

Ajase and the “Diseases of Masculinity” On the Inability to Kill the Mother

阿闍世と男らしさの病 — 「母殺し」できない男達 —

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1992年TBSテレビから放送され、話題になったテレビドラマ、「ずっとあなたが好きだった」を素材にして、日本の男とその母親との「愛憎」関係を分析している。このテレビドラマでは、小此木啓吾が『日本人の阿闍世コンプレックス』で指摘した“阿闍世王子”と同じように、主人公冬彦は自分の母に対して「愛」と「憎しみ」のアンビバレントな感情を抱いている。両者とも「母殺し」をしようとするが、阿闍世と違って、冬彦にとって自立するためには、「母殺し」以外に可能性はない。しかし、母子密着という相互依存症的な実情から抜け出せない冬彦のマザコン物語は、ハッピーエンドでは終わらない。冬彦の息子世代になっても、この悪循環から抜き出すことはできない。また斎藤学『男らしさの病』を参考にしながら、「良い母」とは何か、「マザコン」と「男らしさ」との密接な関係についても考察している。

This paper deals with the social context of the bond between mother and child, specifically between mother and son¹. Focusing on the extremely popular and controversial television drama 「ずっとあなたが好きだった」 (I Have Loved You All Along), aired in 1992 on Japan's TBS television network, I will argue that the protagonist Fuyuhiko

1 This paper is part of a pannel on the Ajase Complex : A Psychoanalytic Model, with Okonogi Keigo and Andra Alvis, delivered at the Association for Asian Studies, Session 28, in Honolulu, 1996.

embodies what one could call a modern example of the Ajase Complex².

Like the prince of the Buddhist legend, Fuyuhiko possesses an intense love-hate relationship with his mother, a relationship that culminates in an attempt to kill her. However, whereas Ajase wishes to kill Idaike because she has shown her separateness (love for her husband by attempting to abort the child whom an oracle predicts will kill the King), Fuyuhiko attempts to kill his mother for the opposite reason: he cannot extricate himself from a suffocating relationship involving a strong codependency. Furthermore, if the Ajase story offers a "happy ending", a reconciliation between mother and child, the television drama suggests that Fuyuhiko's unhappy relationship with his mother will have tragic repercussions which are to affect the protagonist's son as well.

Therefore one could state that the Fuyuhiko story is centered on a *rigidly fixed* relationship, whereas the Ajase story is more reflecting a *changing* relationship.

The psychiatrist Saito Satoru sees in the mother complex (「マザコン」) the root of many problems of the Japanese family today. Pointing out the problematic aspects of such a mother/son relationship. In so doing, he indirectly challenges the Japanese child-rearing process which favors bonding through *amae*³ or "skinship"⁴.

2 About the Ajase complex, see Okonogi Keigo 「日本人の阿閼世コンプレックス」、中央公論、1978年6月 (The Ajase Complex of the Japanese, Japan Echo, Volume V, # 4, 1978 and Volume VI, # 1, 1979). See also, Muriel Jolivet, *L'Empreinte d'Ajase dans une société marquée par le principe maternel*, (外国語学部紀要第24号) Bulletin of the Faculty of Foreign Studies, Sophia University, #24, 1989.

3 As John Bester remarks in the preface of Doi Takeo's *The Anatomy of Dependence* (Kodansha International, 1973): "The Japanese term *amae* (甘え) refers, initially, to the feelings that all normal infants at the breast harbor towards the mother—dependence, the desire to be passively loved, the unwillingness to be separated from the warm mother-child circle and cast into a world of objective reality" (p.7)

4 A word coined by Hirai Nobuyoshi, a famous pediatrician.

The setting up of the "mother complex"

Saito has written extensively on the dynamic of the mother complex⁵, how it functions insidiously at the expense of mother, son and daughter-in-law.

