

Whaling Songs in Japan as a Reflection of Cultural Attitudes

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[Abstract]

This paper aims to identify cultural attitudes reflected in the traditional whaling songs of Japan. A corpus of 50 songs from nine prefectures is analyzed. The findings suggest that the songs may provide some insight into social, folkloric and spiritual attitudes accompanying traditional whaling. These attitudes include veneration of whales and symbolic invocation of both whales and deities. Observing broadly distributed common forms and imagery across the corpus, between songs of different genres and regions, this paper suggests that these songs are local affirmations of a wider social, folkloric and spiritual consensus. In these respects they may be said to differ from the more narrative whaling songs and sea shanties of British and American origin.

Key words: *Japan, whaling, Edo-period, folk-song, sea-shanty*

1. Introduction

This paper aims to identify cultural attitudes reflected in the traditional whaling songs of Japan, that is to say, the lyrical corpus associated with hand-harpoon whaling of the Edo-period (1603 to 1868). It is intended that this paper should serve a number of purposes: Firstly, to contribute to the translation of these Japanese songs into English for the interest of musical, social and other historians; Secondly, to elucidate this aspect of Japanese culture directly via the resources of whaling communities; Thirdly, thereby to contribute some small illustration to Japan's cultural heritage stance at the International Whaling Commission (Consulate 2010: 2). This first section offers a brief introductory background outlining the nature of the whaling song corpus and its historical context. There then follows a report on the methodology employed in analyzing the corpus,

including treatment of translation and script issues. A third section introduces the resulting themes along with salient examples and, finally, the conclusion summarizes, discusses issues arising and proposes subsequent research.

The *kujira-uta* (whaling songs) constitute a small subset within the Japanese *min'yō* folk-song genre. The corpus of 50 songs explored in this paper comprises those from the Edo period brought together in the collection (in Japanese) of Mr. Hirokazu Uemura. At the time of writing, the whaling-related literature and other materials assembled by Mr Uemura is believed to contain the most comprehensive collection of Japanese whaling songs in existence. The Uemura songs are collected from various sources: some are believed to have endured in oral tradition, others have been gleaned from manuscripts, picture scrolls (*emakimono*), folding screens (*byōbu*) and other items in museums and private collections. Occasionally a song has been discovered in a novel or other literature. Many of the songs have been revived by *hozonkai* (preservation societies) and festivals devoted to the perpetuation of folk traditions. In assembling the corpus for this paper, three songs from the original Uemura collection were omitted: the one Hokkaido song (representing drift whaling), and two from Yamaguchi prefecture (on account of being local very slight variants). The remainder constitutes a 50-song corpus of in-shore whaling songs from nine prefectures.

In an earlier companion paper this same corpus has been analyzed to extract information on the historical practice of whaling. That paper may be referred to for information as to the geographical distribution of the corpus sources, and also for lists of the personnel, whaling techniques, and whale types appearing in the songs. That paper also suggests that the songs' titles are to be regarded with a degree of caution (Greenland 2010: 110), a warning which must also apply to this paper. However, notwithstanding that proviso, an awareness of the conventional division of the *kujira-uta* into two categories according to role - work songs (*sangyo-uta*) sung during raising and flensing, and celebration songs (*iwai-uta*) sung at the beginning and end of a catch, and also at new year - provides a useful indication of the general context and scope of the material in question.

The earliest records of whaling worldwide concern beached whales, or drift whaling. In Japan such events appear in several instances in the *yukar* (ancient Ainu ballads), and

also in Ainu *rimse* (festival dancing songs) and folk tales (Etter 1949: 164). The British traveller Isabella Bird reported “an enormous whale bleaching on the shore” when she visited Hokkaido in 1876 (Bird 2006: 296). After centuries of drift-whaling, Japanese hand-harpoon whaling is thought to have begun in the 12th Century (JWC 2010: 1) but it is not until 1606, the third year of the Edo period, that organized whaling by groups begins, at Taiji in Wakayama Prefecture. By 1675, also at Taiji, a new method, *amikake-tsukitori-shiki-hogeï* (net-and-spear method) and the division of labour into *kujir-agumi* (whaling teams) was developed. This eventually emanated to other areas and persists in relic form in some cetacean fishing today. When the Edo period ended in 1868, traditional style coastal whaling began to die off gradually over the Meiji period (1868 - 1912), or was eventually superceded, first with the gradual adoption of the harpoon gun (invented in Norway in 1864) from 1899 after a major incident had resulted in the loss of 111 Taiji whalers. The first modern Japanese whaling station was established in Ayukawa, Miyagi Prefecture, in 1906. Nevertheless, the traditional method persisted elsewhere and was still in use when the building of a modern whaling station was opposed by fishermen in Aomori prefecture in 1911. (Morikawa 2009: 20-22). So, although by several steps traditional whaling methods became outdated and were modified, they persisted in recognizable form right up until the turn of the 20th century and even beyond. Thus the real-life (rather than nostalgic or preserved) singing of the kujira-uta songs of traditional Japanese whaling may be said to be not far removed from living memory.

