

Transgenerational Trauma in Ichiyo Higuchi's *WAREKARA* - A Multidisciplinary Approach to Literary Research

Zsolt Nyeste*

Abstract – In this paper, I examine the heroine, Omachi's fate in *Warekara* – one of the last stories of Higuchi Ichiyo, the principal female author in the Meiji era –using multidisciplinary approaches. Besides literary theory, I mainly rely on a psychological perspective and the relatively new concept of transgenerational trauma. This latter can serve as an organising force behind the story's episodic structure and also as a determining factor in the fates of the story's two heroines, Mio, and her daughter, Omachi. With the use of multidisciplinary approaches, I expect to widen the possible interpretations of *Warekara*.

Keywords Ichiyo Higuchi's *WAREKARA* · Omachi's fate in *warekara* · Transgenerational trauma in a Japanese short novel · Multidisciplinary approach to literary research ·

1. *WAREKARA*: A Short Novel by Ichiyo Higuchi

As one of Higuchi's last stories, who was considered the principal female author of the Meiji- era Japan, the short novel *Warekara* from 1896 should be paid a lot more attention than it has been before since it gives an exciting and detailed insight into the psychology of intergenerational or transgenerational trauma and Freudian hysteria ahead of its time.

One of the reasons behind the novel's relative unfamiliarity outside Japan is its fractional composition, which makes the story obscure and hard to follow by the reader. It is episodic, with only a slight connection between the chapters, more

* A PhD student of the Japanese Philology Doctoral Program at Eötvös Loránd University, Budapest, Hungary. Currently working as, a Japanese teacher.
Email: nyeste.zsolt@hunfalvy.com

like a string of short stories than a complete tale. The fragmented composition and the balladist obscureness of *Warekara*, which only implies the reasons behind the happenings, make the reader thrill and successfully maintain the suspense until the end.

Reading the chapters, the stories of two women unveil: one is the tragic chronicle of the parent's marriage, the other is the life of their daughter, Omachi (Kan, 1991: 287). She is the daughter of Mio, a beautiful young woman craving money and a better social status, so she abandons her family. Her adultery causes her husband to be a bitter man towards his daughter. He gets richer and richer and weds his daughter to a prominent man. Years pass, the father dies, and Omachi lives a life of luxury and seemingly in harmony. The marriage is childless, and her people consider Omachi's behaviour extravagant. Gossip arose when she started caring for Chiba, a student staying at their house. Her husband understands but has a son with a lover, so he decides to eliminate Omachi, closing her from the world forever.

In Omachi's figure, we explore a young woman's complex emotions, maternal heritage, and troubled past. This heritage, her mother's betrayal, marks Omachi's life forever, and in the end, no matter how hard she tries to ignore it, she eventually gives in to her fate that leads to her fall.

In this paper, I examine mainly Omachi's story with the help of psychology and the concept of transgenerational trauma. Applying this to the story, I expect it to widen the possible perceptions of *Warekara* and encourage everyone to use a multidisciplinary approach to literary research.

2. Interpretation of the title

The story's title is an allusion, a usual stylistic mark of the author's writings. The word of the title appears in a poem from the *Ise monogatari*, the eighth-century work, that consists of *waka* poems and associated narratives:

恋ひわびぬ海人の刈る藻にやどるてふ我から身をもくだきつるかなⁱ

Furthermore, in another one written by Fujiwara Naoko, in the *Kokinwakashu* anthology from the Heian-period, where *warekara* – a tiny sea animal called Japanese skeleton shrimp - is mentioned in the context of *unrequited love*:

海人の刈る 藻に住む虫の われからと音をこそ泣かめ世をば恨みじⁱⁱ

In *Ise monogatari*, just like in Higuchi's short novel, the poem is attributed to a lady, the speaker is female in both poems, and *warekara* becomes the symbol of unhappiness and suffering as the fisherman's gather and dry the seaweed, the shrimps' tiny shells dry out along with it and eventually shatter – a beautiful metaphor for a lady's sorrow. Besides this, the word also has a second meaning: 'my will'³, which implies that the speaker got into the situation of her own will. In such a way, the title already foreshadows the whole story: a women's tragic fate.