An example dear to Saito of the inception of the mother complex is that of a child begging its mother for a glass of cold water. If it happens to be a daughter, the mother is more likely to tell her to endure the thirst (「我慢しなさい」). But if the child happens to be a son, she is likely to hand him a glass of lukewarm water (ぬるま湯), arguing that cold water might harm his tummy. The usual pattern, according to Saito, is for the son to drink the lukewarm water, without even arguing that he asked for cold water in the first place. He will seldom dare rebel against his mother's interference with his own desire. Thus the son learns to deny his own needs and to rely completely on his mother's judgement, helping her establish a situation of codependency, where she has full control over the son and takes care that this relation does not deteriorate. At this point, if disappointed by her husband, the mother may also transfer onto her son her bitterness and/or disappointment. In this way a new couple –like mother and son– (夫婦的な母と息子) emerges in a family, with a "kangaroo mother" who allows her son to stay in her "pouch" and indulge as much as he wants. One could argue here that the real meaning of *ofukuro* (おふくろ), the affectionate name sons use when talking informally about their own mothers, is literally "honorable bag". Referring to her womb, that is, the term states that the mother's primary function is to give birth.

The only thing the mother cannot provide

As the father is likely to be totally devoted to his work, he makes no effort to interfere with the "mother/son couple", and allows his son to

5 In 『男らしさの病』AKK市民講座7、「アディクション問題を考える会」、1993年 and 『家族のなかの女、男、子ども』(Women, Men and Children in the Family), ルスワーク協会, 2004.

stay nested inside his wife's "pouch". The son enjoys staying there ; however, as he matures and begins feeling sexual drives, even his mother must admit that there is just one thing she cannot provide : the satisfaction of his sexual needs.

"Be satisfied with this !" (「お前、これで我慢しなさい」)

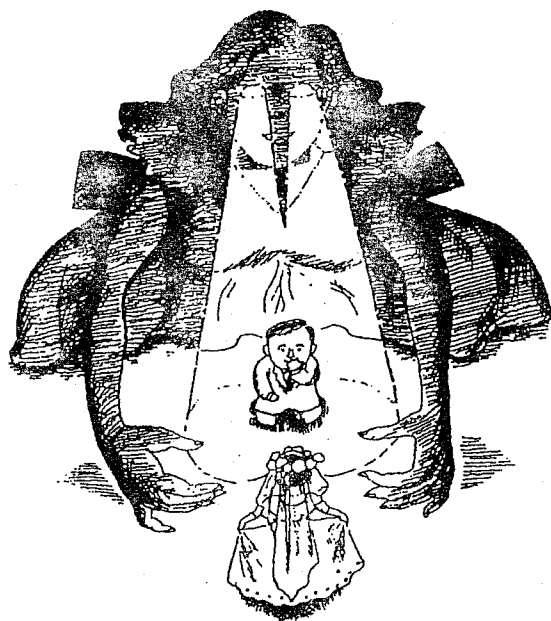
Pressure also comes from Japanese society as a whole, where men are expected to marry in order to be "reliable"(信頼感), "stable" and "attached to their company"⁶. In voicing why they marry, men usually answer "*because it is natural to do so*" (当たり前から) or "*because everybody else does*" (みんな結婚するから).

Coming back to the son's marriage, this new need, however, does not dilute the mother's power, since, according to Saito, she is the one who will provide her son with a "lukewarm bride" (ぬるま湯嫁). He describes the "courtship" as follows. The mother produces what she thinks is a "suitable bride", telling her son 「お前、これで我慢しなさい」 ("Be satisfied with this !"), which actually means "This is good enough !", implying that however hard he tries, he will never be able to find anyone better than herself.

Saito goes as far as to compare the marriage to a return to the mother's womb (結婚は子宮返りなのです)⁷.