2. Methodology

Taking a grounded theory approach, content analysis was carried out on the corpus in order to draw out themes and gather examples (Yano 2002: 93). At this preliminary stage of the research, themes were counted on a binary system, indicating presence or absence of a theme in any given song. Frequency of multiple occurrence within a song was not counted. Themes were observed to pertain to two dominant categories: ‘physical’ and ‘graphical’. Most of the ‘physical’ themes pertained to matters of method, technique and practice (Greenland 2010). The remaining ‘graphical’ themes pertained to what might be described as attitudes viz. social aspects, religion and lore. Further research revealed that several of the graphical themes were not descriptive but, rather, were imagery signifying or evoking according to convention. This being accepted the content

analysis was reviewed; the songs accrued scores indicating the number of attitude-related themes they contained (on the aforementioned binary basis). The 50 songs, ranked by these scores are listed in the Appendix.

In order to provide examples, translations from Japanese to English were made. The translations are literal rather than poetic, with a view to allowing alternative interpretations for several reasons. Firstly, due to archaic language, dialect, specialist vocabulary, and lyrical style, some meaning or nuance may have been overlooked. Extrapolating from parallel research on Ainu songs, it is suspected that some of the apparently merely phonetic interjections may originate in meaningful expressions. (Such interjections and exclamatory refrains are shown in capital letters in this paper.) Secondly, Japanese does require the grammatical subject (I, they etc.) or the singular/plural case, yet these are required for translation (brackets are given in instances where significant assumptions have been made). In addition, expressions with more than one interpretation in Japanese e.g. *komochi-kujira* (a whale-and-calf *or* a pregnant whale) have been left in Japanese to retain their duality. This paper is greatly indebted to Mr. Uemura and his contributors, not only in bringing the songs together but also in researching unaccustomed vocabulary. Errors arising from translation and interpretation of his collection are of course entirely my responsibility.

3. Results

On average, songs featured four attitude themes, with the top-scoring song carrying 12 themes (see Appendix). These attitude-related themes included, in order of binary frequency (i. e. presence/absence only), symbols of good fortune, celebration, prosperity, and veneration of the whale and associated deities.

3.1 Fortune

The most widespread manifestation of cultural attitude themes in the songs is found in the form of symbols of luck and good fortune, which appear in 31 (62%) of the 50 song corpus. A number of these are man-made items, but the most frequently occurring emblems are drawn from nature in the form of both plants and animals. Auspicious plants such as dense pine, fast growing bamboo and the brilliant blossomed azalea and camellia that together “shine on the *naya* (workhouse)” (N10, SG2) contribute powerful

imagery to work songs as well as to songs of celebration. Animals such as the *tsuru* (crane) and *kame* (turtle or tortoise) act as joyful images of longevity and prosperity. However, all these are not merely poetic tokens. A typical *iwai* celebration song, carrying these images in quick-fire succession between chorused refrains, forms a charm-like chant which, in looking to both past and future, is clearly simultaneously both celebratory and votive.

(We) celebrate this auspicious event SĀ-YOI-YA-SĀ!
Oh god SAI-YO! of the young pine tree SĀ-YOI, SĀ-YOI-YA-SĀ!
Branches grow YOI-YA-SĀ! and leaves thrive
SORYA! We are happy this year SĀ-YOI-YA-SĀ!

Our dreams SAI-YO! come true SĀ-YOI! SĀ-YOI-YA-SĀ!
The future is cranes and turtles YOI-YA-SĀ! and five-leaf pines

SORYA! (We) want to be bamboo SĀ-YOI-YA-SĀ!
The mountain SAIYO! bamboo SĀ-YOI, SĀ-YOI-YA-SĀ!
The bamboo that signifies the thriving of our workshop-master.
SORYA! one, and another one
Let's celebrate and may this year be fortunate! HAIYA-OI!

