accompanying men as they live life.

3.2 The quality of men as subjects who can think and act actively

There are several interesting things to note in the interaction between male and female characters shown in this play text, which also shows the text's efforts in building ideas about male masculinity concerning women. This is shown through how the text presents the positioning of the qualities and characters of the male characters, both in the ability to think and act, as active and empowered subjects compared to the qualities and characters of the female characters shown in this text. Thus, the masculinity of men that are highlighted throughout the text of this play shows the text's intention to emphasize the superiority of men over women.

The description of the interaction between men and women in this text, as a whole, shows the weak position of women against the agency owned by men. Men are described as subjects who can think and act actively and can actualize their actions. The thinking and acting capacity of the male characters is described as superior to that of the female characters. The rational opinions and views of men are depicted as representing the truth, while women continue to be depicted as submissive, obeying the voices and opinions of men. Thus, the text strategy that emphasizes male masculinity can be interpreted as an attempt by the text to emphasize the position of men as dominant and superior subjects over women.

There is a text strategy in the presence of several female figures who serve as obstacles and opponents for men in carrying out their duties and obligations as part of male masculinity which is highlighted in the text. This is shown on at least four occasions, including when Sugawara's wife protested against her husband because Sugawara was willing to obey the Emperor's sentence of exile; Kariya's pleas and cries forced him to be allowed to meet with Sugawara who was

then bound by the Emperor's decree forbidding him to meet anyone; the female characters who got in the way of the fight between Umeomaru and Matsuomaru; Yae's opposition to Sakuramaru's decision to commit suicide to prove his honor; and Chiyo's lament over the fate of her son, Kotaro, whom Matsuomaru sacrificed to save Kan Shusai, Sugawara's son. In these five events, the depiction of rationality and the character of male knights is highly highlighted in the text and becomes a differentiator from the qualities and capacities of women who are described as irrational, weak-hearted, and have no integrity. The presence of women's responses that do not support, object to, or even oppose the actions of men described in the text becomes the text's strategy to further highlight the masculinity of men. The response of the male characters to the women's opposition shows clearly how the behavior and actions of the male characters are positioned in the text as an affirmation of the embodiment of ethics and morals that are dominated by men. This is shown through Sugawara's rebuke of his wife's protest attitude as follows.

「ヤア愚か／＼、道真虚名蒙れども、君を恨み奉らず。...昨日までは叡慮に叶ひ、今日は逆鱗蒙るとも皆天命のなすところ。先程冠の落ちたるは殿上の札を削られ、無位無官の身となる報せ。今更悔むは愚か／＼。...、見苦し、見苦し嘆かれな」と、御台を遠ざけ給ひける

[D]o not be stupid. Even though the accusations against me are wrong, I don't feel any grudge against the Emperor... It's all heaven's will.... I have no regrets. Do not be sad.

Likewise, it is shown through Matsuomaru's words who yell at the women for trying to break up his fight with Umeomaru. '女房ども、これをもって表へ出い。邪魔は払った、汝から出い

(*[G]irls, step aside. Don't interfere.*)'. In another part, when Sakuramaru is about to commit suicide, the text shows Yae's plea to Sakuramaru to be able to accompany him to die, which shows the different capacities of women to decide and do things compared to men. "一緒に死ぬとコレ申し、女房の願ひ立てゝたべ。