6 To the question, "Do you expect your employees to get married ? If so, around what age ?", a company I polled answered that it expected its male employees to be married three to five years *after* being hired, *since those new responsibilities were thought to strengthen their feeling of belonging and prevent them from leaving*. One could also point at the salary increase at their "marriageable age" (適齢期), which makes it possible for the employee to support a family (see Muriel Jolivet, *L'université au service de l'économie japonaise*, Economica, 1985 and *Le consensus social dans l'entreprise, in Japon, Le consensus : mythe et réalités*, CESEJ, Economica, 1984, pp.139-170.

7 in, 『「家族」はこわい』 (Family is frightening), 日本経済新聞社, 1997, p.65. (See also 甘える夫、[母]になる妻, *op.cit.* p.53-90.



「これで我慢しなさい」 (“Be satisfied with this !”). 47.

(斎藤学、「男らしさの病」) (The Diseases of Masculinity), chapter 5, in 『家族のなかの女.. 男子ども』 ルスワーク協会, 2004, p.165.

Nobody could ever compete with my mother...

Morimoto Miki (森本美紀) published a series of articles in the Asahi News on bachelors, under the title 「わけあってシングル」 (Why I Remained Single)⁸. The third (dated February 3, 1995), focused on a man of 32 who could not settle down because, “no woman could ever compete with his mother” (母ほど素敵な人はいない). In their exchange diary (交換日記), this man apologized to his mother saying “Whenever I think about you, I feel sorry I am not married yet.” In answer, his 60 year old mother told him that there was no point in *forcing himself* to marry if he didn’t feel ready, since marriage is not the only road to happiness (嫌いなら無理することないのよ。結婚だけが幸せじゃない).

She advised him to be more concerned about his diet instead.

M.Tajima, a 42 year old systems engineer interviewed in the same

⁸ Between January and February 1995, later published under the same title, Asahi Shimbunsha, 1996.

article is aware that his chances of finding a wife are poor, since his first requirement is that she agrees to live with his mother, a widow of 74.

We are all “マザコン” anyway !

“Whenever I ask my friends if they think I have a “mother complex” (「おれってマザコンかな」), the former bachelor remarked, they answer that we all share a “mother complex” anyway (「男はみなマザコンだよ」)”. He has a girlfriend but finds it hard to imagine himself living with her all his life because he can’t help comparing her with his mother all the time. For him, the ideal wife would be “someone very much like his mother” (ちょっとした心づかいができる母のような女性が理想です).

The head of a famous matrimonial agency also explained to me that the main reason men currently have difficulty finding a partner is that *they are looking for a mother* (母親代わりの妻が欲しい), a role no woman would volunteer for nowadays.

A competition for mothering or how to become a *better mother*

Coming back to Saito’s courtship scenario, the mother says to her future bride : 「うちの子がわがままなもんで」 (“My son is very spoiled...”), briefing her on all the son’s idiosyncrasies, his likes and dislikes, what he enjoys eating (the so-called “おふくろの味” (taste like what my mother used to make), etc. Of course the bride-to-be listens to her mother-in-law thinking “go to hell !”, but instead of voicing her thoughts, enters straightforwardly into the competition, saying to herself : 負けるか” (Don’t think *you* will win !), intending to become a *much better* mother for her husband (よりよいお母さんになろうとします).

The root of the wife’s difficulty in the scenario described by Saito, stems from the fact that no woman, however hard she tries, can



「うちの子がわがままなもんで」 (“My son is very spoiled”...)

In order to win the competition, the bride spoils him even more...

(斎藤学、「男らしさの病」(The Diseases of Masculinity), chapter 5, in 『家族のなかの女。男。子ども』ルスワーク協会, 2004, p.171.

successfully compete with the idealized image of her mother-in-law.⁹

A good illustration of the devotion Saito describes was given by the feminist Higuchi Keiko (樋口恵子), (one of the founders of the “bridal” school for men (花婿学校), in a graduation speech she gave at the school ten years ago, when she criticized : “Too devoted wives who go so far as squeezing toothpaste on their husbands’ toothbrush every morning...”