Source: N9: *Iwaimedeta* (Celebration), Shinkamigotō-cho, Minami-Matsu-ura gun, Nagasaki Prefecture.

Fig. 1: Fortune Themes (ranked by frequency)	Freq.	Song Code
Natural	27	
incl: Pine (incl. <i>Wakamatsu/ Goyō no matsu/ Kadomatsu</i>)	17	C1 M1 Y2 Y3 Y8 K1 K2 SG2 SG5 N1 N2 N3 N7 N9 N12 N13 N14
Flourishing boughs	13	C1 SZ1 M1 W2 Y2 Y3 K2 SG2 SG5 N2 N9 N13 N16
Mountain bamboo/ of <i>Yakushi</i> healing Buddah	11	W2 W3 Y3 Y10 K4 SG4 SG5 N2 N5 N9 N13
<i>Tsuru</i> (Cranes)	9	Y8 K1 K4 SG3 N3 N7 N9 N12 N14
<i>Kame</i> (Turtles/tortoises)	7	Y8 K1 K4 SG3 N9 N12 N14
Azalea and camellia	3	N10 SG2
Man-made	6	
incl: Golden household items	3	N15 N21 N22

<i>Hachimaki</i> (Bandana/ red bandana)	2	Y5 K2
Gold wrapping cloth	1	Y8
Money box	1	Y8
<i>Tsuchi</i> (hammer)	1	Y8
Songs featuring one of more of the above themes	31	Best scores: Y8 N9

Man-made symbols are far less frequent, occurring mainly in the two major Western seaboard whaling areas, Yamaguchi and Nagasaki prefectures, source of 10 and 22 songs respectively. They feature gold – an auspicious element for health, and for wealth and comfort, its kanji synonymous with money; the auspicious celebratory colour red; and in one case the evocation, through word play, of the whale itself using the word *tsuchi* (hammer), homophonous with the word for Baird’s beaked whale.

3.2 Celebration

Four songs are entitled as celebration songs, having *iwai* (celebration) in the title, e.g. N9. However, the declaration *iwaimedeta* (let us celebrate) and variants, along with other celebratory expressions – *kichijitsu* (an auspicious day) and *wreshi* (very happy) – occur elsewhere in the corpus. Furthermore, there are other lyrical indications of festivities including dancing, drinking, flocking to the beach to see the whale, music, and song. All in all, one or more of these themes occurs in 30 (60%) of the 50 songs.

Fig. 2: Celebration Themes (ranked by frequency)	Freq.	Song Code
<i>Iwai</i> (celebration) etc	27	C1 M1 W2 W3 Y1 Y2 Y3 Y5 Y6 Y8 Y9 K1 K2 K3 K4 SG1 SG2 SG3 SG5 N1 N2 N6 N7 N9 N12 N13 N20
Dancing	6	W1 Y9 K4 SG3 N6 N8
Drinking <i>sake</i>	5	Y5 Y6 SG1 N12 N16
Come!/Go and see the whale!	3	W1 W2 N6
Music, instruments	2	M1 K2
Singing	1	N12
Songs featuring one of more of the above themes	30	Best scores: W1 N6 N12

Songs entitled *~odori* (dance), and others performed at festivals, that do not mention these themes, may also be considered to contribute to this genre, but are not at present included.

3.3 Prosperity

A similar proportion, 28 (56%) of the 50 songs, make declarations pertaining to prosper-

ity, using expressions such as *sakaeru* (prosper, thrive, flourish). These declarations are focused largely on the *danna* or *ōnushi* (master of the team and warehouse), *oyaji* (team leader), and *bettō* (workshop master), that is, persons of social status superior to the singers. Dramatically fewer songs eye the prosperity of the whaling team members themselves, their kin and fellow citizens. This hints that it is perhaps more gracious, or expedient, to sing for the prosperity of one's superiors – perhaps in the belief that they might treat one favorably in return.

It is notable that the products of the catch, such as oil, bone, meat etc. are largely unnamed in the songs: the single mention of whale meat (N22), is to advocate leniency towards those who steal it as a perk of the job,

Do not hit, do not punch, do not slap (them)
If you punish the people, we can't catch whales.