The emotional needs and desires of the heroine, Omachi, are in sharp contrast to the expectations of the people surrounding her and her opportunities. She faces these social constraints many times and loses the battle in the end.

3. A heritage: the sins of the mother and grandmother

The main storyline presents Omachi's feelings, while another significant motif appears: the problem of predetermination.

Although Omachi is still a baby when her mother leaves the family, this event determines the relationship between father and daughter, and also Omachi's reputation forever:

'you know how it was when my father, Yoshiro was still alive. He said that every time he saw my face, which looked like my mother's, he became overwhelmed with anger, and he never let me close to him. I spent every single day so lonely' - tells Omachi, her husband, when remembering her father. Besides this, there is the judgement of society as a burden. The people around her consider Omachi, a whimsical person with unusual habits:

If something pleases the lady [Omachi], she gives a reward. She loved to give presents from her early childhood, which her father always hated. She is pretty extravagant. Whenever she likes, she helps others, not thinking of the consequences. It also had no deeper cause, when she gave her husband's haori, that he just put off on New Year's Day, to Yotaro, the rickshaw-puller Mosuke's only son. It was just a whim: he had no spring clothes, so she just gave them to him, out of compassion [...] She has that terrible habit of taking a bath before breakfast. Without doing it, she does not even touch her chopsticks. If she only misses a day, she cannot be helped being distressed, and nothing can please her. [...] She just orders her servants like 'Do this and that' or instructs her husband to go to Jikkenda^{iv} for dolls. Not at all like a married woman. Alternatively, when

she accompanied her husband to the temple of the great Buddha in Kawasaki, wearing a scarf typically worn by young girls. [...] She may be called a lady, but this does not mean anything. Her taste is also like that of those women. She only owes her luck to her great beauty.

These judgements are mainly based on her – or to be more precise, to her mother, Mio's –troubled past. Mio looked like a beautiful, fragile creature, adored by her husband, who did everything to please her, not even bothering with the disapproving opinion of those around him. She did not even have to do anything at home, though she was unhappy and sad.

Occasionally she disappeared from home, and eventually she left her husband and infant daughter for a well-to-do man, with the support of her own mother.

The reader knows Mio only through her husband's perception, a beautiful wife, who needs to be cared for, and we can only guess the motivation behind her actions, just like him, Yoshiro, while her real motives remain hidden. If we try to reconstruct her personality from the point of view of the people around her, a totally different picture unfolds- a passive-aggressive wife, who, with her 'womanly' ways of manipulation (Kan, 1991:290) only attempts self-advocacy, although with a morally questionable goal^v. She desires more and better than what she got. So she makes her husband henpecked, makes a fool of him, and as occasionserves,

She leaves him for a rich man. These two perceptions of Mio meet when Yoshiro reads her last note and realises he was betrayed. From this on, he comes to hate his wife and everything and everyone that reminds him of her, including his daughter, Omachi, too.

We do not know Mio's honest thoughts and feelings and her perception of their marriage. We can only conclude her actions, as we merely know her from other characters' statements, from her neighbours' or her husband's point of view. Thanks to psychology, we now know that persons *feeling responses are essentially a result of whether our expectations are met in real life. If they are met, we are pleased; if not met, we become frustrated, angry, or disappointed* ' (Chapman &White, 2019). Consequently, while Mio's thoughts and feelings are not directly represented in the short novel, we can grasp the fact that she was not happy in her marriage because her husband (at least according to his mother-in-law's words) promised her a better life while Mio's desire and expectation for a more affluent and more refined husband and a life full of luxury remained unsatisfied. Her disappointment cannot legitimise her further actions; however, it can motivate them.