Expectations of “spoiled brats”

Concerning the husband’s view of marriage, Saito comments that a man expects his wife to harbor the same unconditional love and

9 A set of hilarious examples appear in 『亭主は辛いよ!』(The Husbands’ Blues)(日本放送出版協会, 1986), where a man compares, for example, his mother’s devotion in putting each button in the buttonhole after ironing his shirts, to his wife’s not only having his shirts dry cleaned, but also not even going to the trouble of taking them out of the transparent plastic bag they are stored in. Once, when he complained that a button was missing, not only didn’t she offer to sew it back on, but unaffected, she replied that dry cleaners use very strong detergents which damage the material as well as the buttons...

forgiveness he has always received one-sidedly from his mother. He expects his wife, for example, to let him in at whatever time he comes home, in whatever state of drunkenness, and even to call the company the following morning to say he has the flu (not a hangover !) that prevents him from going to work¹⁰.

In a survey conducted by Croissant Magazine (#291, 25/12/95) on home refusal syndrome (夫の帰宅拒否症), the majority of the *salarymen* polled who come home after 10 p.m. (when they could be home at 8 !) answered that they firmly believed that their wife was trustingly waiting for them while they went out drinking (「妻は信じて待っていてくれると思う」). Saito concludes forcefully that such men's expectations are comparable to those of "spoiled brats" ("母である妻" の世話焼きを期待し続けるガキのようである)¹¹.

Emotional Incest Syndrome

About the mother-son relationship, Saito speaks of "emotional incest"¹². According to Saito, who helped establish a "child-abuse hot line" (虐待100番), despite the stories that circulate in the media, the trespassing of mother/son incest seldom ever occurs¹³. Nevertheless, he states that "*the fact that there is no acted out incest does not free the relation from being erotic*" (エロス的な関係). He considers, for example, that a mother who inquires about her son's relationship with his wife in the following terms "Is everything *really* OK ?" (本当にうまくいってるの?) is trespassing the borderline. (He uses the word 「変態」, meaning

10 斎藤学、『家族依存症』(Codependency), 精神書房, 1989, pp.120-124.

11 In 「『家族』という名の孤独」講談社, 1995, p.39.

12 On this topic, see, Patricia Love and Jo Robinson's book, *The Emotional Incest Syndrome*, Bantem Books, 1990.

13 In her paper book, *Permitted and Prohibited Desires* (University of California Press, 1996), Anne Allison argues that the telephone counseling agency also states that mother-son incest occurs no more often in Japan than in the United States (see, *Transgressions of the Everyday Stories of Mother-Son Incest in Japanese Popular Culture* pp.467-499). I was told the same thing by the Child Abuse Hot Line in an interview in 1997.

abnormality or perversion).

This ambiguous relation can be found in one of Sato Hachiro's poem in praise of his mother, entitled : I was completely drunk (ひどく酔っぱらっていたんです), which goes

*One night, completely drunk,
I fell asleep in my mother's nightgown,
In the middle of the night, I woke up
At that time,
Terribly upset,
I flushed, looking all around*

Because I had recognized her smell...¹⁴

ひどく酔っぱらっていたんです
おふくろのネマキを着て寝たんです
夜中に目がさめたんです
その時なんです
ものすごくあわてたんです
あたりをみまわしてまっかになったんです

おふくろの匂いにてれたんです

Castrated by his mother

Although Fuyuhiko embodies the image of a son castrated by his mother, he never actually sleeps with Etsuko who incarnates the "Good Mother", totally devoted to her son at the cost of suppressing all his

14 詩集【おかあさん】、講談社文庫、1977, 3rd volume, p.110.

sexual needs. That Etsuko is a widow may not be so relevant to the situation, as many married women in Japan also have “single mother” relationships with their sons, with husbands totally committed to their work or transferred alone to remote cities or countries.