Source: N22: *Mawari no kujira-gumi uta* (Mawari Whaling Team Song), Mawari, Toyotama-machi, Tsushima City, Nagasaki Prefecture

There are three mentions of sharing prosperity with surrounding villages, which reflects the old adage “One whale feeds seven villages” (Segi 2003: 24). A small number of songs refer to an opulent lifestyle including golden screens, pillows and hand-basins (N21, N22), or bountiful supplies of rice and anchovies (M1). However, in general, the precise nature of the prosperity is unclarified.

Fig. 3: Prosperity Themes (ranked by frequency)	Freq.	Song Code
Prosperity of master(s)	18	W2 Y10 K1 K2 K4 SG1 SG2 SG4 SG5 N2 N5 N8 N9 N12 N13 N15 N19 N21
Prosperity 'tomorrow'	6	C1 W4 N10 N12 N14 N22
Prosperity of kin/descendents	3	M1 N10 N19
Prosperity of the whaling team	3	K1 K5 N15
Prosperity of surrounding villages	3	M1 N5 N6
Prosperity of the town	2	Y3 K1
Prospect of affording other foods	2	M1 Y9
Whale meat	1	N22
Songs featuring one of more of the above themes	28	Best scores: M1 K1 N22

3.4 Veneration

A final notable feature in the songs is a religious or folkloric sacred positioning of the whale, specific in the lyrics of 26 (52%) of the songs. A breakdown of veneration themes is shown in Fig. 4. The whale frequently figures as some form of blessing – ranging from a dream come true or *rishō* (gift or blessing) from god(s) to the very incarnation of a deity or a monk. Three of the seven lucky gods of fortune (*shichifukujin*) appear in the corpus: Ebisu, Benzaiten, and Daikoku. Ebisu is the most frequent, invoked in seven songs, wherein he is considered to be incarnate in, or as, the whale. According to Taki's sources, Ebisu “visit[s] occasionally from the distant sea and bring[s] fortune to people” (Taki 1996: 1). In common belief, Ebisu is the god of occupations; he is particularly associated with fishing, and often depicted carrying a fishing rod and a sea bream. Ebisu is traditionally said to be hard of hearing and “devotees often bang on his shrine before reciting their prayers” (Miyamoto 2010: 307) calling to mind the banging of the boats at Taiji which in turn gives rise to the *kinuta* (fulling block/mallet) dances there (W1, W2). In similar vein, another of the seven gods of fortune, Daikoku, god of wealth, carries a *tsuchi* (mallet) for granting wishes. This recalls the kinuta, and also permits the word play mentioned above (3.1) that the *tsuchi kujira* (whale)'s arrival is a wish come true. Another of the seven lucky gods mentioned is Benzaiten, who represents ‘all that flows’, including wealth and water. The following song carries such images:

(We) celebrate the beach of Benzaiten

SĀ! The beach of Benzaiten.

On the beach are seven beaches and seven Ebisu;

Gift of the gods of Ise-shrine...

Source: N5: *Benzaiten* (Benzaiten), Shinkami-Gotō cho, Minami-Matsu-ura-gun, Nagasaki Prefecture

Fig. 4: Veneration Themes (ranked by frequency)	Freq.	Song Code
Prayer /wish/dream come true	15	C1 M1 W3 Y1 Y3 Y4 Y5 Y8 SG3 N9 N12 N13 N14 N21 N22
Shrine (**Ise Jingu; *Atsuta Jingu; u unnamed)	7	M1** (*) W2** W3** K4u N5** N6** N16**
Whale as Ebisu/Ebisu invoked	7	W2 Y8 N5 N6 N7 N8 N12

Whale as gift/blessing (<i>rishō</i>)	4	M1 K2 N5 N6
Whale-sama (honorific)	3	Y6 N3 N7
Benzaiten (beach of ~)	2	N5 N6
Daikoku	2	Y8 N12
Whale as monk (<i>bōzu</i>)	1	N4
Songs featuring one or more of the above themes	26	Best scores: N5 N6

Elsewhere it is indicated that the capture of a *komochi-kujira* (pregnant whale or whale-and-calf) warrants special prayers at the shrine,

...*Having harpooned the komochi-semi-kujira (rpt)*

We shall go to Ise-shrine for prayer

Source: W2: *Aya odori* (Aya-dance), Taiji-cho, Wagashimuro-gun, Wakayama Prefecture