Mio's daughter is from the beginning judged by everyone surrounding her based on her mother's past actions. No matter how hard she tries to free herself, Mio's past actions cast a shadow over her, and Omachi is from the beginning destined to be the extravagant wife who falls at the end (Tsukamoto, 2009).

The balladist, fragmented nature of the story arouses suspicion that Omachi may not be Yoshiro's but someone else's daughter. Her mother occasionally disappeared before the birth of her child, so it is possible that she also met other men at that time. At least after her true nature becomes known, it makes all of their married life together questionable for Yoshiro. This suspicion may be one reason for Yoshiro's hatred towards his daughter.

Some scholars find Omachi's fate genetically determined (Sakamoto, 1957), or as they say, 'her fate is written in her blood' (Yuchi, 1926). Besides society's disapproval, Omachi also inherited her mother's constant frustration, discontent, and unsatisfied desires (Shigematsu, 1992). This restlessness, this constant craving, which her surrounds have never understood, is the motive behind her actions – the possible cause of her confrontation with the old values (Shioda, 1968), the reason for her perpetual opposition (Muramatsu, 1967) (or we can even say *revolt*) that lead to the dissolution of her marriage (Tomatsu, 1995).

Besides her mother, Mio, her maternal grandmother also plays a vital role in Omachi's life and fate. This woman wanted to fulfil her own, mainly financial ambitions through her daughter; therefore, she encouraged Mio to find a more affluent, more prominent lover and elope with him while also providing an excuse for Mio's secret meetings with other men.

According to the social customs of the time, the mother should not intervene in her daughter's life, but she takes advantage of her son-in-law's hand peakedness and becomes in charge of the family.

Mio used her visits to her mother as an excuse for a long time when, in fact, she was having secret meetings. It seemed to be an acceptable reason for her absence, as filial piety^{vi} was one of the most appreciated values at that time.

When the grandmother talks to her son-in-law, Yoshiro, it looks like she is only thinking of her daughter's happiness:

There is no prospect of raising your eight-yen salary, and your expenses are also growing, as you have a child now. If anything happened, what could you do? Mio is still weak; she could not work at home to help her husband. It is not honourable to live in poverty with your wife and child. Considering these,

you should search for another job to earn more money. You will not have any excuses in the future if you cannot raise your daughter. Mio is my only daughter. Since you married her, I would like you to take care of her properly. It is not about luxury. If you only gave her some money, that is enough for a minor pilgrimage... When you married her, you promised it. If you do not do it, you break your promise. Moreover, what can we do in a situation like this? It is terrible to think that I should care not only for mine but also for others' living in such an old age. Such a shame! Furthermore, I cannot do heavy work even if I want to. As a married couple, I will not help you if I take you; 8 yen is enough for nothing. In the current situation, you should consider parting ways for a while, entrusting Mio and the child to me, even if it would be hard for both of you. You would be alone and search for a second job besides the office. It would be nice for you to try to achieve an average lifestyle. Mio is my child, so I would like her to live the way it pleases me. It only depends on you.

The behaviour of Mio's mother reminds that of Ochika, the greedy mother figure in Higuchi's *Hanagomori*, who also uses her child for her own interests. In this sense, Mio may be considered a victim of her mother's passive-aggressive manipulation, and this maternal betrayal seems to be the root of the primary trauma that Mio passes on to her own daughter, Omachi, by leaving her family. Whether she is a victim of her mother or not, Mio learned this way of manipulative communication from her mother, and her mother was the one, who implanted the craving and desire for more in her daughter's heart, thus starting the suffering of the next generations.

Which is more dominant in a person's behaviour: the upbringing (the surroundings) or one's genetics (the heritage)? It is a much-debated issue. In Omachi's case, the people around her unequivocally decided on the latter, which was the reason behind their negative attitude towards her. Later on, this worked as a self-fulfilling prophecy. Moreover, did Higuchi not show us Omachi's emotions and the depth of her soul in momentary flashes? We, as readers, would probably agree with them.