(*Listen to me, tell me, please tell me that I can die with you.*)" Kae's words in the quote reaffirmed the superiority of men, whose decision was made as a reference for women. The quote above shows that women are positioned as participating parties to men's decisions. Decisions placed in the hands of men show that women are positioned as weaker than men. Through the quote above, it is clear that women are not given the space to make decisions, even for themselves. While the male character has the freedom to decide his life path, the female character is always positioned as the party who always listens to the orders and directions of men without being allowed to argue. The value of women themselves is also ultimately determined by men. This includes matters of life and death. The quote above also shows the position of women in domestic life, that after marriage, women are required to obey the men in their families, namely their husbands, and fathers-in-law. Furthermore, through Shiradayu's words to Yae, '思い切って、俺や泣かぬ、そなたも泣きやんな。(*I have decided, I won't cry. You too, don't cry... You hear me?*)' and Sakuramaru's response to Yae 'あれを聞いたか女房ども (*you hear him, my wife?*)' The same thing was shown in Matsuomaru's words who rebuked Chiyo for crying over Kotaro's death. "コリヤ女房も何で吠える。覚悟した御身替わり、家で存分ほえたでないか。ご夫婦の手前もあるわえ。(*And you, my wife, why do you keep crying? We have already decided on this exchange Don't you cry when you're at home? Control yourself in front of people.*)'. Overall, the

response of the male character shows the strength and dominance of men which at the same time emphasizes the masculinity of men from women who can subdue and make obedient women.

The four incidents of women's opposition and men's responses illustrate how the positioning of men against women in the text. The submission and silence of women's voices towards men's voices and responses is an indication of an affirmation of the position of men as leaders whose decisions must be obeyed and their words heard because men are sources of truth and examples. The affirmation of men as leaders who deserve to be obeyed and obeyed by their words is part of the depiction of male masculinity that is highlighted in the text of this play.

The use of women's voices to voice women's appreciation of male masculinity can be interpreted as well as an attempt by the text to emphasize women's recognition of the qualities and character of men, as well as to strengthen the position of men in their superior position at that time in Japanese society based on patriarchy. This is shown through Kakuju's voice explaining to Kariya the reason for Sugawara's refusal to be met. To Princess Kariya, Kakuju said, '帝へ恐れあれば、逢いとうても逢われぬ親子 (*[h]e would love to meet you, but he can't because then he doesn't respect His Majesty the Emperor*).' Kakuju's words reaffirm the masculinity of men raised by the text through the depiction of Sugawara's character as an honorable man who firmly holds to his principles. This point at the same time shows the text's efforts in emphasizing the idea of the quality of male integrity as a positive image, and at the same time emphasizing the superiority of male masculinity which is highlighted in the text, from the character of the female characters.

4. Conclusion

Through the depiction of the masculinity of the male characters, it appears that the text of *Sugawara Denju Tenarai Kagami* (1746) presents the qualities and characteristics of men who are strongly bound to the determination of hierarchical and patriarchal social structures implemented in Edo era society. The construction of masculinity in this play shows the concept of manhood that is put forward in the form of depicting men as chivalrous figures, which are associated with courage, loyalty, integrity, toughness, and self-respect. The presence of male characteristics in the text that is oriented towards the implementation of tasks and the totality of devotion to the leader can be interpreted as an effort by the text in emphasizing the qualities that a man must possess, as well as the roles he must carry out in a hierarchical social structure that is confirmed. at that time. Thus, this text shows its existence as a medium for the growth of dominant values that were emphasized for men in the Edo period.

The capacities and abilities of men described in the text of the play also serve to reinforce the traditional gender roles of the Edo period. The concept of masculinity presented in this play is also a reflection of patriarchal-based gender ideology in the Edo period which puts forward the superiority of men as central figures in the socio-cultural life of a society. In presenting the interaction between men and women, this text consistently shows the position of women who are submissive and acknowledge the superiority of men. The voices of women's opposition are silenced by the voices of men who are presented to represent truth and virtue. The agency given to female characters in this play has only functioned to support and reinforce traditional gender roles that position men as the superior party. The presence of the depiction of masculinity as superior in the literary text of the Edo period shows the text's strategy

in strengthening the patriarchal paradigm and clearly shows the function of this text as a locus for strengthening the implementation of patriarchy in the Edo period.

5. Acknowledgment

This work has been funded by Universitas Al-azhar Indonesia (UAI) under the program of Research, and Community Service Grants 2021, with an internal work agreement letter for research implementation No.058/SPK/A-01/UAI/IV/2021.

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