Shrines appear in seven songs altogether. Six of these name Ise *Jingu* (shrine), situated in Mie Prefecture, in spite of being songs sourced in Wakayama (a little South) and Nagasaki Prefecture on the opposing seaboard. (M1 features both Ise Jingu and Atsuta Jingu by name.) From these examples, it may be deduced that whale hunting is not taboo – this is clearly not the sacred cow of India – but that the catch is received with a conscious gratitude to the gods, born out in accompanying ritual. Taki cites not only thanks at existing shrines but also the construction of ad hoc shrines for the repose of the soul of the caught whale, graves for fetuses found contained in a catch, and also the contribution of a percentage of catch proceedings to shrines (Taki 1994: 1).

In one rather different case the fortune gods are invoked in a more ebullient, perhaps more secular celebration,

...*Drink, Daikoku! Sing Ebisu! YOI! YOI!*

The sake-server in the middle! Oh the fortune gods! ...

Source: N12: *Rokuro-maki no uta* (Pulley-winding song), Shinkami-gotō-cho, Minami-Matsu-ura-gun, Nagasaki Prefecture

4. Discussion and Conclusions

The corpus as a whole clearly sheds some light on aspects of the cultural attitudes prevailing in Edo-period in-shore whaling: common themes in the 50 songs point to some basic lines of further enquiry including symbols of good fortune, celebration, prosperity, and veneration of the whale and associated deities. On a binary per-song basis the grouped themes for cultural attitude, in order of frequency, are as shown in Fig. 5.

Fig. 5: Attitude Themes (ranked by frequency)	Frequency	Best scoring songs
Fortune	31	Y8 N9
Celebration	30	W1 N6 N12
Prosperity	28	M1 K1 N22
Veneration	26	N5 N6
Songs featuring one of more of the above themes	46	N12 M1

With over half of songs containing references to veneration of whales and associated deities and still more citing prosperity, symbols of good fortune and rallying to celebration, there appears to be much significance attached to the religious, folkloric and social aspects and conventions of whaling. This whaling does not appear as an exclusively economic industry, or one of pure subsistence, but one enmeshed in a web of cultural mores including faith, gratitude and superstition. Comparing to previous research, according to the binary measure of themes, more of the songs are concerned with practice (Greenland 2010: 111-2), than with attitudes – reference to the raw data provides an approximate ratio of 5:4. However, research beyond the binary measure may reveal more on the relative emphasis of each theme.

Whether the songs offer a balanced view of the position of whaling in the cultural fabric cannot be ascertained from the songs alone, and the wider trove of cultural products, such as folk art, fine art and literature that could further illuminate the topic must in turn be set in context. Certainly it would be illogical to assume that all Japanese people, now or in the past, believed, or even knew of, the ideas portrayed in these songs, or that the songs provide us with a complete picture of any nationally held consensual set of attitudes. Firstly, traditional whaling culture is, by its very nature, the province of coastal fishing communities, many of which were relatively isolated. Secondly, these songs pertain to a largely superseded tradition – many survive simply as

historical relics or are preserved by museums and hozonkai on the very account of their functional obsolescence. Thirdly, for various reasons, traditional songs can belie commonly held attitudes and mores, sung as an act of optimism, idealism or nostalgia. Since at any rate any art may endure beyond its original truth, such as it may have been, these songs should be taken at face value only with reservation.

Fourthly, there are many aspects of traditional whaling clearly not conveyed by these songs. One omission is its fundamental purpose - other than vague indications of 'prosperity' there is little focus on product per se. Other major omissions are visual ones: screens and scrolls depict spectacular paintings on the whaleboats and large numbers of boats and workers in formation - it must have been a spectacular sight, but the songs say nothing of it. These omissions and the negative of the form (i.e. what they are not) lead me to believe that these songs are not *about* whaling so much as *for* it. As such the songs might be said not so much to reflect cultural attitudes outward as to reinforce them, by reflecting a rarified image back onto itself. Perhaps, rather than narrating, as western shanties commonly do (Hugill 1994), the kujira-uta may be said to be more akin to hymns.