As mentioned earlier, issues lead us to the concept of transgenerational trauma. It is a relatively newly researched area in psychology, but it can be usefully applied in the case of *Warekara*.^{vii} The helpless struggling of the mother, the seemingly loving father, who does not want to understand his wife, and the tragedy of their marriage: these all are imprinted on Omachi's soul and her cells. They can be considered transgenerational traumas carried by the descendants for a long (or until they are solved). This approach could provide a more professionally

accepted explanation than the law of cause and effect, also known as *karma* in Buddhism.^{viii}

Omachi's life is influenced by her mother's bad reputation and the craving and other burdens she inherited: frustration, insolvable marital issues, and constant dissatisfaction.

Mio's and the grandmother's material desires are already realised in Omachi's life (Hashimoto, 1996), but another much more unreachable desire appears there, as we focus on emotional needs. Mio's desires were not unique at that time, as the ambition of being rich and socially appreciated (in Japanese, the *shusse*) was a typical goal for people in the Meiji era (Goto, 2001). However, Higuchi highlights in many of her stories (e.g. in *Nigorie*, *Jusan'ya* and *Wakaremichi*) that raising one's social status usually leads to mental and emotional feelings of lack that cannot be mended easily. Technically, Mio gives herself up the same way as does Okyo in *Wakaremichi* (Chida, 1993), although Okyo at least struggles to keep her independent lifestyle for a long time, only to get weary of it. Mio does not even try to accept her circumstances and deal with them.

However, Omachi inherited the craving from her mother's and her father's side: he was always desperately and unsuccessfully wanting his wife's love (Yabu, 1991), so his daughter was double burdened with hopeless yearning.

Mio's and her daughter's lives are analogous in many ways, but there are also prominent differences. They both seem like drifting, but in Mio's case, she can be considered a victim of circumstances, and she vindicates her will in an indirect – manipulative – way, almost without words (Tomatsu, 1995). In contrast, Omachi is bolder, expresses her needs verbally, and attempts to achieve her goals much more directly (Takada, 1993). Although Mio possesses her spouse's love, she yearns for luxury, while Omachi has financial stability and a well-to-do lifestyle, but yearns only for being loved and understood (Park, 1999).

None of the husbands understands their wife's emotions, and besides the helplessness (Cho, 2007) of the two women, this is the leading parallel between them. Social frameworks are like a jail for them, and they cannot break out of it.

Their desires are not easy to understand for their surroundings, as Mio's family was far from poor (Minemura, 2006), and Omachi's husband was a pretty loving spouse in the standards of their time, but these facts could not help them deal with the constant yearning.

4. Hysteria and repressed emotions

In her novel, Higuchi gives a remarkable and precise description of the symptoms and presumable causes of *hysteria* – in the Freudian concept. Higuchi was less likely to become acquainted with Western literature and the recent achievements in psychoanalysis, including the works of Sigmund Freud. Although thanks to Mori Ogai, she could have been introduced to German literary works, Freud's works starting with the 1895 *Studies on Hysteria*, were published during Higuchi's lifetime, and his other works dealing with female sexuality appeared only later, in the 20th century. Despite this, Higuchi was before her time dealing with this topic, and *Warekara*^x is an outstanding piece of art because it focuses in a greater depth on representing the female soul and desires.

The theme of suffering caused by repressed desires is a frequent topic in Japanese literature from early on. This suffering causes one's personality to distort, and in many stories, people become restless or even vengeful ghosts after their respective deaths only because of their unfulfilled desires or jealousy. In this respect, Higuchi's most outstanding predecessor was *Murasaki Shikibu*, the renowned writer and poet from the Heian period.^{xi} The description of hysteria (that time called *spiritual possession*) is also present in *Genji monogatari*.^{xii} This spiritual possession was an excellent opportunity for women to voice their repressed feelings and brush off the traditional roles compelled on them.^{xiii} Already Murasaki has noticed the connection between repressed desires and mental illnesses.