The “emotional incest” between Etsuko and Fuyuhiko contrasts with the “non-sexual” relationship of son and daughter-in-law. Fuyuhiko is unable to approach his wife Miwa, and the marriage remains “sexless” for several months.

Platonic marriage

Recently this phenomenon has been referred to by psychiatrist Shibata Izuru (柴田出) as incomplete marriage (「未完成結婚」), of which he gives the following description: “*Although the couple has been married for several months, sexual intercourse has never actually taken place.*”¹⁵ His male patients who complain of such a marital relationship have been increasing over the last ten years. They average around 29 years of age ; 80% are university graduates and another 70% belong to the business elite or work as a government employee. Shibata thinks that his male patients are more concerned about their reputation or loss of credibility than they are with the gravity of the situation, as shown by the fact that when a divorce eventually takes place, they are likely to interrupt the treatment at once.

Although the situation of an “incomplete marriage” is very complex, Shibata argues that *it originates in the son’s maternal image, and the strong link to his mother*, which tends to consume all his energy. At the root of the problem, says Shibata, lies the son’s nostalgic image of women of his mother’s generation, in sharp contrast with the self-assertive young ladies of today.

In a series of articles, interestingly labeled “Otokology”, another psychiatrist, Abe Teruo (阿部輝夫) specializing in sexology, who coined

15 「大人になれない男たち」, The Asahi Shimbun, 5 January 1990, evening edition.

the word “sexless couples”, stated that Fuyuhiko type men –whom he describes as “married virgins, who have no interest in women”– are on the increase. He mentions a 32 year old patient whose marriage remained platonic for three years. His patients include engineers, doctors, bank employees, etc. Shared characteristics are : to be an only son, to have contracted an arranged marriage... and to have an over-interfering mother¹⁶.

Kumagai Tomoya (熊谷朋哉), founder of the Japan Cherry Boys Associate, told me that some of the 200 members of his club say that they are self sufficient and that they don't need to fall in love (「恋愛は必要ない。一人で充分だ」). Discussions range between the difficulties or disabilities they experience in dealing with women. Complains are also voiced around the *burden or loss of energy* involved in falling in love. Some, aged between 25 and thirty something acknowledge that *they have never spoken to a woman*, while others say that they are too proud to allow themselves to fall in love.

The after-effects of the mother's overinterference

Rather than “mother complex”, the sex therapist Narabayashi Yasushi (奈良林祥)¹⁷, favors the term “mother fixation”, meaning that sons become literally obsessed with their mothers. He gave me the example of bridegrooms spending their honeymoon in a Waikiki resort in Hawaii, who are unable to approach their wife without their mother's image interfering to remind them how devoted she has always been and how indebted they are to her. “*Their impotence is the expression of a maternal castration which inhibits their sexuality, because these young men cannot help from feeling that they are*

16 「セックスレス夫婦」 “*Otokogogy*”, the Yomiuri 5 January 1996. Recently, articles on “sexless couples” are mushrooming. See for example AERA 「昔者よセックスを嫌うな」3-10/5/2004, SPA 「ふつのセックスレス」白書, 11/3/2003, or more recently, Yomiuri Weekly, 「急増セックスレス：悩める妻と夫200人の告白」, 31/10/2004.

17 Author of 「セックスレス。カップル！時代が生み出した病 (Sexless Couples), あゆみ出版, 1997.

*betraying their mothers. It is not easy to cure them because sexuality is established during childhood.”*¹⁸

Between the “Peter Pans”, the “Moratorium People” and the “Parasite Singles”

For Narabayashi, the most dramatic consequence of the “mother fixation” is the lack of desire to grow up and to become a responsible adult (一人前), a phenomenon not unrelated to what Dan Kiley has labeled the “Peter Pan Syndrome”¹⁹. This trend has also been pinpointed by the psychiatrist Okonogi Keigo in his study on Moratorium People (『モラトリアム人間の時代』²⁰, which has been reactivated more recently by Yamada Masahiro’s (山田昌弘) best-seller on Parasite Singles (『パラサイト。シングルの時代』)²¹, which deals with the unwillingness expressed by youngsters of both sexes to become an independent and a grown up adult.