Although this paper has not set out to comment on regional issues, some comments can nevertheless be made, which in turn contribute to the picture of attitudes. Based on content analysis alone, the distinction between songs of different regions and types is not as great as one might expect to find. There appears to be a good deal of similarity in verse imagery throughout the corpus, across both roles (work vs celebration songs etc.) and regions. Like other work songs, shanties included, the roles or song types in this corpus are discernible in the form, by rhythm, length and frequency of refrains etc., however, it appears that it is specifically the refrains alone, rather than verse content, that gave these whaling songs their 'type': we find, for example, that a song such as the 'Saga Bone-cutting Song' (SG1) is identifiable as 'for bone-cutting' only by the refrain 'we cut well' and not by the content of any of its verses which are otherwise similar to many other songs and song-types from both local and more distant sources (SG2, M1, N19). Furthermore, based on this content analysis, I have not so far detected any significant regional uniqueness. There are few mentions of specific places and people and even these are set on a foil of standard imagery (an imagery which includes the shrine at Ise as standard, regardless of source geography). All this seems to point to two possibilities:

either composition in a standard palate, or evolution to a standard palate. Three possible explanations serving as hypotheses for future enquiry are: the existence of a song-making consensus based on conventions; sharing of songs through mobility of personnel; and homogenization of songs through revival by hozonkai and festival activities.

Not a little information on the techniques, values, rituals and beliefs of the Edo period whaling tradition is captured for posterity in a range of manifestations, from tools, equipment and industrial topography, to tombs in the landscape, fine artifacts, literature, dances and songs. From the very fact of the preservation of these, by museums, community and specialist interest groups, we also know that this aspect of history is currently valued. Festivals, hozonkai and researchers may indeed revive, perpetuate and raise awareness of the kujira-uta songs. Nevertheless, the traditional Edo period whaling practices enshrined in these cultural products appear to have little in common with modern whaling practices. It is a matter for further research and consideration as to whether, where and how historical attitudes might persist beyond their original context.

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Acknowledgements

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Appendix

Following is a list of the 50-song corpus, ranked by frequency of attitude-related themes. The list includes song titles in Japanese, an English translation of the title, and the location of the source. The score in the right-hand column A(b) shows the number of attitude-related themes per song based on a binary count (presence/absence of themes). The left-hand column is a simple labelling index based on source prefecture and sequence in the Uemura collection: Chiba (C), Kouchi (K), Mie (M), Nagasaki (N), Osaka (O), Saga (SG), Shizuoka (SZ), Wakayama (W) and Yamaguchi (Y).

Index	Japanese Title	English Title	Source Location	A(b)
N 12	<i>Rokuro-maki no uta</i>	Pulley-winding Song	Shinkami-gotō-cho, Minami Matsu-ura	12
M 1	<i>Kujira-tori sen myōjin maru no uta</i>	Myōjin Maru Whaling Boat Song	Minaminaya-cho, Yokkaichi	11
Y 7	<i>Asa no mezame</i>	Waking in the Morning	Kayoi, Nagato City	10
N 9	<i>Iwai medeta</i>	Celebration Song	Shinkami-gotō-cho, Minami Matsu-ura	9
K 1	<i>Kujira-bune no uta</i>	Whaling Boat Song 1	Ukitsu, Muroto City	8
N 6	<i>Nama uta - hazashi-uta</i>	Raw Song-Harpooner's Song	Shinkami-gotō-cho, Minami Matsu-ura	8
N 5	<i>Benzaiten</i>	Benzaiten	Shinkami-gotō-cho, Minami Matsu-ura	7
W 2	<i>Aya odori</i>	Aya Dance 2	Taiji-cho, Wagashimuro-gun	7
K 4	<i>Waka</i>	Waka	Tsuro, Muroto-misaki, Muroto	7
K 2	<i>Kujira-bune no uta</i>	Whaling Boat Song 2	Ukitsu, Muroto City	6
SG 2	<i>Rokuro-makiage uta</i>	Pulley-winding Song	Ogawa-shima, Yobuko, Karatsu	6