Higuchi is more open about these, as she does not use any euphemism:

The mistress had the habit of daydreaming, overexciting herself and then having a seizure. If the attack was too violent, she fell on her back, like now, and unleashed all of her bitterness. First, they asked for doctors' help to use a subcutaneous injection, but night and day, she had terrible seizures that she could hardly bear.

It seems to describe a hysteric seizure in the Freudian sense accurately. Freud thought that the memory of trauma could turn into physical symptoms when the patient fails to confront it, causing him or her too much mental anguish.

The people around Omachi do not search for the reasons behind her behaviour; they just pass over that she is dissatisfied and unhappy. Seemingly she does the same as her mother, although Mio's behaviour always had a particular purpose, she used it as a tool for achieving her goals, unlike Omachi, who does not have an

exact purpose, she is just longing for something, while does not even know what it is. However, her surroundings attribute her seizures simply to her extravagance. What could be the real reason behind her frustration?

Freud's 1932 work *Femininity* summarises his views about women the most clearly. He thinks that women are above passive (Kovács, 2017). However, if during sexual development a woman refuses to be like this, she has two possible ways: neurosis (hysteria) or masculine complex (homosexuality). Freud also emphasises the role of social norms in this process.

Besides passivity, the other female personality traits are envy and jealousy, rooted in deficiency (penis envy)^{xiv}. According to Freud, the only way to end this feeling of deficiency is to give birth. One can only be an ordinary woman if penis envy converts into longing for children. Freud also thought women were less capable of sublimating their desires into creative forces (Joó, 2010).

Motherhood as the primary goal constitutes society's expectation, a solid inner desire, and a primary source of happiness. Alternatively, if a woman cannot achieve it, she has to find a way for sublimation. Higuchi also did the same when turning to write.

Besides the frustration of childlessness, there are other sources of Omachi's unhappiness, like lack of appreciation and emotional neglect, even by her husband. Everyone can think of her only in stereotypes, and no one can see her true self: a woman full of love what she wants to share with someone, but not able to find a suitable partner for this desire, only supplements like the ones whom she showers presents upon. She only longs for being understood and appreciated. Maybe a child to whom she could share her love and affection would also serve only as a tool of fulfilment for her longing^{xv}.

I only know the grief of being at home day and night; I am just vegetating, fearing getting numb with it. I have no parents, no siblings, only you, whom I can ask. Nevertheless, if I had, you know how it was when my father, Yoshiro was alive. He said that whenever he saw my face, like my mother's, he got furious and did not let me close. I spent every day lonely. I only became happy when you married me. See, you have just forgiven my stubbornness. Even though I have no reason to act like that, I just cannot find the words for my gratitude that you care for me, even though it is inappropriate for a man. If I think of these, I feel so lonely, so terribly miserable, no matter what I do. I thought I should not tell this, but I told it anyway. I cannot hold back this pain anymore. What should I do if I feel like this? I am solonely.'

Omachi opens up to her husband with these words, but he jokingly interprets this as jealousy. Even so, her most profound relationship is with her husband, as he is the only one with whom she can be honest about her feelings. Regarding the husband's reaction, it is evident that he wants to keep a distance from her, which can be a possible reason for the souring of their marriage^{xvi}. He never really tried to understand his wife's feelings. Even though he is a good man, he represents contemporary views: women are more like beautiful decorations but not equal partners. He respects and maybe also loves her in his particular way, but it is not enough for Omachi.

No wonder the wife falls into depression. Right after the conversation with her husband, we read these lines:

The mistress was pondering, and even if she had no reason to do that, her heart was running high. Nowadays, even if the sky was sunny, it was like dim for her. Even when bathing in the sunshine, she had strange thoughts. In the evenings, when one could hear the sounds of rain and wind, it was like people were coming, knocking on her door, waiting for being let in. As she was lonely, she took the koto and played the only song she liked. But she could not continue playing because she became despondent that she was only playing to herself. Tears came to her eyes, and she put off the koto. Once, when having her shoulders massaged by the maid, she asked her to tell a love story to cheer herself up. However, she was listening sadly after a while, no matter how merry the story was. She wanted herself to be burning in the flames of love.'