At the root of the problem lies for him the fatherless situation which deprives the son of the indispensable psychological process to help free himself from the *dyade* his mother keeps him in.

“How could he ever make it without me ?”

Like the sons in the mother-son incest fantasies cited by Anne Allison²², Fuyuhiko is “castrated” by his mother, who “*is a parasite who lives from the pleasure and success he provides her.*” Etsuko’s power over Fuyuhiko results in a codependent relationship which brings her great satisfaction. She is then able to say to herself, “*How could he ever*

18 Quote from an interview he granted me on 11 May 1998, which can be found in *Homo Japonicus*, Picquier, 2000, pp-119-129.

19 Dodd, Mead & Company, New York, 1983.

20 中公新書、1978.

21 ちくま新書、1999.

22 in, *Transgressions of the Everyday : Stories of Mother-Son Incest in Japanese Popular Culture*, Duke University 1994. (Also to be found in, *Permitted and Prohibited Desires*, University of California Press, 1996, pp.123-145).

make it without me ?" The situation gives her a purpose in life and protects her from the depression of the empty nest syndrome. It works against Fuyuhiko however, who, blocked at both the physical and emotional level is clearly incapable of falling in love, as he was never given a chance to love anybody but himself. Still a virgin in his mid twenties, he lacks the basic skills to know how to approach a woman.

In her analysis of mother-son incest fantasies, Anne Allison says that "*Having thus devoured him, the mother leaves the boy emotionally and sexually impotent (...) In this sense, the gender roles are switched ; the incestuous mother becomes the phallic player, and her incestuous son is transformed into her de-phallicized object*". Quoting Narabayashi Yasushi, she says that "*Japanese men with so-called mother complexes are said typically to suffer sexual dysfunctions (i.e. impotency most of the time) with adult women*".²³

Ambivalent as it may be on the emotional level, Fuyuhiko's actual behavior towards his mother strikes us as expressing hatred. Although he is totally dependent on her and cannot escape her interference²⁴ and "remote control", one cannot fail to notice that he never expresses any kind of affection towards her. Indeed, he hardly even speaks to her, only uttering "prehistoric grunts" she is expected to decipher and interpret, depending on the situation.

Behind the "Fuyuhiko syndrome"

Fuyuhiko embodies what one could label "the Good Boy Syndrome"²⁵, as he has gratifyingly fulfilled his mother's dearest dreams. From Tokyo University, he jumps into an "elite company" (一流企業) where he does very well, at least at the beginning, because he is addicted both to

23 *ibid.* p.491-492.

24 Although Etsuko lives in Sendai, and the couple in Tokyo, she has a master key which enables her to invade the couple's privacy whenever she chooses to. Miwa is only informed of her mother-in-law's arrival when she discovers her shoes lined up in the vestibule.

25 After William Fezler & Eleanor S.Field's book, *The Good Girl Syndrome*, Macmillan edition, 1985.

his work (a workaholic) and to his computer (he is one of the first breed of *otakuzoku*). Computers make him feel high, something he has never experienced with humans and/or with the opposite sex. A computer engineer, he often works the night shift –which does not prevent him from locking himself up with his computer games as soon as he reaches home, since nothing brings him greater satisfaction.

Fuyuhiko has transferred his sexual drives onto computers and onto his work, and in so doing, he is clearly an employee easy to deal with (都合のいい人間) for the company he works for.

Problems in Fuyuhiko's emotional life do arise though, at different levels. First of all, on the sexual level, as he incarnates what might be called a "non-sexual person". He is depicted as so lacking in sex appeal that we imagine no woman has ever noticed him or fallen in love with him, and that he would never have found a bride without his mother's help in arranging his marriage with a woman he confesses at the end of the TV drama, he loved all along. Although he may believe he has contracted a love match (恋愛結婚), he actually had to rely on a system (お見合) which can help "difficult" cases find a match.