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N	7	<i>Toshi no hajime</i>	The Beginning of the Year	Shinkami-gotō-cho, Minami Matsu-ura	6
N	13	<i>Iwai medeta uta</i>	Celebration Song	Moroyoshi, Ashibe cho, Iki City	6
N	14	<i>Omou koto kanau</i>	Dreams Come True	Moroyoshi, Ashibe cho, Iki City	6
Y	2	<i>Kujira-uta</i>	Whaling Song	Yutamukatsuku, Nagato City	6
N	22	<i>Mawari no kujira-gumi uta</i>	Mawari Whaling Team Song	Mawari, Toyotama-machi, Tsushima	5
C	1	<i>Katsuyama no kujira uta</i>	Katsuyama Whaling Song	Katsuyama, Kyonan-machi, Awa-gun	5
N	2	<i>Iwai medeta</i>	Celebration Song	Ikitsuki-cho, Hirado City	5
SG	5	<i>Hazashi Odori</i>	Harpooner's Dance	Ogawa-shima, Yobuko, Karatsu	5
SG	3	<i>Kujira o-utai</i>	Song to the Whale	Ogawa-shima, Yobuko, Karatsu	5
Y	4	<i>Satemo migoto</i>	How Wonderful!	Kayoi, Nagato City	4
N	3	<i>Kujira uta</i>	Whaling Song	Ikitsuki-cho, Hirado City	4
N	10	<i>Ami no me shime-uta</i>	Net-tying-Song	Shinkami-gotō-cho, Minami Matsu-ura	4
W	3	<i>Denchū odori</i>	Denchū Odori	Miwasaki, Shingū City	3
SG	1	<i>Kujira-hone kiri uta</i>	Whalebone Cutting Song	Ogawa-shima, Yobuko, Karatsu	3
N	21	<i>Seta no kujira-gumi uta (uchikake)</i>	Seta Whaling Team Song (Uchikake)	Seta, Kami-agata-machi, Tsushima	3
Y	1	<i>Kujira-uta</i>	Whaling Song	Senzaki, Nagato City	3
N	8	<i>Dan-na sama</i>	Honorable Master	Shinkami-gotō-cho, Minami Matsu-ura	3
W	1	<i>Aya odori</i>	Aya Dance 1	Taiji-cho, Wagashimuro-gun	3
Y	8	<i>Omou koto wa kanau</i>	Dreams Come True	Kayoi, Nagato City	3
N	16	<i>Naka uta</i>	Middle Song	Moroyoshi, Ashibe cho, Iki City	3
N	15	<i>Kenchiku-iwai</i>	House Construction Celebration	Moroyoshi, Ashibe-cho, Iki City	3
Y	5	<i>Yume wo miyō yo</i>	Let's Dream a Dream	Kayoi, Nagato City	2
Y	10	<i>Ogawa-gumi Mishima kujira uta</i>	Ogawa-Team Mishima Whale Song	Ogawa Team	2
N	1	<i>Shogatsu Uta</i>	New Year Song	Ikitsuki-cho, Hirado City	2
SG	4	<i>Hazashi uta</i>	Harpooner's Song	Ogawa-shima, Yobuko, Karatsu	2
Y	3	<i>Iwae medeta</i>	Celebration Song	Kayoi, Nagato City	2
N	19	<i>Tsumori</i>	Tsumori	Moroyoshi, Ashibe cho, Iki City	2

N	20	<i>Hazashi uta</i>	Harpooner's Song	Katsumoto-ura, Katsumoto cho, Iki	1
K	5	<i>Kumi no sakae</i>	Prosperity of the Whaling Team	Tsuro, Muroto-misaki, Muroto	1
SZ	1	<i>Tsukin-bo-u</i>	The Long Harpoon	Heda, Numazushi	1
Y	9	<i>Mishima-gumi uta</i>	Mishima Whaling Team Song	Mishima, Hagi City	1
W	4	<i>Kujira odori</i>	Whale Dance	Miwasaki, Shingō City	1
Y	6	<i>Dan-na sama</i>	Honorable Master	Kayoi, Nagato City	1
K	3	<i>Sangoku (Tsuro-gumi)</i>	Three Countries (Tsuro Team)	Tsuro, Murotomisaki, Muroto	1
N	4	<i>Kē-kē-bōzu</i>	Kē-kē-bōzu	Ikitsuki-cho, Hirado City	1
N	11	<i>Kami-modori no uta</i>	Song of Returning the God	Shinkami-gotō-cho, Minami Matsu-ura	0
N	17	<i>Shin zō sen iwai</i>	Celebration of the Newly Built Ship	Moroyoshi, Ashibe cho, Iki City	0
N	18	<i>Asu wa yoi nagi</i>	Tomorrow Will Be Calm	Moroyoshi, Ashibe cho, Iki City	0
O	1	<i>Kujira odori uta</i>	Whale Dance Song	Osaka	0

(フェリシティー グリーンランド 外国人契約教員)

2011年11月15日受理