Not long after this, her behaviour becomes more extreme: after periods of apathy, she sometimes shows growing affection for Chiba and has seizures when she desires the help of the student. Moreover, with this behaviour, she seals her own fate.

The dangerous border crossing begins on the cold, lonely night when she visits Chiba and begins to care for him. Her surroundings consider it a whim, but later, when she calls his name during her seizures, it is unforgivable for a married woman.

Since she was no man, she could not bear when a seizure came and be it day or night, she always called for Chiba. The honest Chiba, who tried hard to push back her strained back, nursed her, forgetting he was a man that others considered suspicious. First, they just whispered softly and began to call her six-mat room the mistress' sickroom in a very filthy way. From now on, even the earlier events seemed to be suspicious: the compassion on a cold night

*and the haori. Gossip was rising, people made a mountain out of a molehill,
and the mistress' situation worsened.'*

Considering Omachi's reasons for breaking the norms, the one thing that forced her was that she lived incarcerated by contemporary customs. Her self-fulfilment is impossible within these norms. Therefore, she tries to break out, but since these attempts fail, her soul becomes ill. Her extravagance and seizures at first serve as a means of self-advocacy, but society does not tolerate breaking its rules for long and *fools* are sent away^{xvii}. In most norms, the husband gets justice (Kimoto, 1993), and the *fool* (Omachi) is locked away.

Fools always represent a dangerous discourse opposing the ruling one, as Foucault said among others. Fools had the right to speak the truth, but it has its price: they became outcasts. Omachi is closed from the world since she broke the taboo of telling the truth.

Although the topic of insanity came up also in Higuchi's *Utsusemi*^{xviii}, female desires as a forbidden, dangerous discourse are most prominently represented in this story.

Since the Heian period, no author could display women's feelings and represent their inner self more perfectly than Higuchi, which sensibility makes *Warekara* an outstanding piece of art.

The *warekara* is a beautiful metaphor of Omachi's life: the tiny sea creature is taken from the water together with the seaweed, and as it dries, it slowly dies, just like Omachi, who was struggling so hard, fighting with the world, her desires and life itself, before being locked away forever. Contrary to her mother, she is more like a victim who pays for her ancestors' sins^{xix}.

5. Hiatus and omission as narrative tools

As mentioned before, the story's fragmented composition is one of the author's tools to keep the reader's attention. Compared to Higuchi's other stories (maybe except for *Nigorie*), *Warekara* demands an unwavering, strong focus from the reader and constantly leaves possible interpretations open. She shows us only some episodes, images, feelings, and it is up to the reader to create the connection between them (Yamamoto, 2006). In this process, the concept of transgenerational trauma can serve as a natural organising force and explanation.

Since every chapter offers a different character's point of view, we can only get to know tiny shards of reality, and these shards usually come into opposition with the actual thought to be accurate by the people around Omachi, the protagonist (Shigematsu, 1992).

It is such an anxious situation that from all the people, we, the readers, are the only ones to get the closest to understand her feelings, and only for us is her fate, that she must suffer, unjust.

The flashing images and the omissions in the narration create a feeling of being observed only more intense. The people around Omachi, who are constantly watching her actions, also know only fragments of information. The reader can get some knowledge about the actual happenings of the story, often through gossip provided by servants or passers-by, who cannot be trusted. The reader does not get an omniscient narration, and there is no absolute truth (Shigematsu 1992), only the different viewpoints of the minor or major characters.

The third-person singular narrator sometimes gets very close to the heroines (Mio or Omachi)^{xx}, but sometimes observes the events from a distance, only describing the visible happenings.