Saito argues that the business world encourages and relies on workers similar to those he describes as "easy to handle", who jump from the mother's pouch into that of the company. The company in turn takes over the care of these employees provided that they accept it's "remote control". It becomes what Saito labels a "false" or pseudo-family (擬似家族), where the employee is allowed to indulge a situation, from which he must learn to wean himself (サラリーマンは乳離れが必要です).

In order to function, furthermore, the "easy to handle employee" badly needs his wife's cooperation, a reality attested by a survey conducted in 1989 by the *Croissant Magazine*, which showed that a salaryman's greatest fear is to survive his wife's death. This fear is not unsubstantiated, as a man over sixty, whose wife passes away has a life

expectancy of only three years, albeit a widow by contrast, can expect to live another ten years after the death of her husband.

Behind the smooth façade however, one does not fail to notice that this system operates at the cost of the worker's free will, as it prevents him from asking himself relevant questions such as "who am I?", "What is my purpose in life?", "What am I living for?", and least of all "Am I satisfied with my life/ work/ wife/ family?", etc.

Saito Shigeo (斎藤茂男), a former freelance journalist, author of several books on social dysfunction, goes as far as to speak of "mind control", since he states that the workaholics he interviewed²⁶ almost never criticized their work or their company. Addicted to their job, "they are high (酔った状態), which enables them to say they actually "enjoy" their work, which gives them great satisfaction (楽しい), even if, according to a survey conducted by a life insurance company, of 500 *salarymen* in their twenties, thirties, forties and fifties working in Tokyo, one employee out of two acknowledges that he feels in danger of sudden death due to overwork (過労死)²⁷.

The psychiatrist Sekiya Toru (関谷透), who deals mainly with exhausted salarymen who suffer from work refusal (出社拒否), observes similar patterns of thinking among his patients who are at a loss when they feel unfairly treated by their employer, since work is their only purpose in life.

During a six week seminar conducted by Saito Satoru on men's studies (in February and March 1995), he acknowledged that when he established his first "workaholic self-help group, no one turned up except one old lady who came to complain that her daughter-in-law did

26 See 斎藤茂男編『夫たちの憂うつ』(The Husbands' Blues), NHK取材班、日本放送出版協会、1986.

27 Quoted from the Asahi Shimbun, August 25, 1989. See Croissant Magazine, November 1989, p.70.(On "karoshi", see also, 『過労死』(When the "Corporate Warrior" Dies), 窓社、1990 and 『過労死110番』(Karoshi Hot Line), 合同出版1989

not wake up to greet her son, who came home every day at 1 a.m. The second person to attend was a masseur who came to find prospective clients, assuming that workaholics would be likely to need his skills to relax their stiff necks and exhausted bodies...

For Saito Satoru, the greatest emotional problem faced by men in this country is their inability to “kill the mother” (母殺しできない). This dilemma is extremely well expressed at the end of the TV drama when, after throwing his computer out of the window, Fuyuhiko attempts to kill his mother saying to his wife Miwa, “Now at last we can be free !” Jail might have been the cost he had to pay for his release from Etsuko. However, even after she has been hospitalized from the almost-fatal blow Fuyuhiko inflicts upon her, she denies his attack to the authorities. The drama ends in the very way it began, with the mother organizing for Fuyuhiko another arranged marriage with another “lukewarm bride”, who looks very much like his ex-wife Miwa, while the latter starts a new life with her ex-boyfriend, who agrees to raise the child by Fuyuhiko, Miwa is then expecting.

Etsuko is once more holding the remote control, and Fuyukiko acting like her puppet, falling back into the only pattern available to him, that of *Mama's boy* !

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