Furthermore, in some chapters, the narrator pretends not to know the facts, only quoting the gossip. This three-faced narration needs intense attention from the reader^{xxi}.

The tool of omission and hiatus gives the text a particular rhythm: if we observe it, the hiatus of connections causes a more and more troubled fluctuation, paralleling the deteriorating mental state of Omachi. This growing tension abruptly ends when her husband announces the end of their marriage. In such a way, the structure of the short novel represents a perfect parallel to Omachi's troubled soul with enormous mood swings, where cataclysm comes so suddenly.

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Japanese summary:

本論文では、明治時代の代表的な女流作家、樋口一葉の作品、『われから』を研究している。話の分析で心理学に盛んになったトランスジェネレーション・トラウマの概念を使う。これで、主人公の「マチ」と母親の「ミオ」のつながり、マチの性格、行動と運命もより明確になると言える。マチの人生のすべての著しい出来事はミオが起こした罪に影響され、母親のせいで夫に世界から遠くしめられる。またはトランスジェネレーション・トラウマの概念はナレーション流れを決める因子にもなっているとわかる。話の途切れ途切れの後ろにもトランスジェネレーション・トラウマの概念が働いている。したがって、本当の原因があいまいなまま、読者がエピソードの間にあるつながりを作らないといけないということである。

Endnotes

- i *I crash from the pain of unrequited love as the warekara, caught by the fisherman.*
- ii *The clam on the seaweed the fisherman's gather is called warekara – it is all my fault, so I cry.*
- iii In Japanese poetry, the play with words (*kotobaasobi*) is a popular tool.
- iv A district of Tokyo, famous for hina-dolls.
- v Mio, like Oran in *Yamiyo* or Oriki in *Nigorie*, and Higuchi's other heroines usually attempt to manipulate men in a feminine way (through behaviours approved by society), which seems more successful than direct opposition (e.g. Okyo in *Wakaremichi*).
- vi In Confucianism, ' filial piety is the crucial virtue and primary duty of respect, obedience, and care for one's parents and elderly family members.
- vii For transgenerational traumas, my primary resource was ORVOS-TÓTH Noémi: *Örökölt sors*. Kulcslyuk Kiadó, 2018.
- viii Or it can also be translated as Buddhist religion had already dealt with the topic of transgenerational trauma centuries before psychology.
- ix In Hungarian - Freud, Sigmund: *Tanulmányok a hisztériáról*. Animula Kiadó. 2011.
- x In this sense, only *Uramurasaki* can be compared to it, although that is not so elaborate, owing to its shortness.
- xi The period between 794 and 1185. Higuchi was also considered the *modern Murasaki* by many of her contemporaries.
- xii For further about this, see *Barden, Doris. G: A Woman's Weapon: Spirit Possession in the Tale of Genji*, University of Hawaii Press, 1997.
- xiii e.g. Hige-kuro's wife, the lady Rokujo, Murasaki no ue etc.

- xiv Although this is questionable, as a small child not yet exposed to social norms, not necessarily consider it a deficiency.
- xv This desire is also unlikely to be realised, as Higuchi suggests: Omachi's husband does have a child but with another woman.
- xvi Maybe it was confirmed from the beginning, but Omachi did not realise it.
- xvii Foucault extensively discussed the topic of insanity and fools in his work *Madness and civilisation – History of insanity in the age of reason*.
- xviii Although in *Utsusemi*, insanity is more like a way of escaping.^{xviii}
- xix Furthermore, she does not use manipulation consciously, and her relationship with Chiba is more like that of a mother and child than that of lovers. That is why I consider its interpretation as adultery misleading (e.g. Tsukamoto, 2009)
- xx Some scholars discuss that the narrator has no compassion not only towards Mio but also towards Omachi (e.g. Oida, 1988), but if we compare the narrator's attitude towards them, we can see that the speaker shows us Omachi's feelings in a more vivid way, thus earning the reader's sympathy.
- xxi It is pretty similar to *Nigorie*.