

Whaling Songs in Japan as a Reflection of Cultural Practice

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[Abstract]

This paper sets out to identify the cultural practices reflected in the traditional whaling songs of Japan. Themes are identified in a sample of 50 songs from nine prefectures. The findings show that the songs provide a basic outline of Edo-period whaling in terms of geography, personnel, techniques, and whale types. However, observing broad similarities across the corpus, between genres and between regions, this paper suggests that these songs were not so much documentary as prospective, based on idealized forms, and that their role was principally to reaffirm a social and spiritual consensus before and after whaling. In these respects they 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 sets out to identify the cultural practices reflected in the traditional whaling songs of Japan, that is, the lyrical corpus associated with Edo-period hand-harpoon whaling. It is hoped that this paper serves a number of purposes: Firstly, to embark on translation of the songs into English for the interest of musical and social historians; Secondly, to elucidate this aspect of Japanese culture directly from the resources of whaling communities; Thirdly, thereby to contribute to the further understanding of Japan's cultural heritage stance at the International Whaling Commission.

Kujira-uta (whaling songs) are a subset of the *min'yō* folk-song genre. The corpus of 50 songs in this paper comprises songs from the Edo period (1603 to 1868), from the collec-

tion (in Japanese) of Mr. Hirokazu Uemura believed to be the most comprehensive collection of Japanese whaling songs in existence. The Uemura songs have largely either persisted in oral tradition or been gleaned from manuscripts, picture scrolls and museum collections. Occasionally a song has been found in literature such as novels. 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 are omitted: the one Hokkaido song (representing drift whaling), and two from Yamaguchi prefecture (on account of being very similar local variants). The remainder constitutes our 50 song corpus of in-shore whaling songs from nine prefectures.

2. Methodology

The corpus was subjected to content analysis with a grounded theory approach, in order to draw out themes and gather examples (Yano 2002: 93). At this preliminary stage, 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. Songs accrued scores indicating the number of practice-related themes they contained; a list of the 50 songs, ranked by these scores is given 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 onomatopoeic interjections may originate in meaningful expressions. (Onomatopoeic interjections are shown in capital letters.) 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

One of several broad categories of themes emerging from the grounded theory content analysis was deemed to be whaling practice. A second broad category was cultural attitudes, which it is planned to publish separately. On average, songs featured around five practice themes, with the top-scoring song showing fourteen themes (see Appendix). These practice-related themes included geography, personnel, techniques and whale-types.

3.1. Geography

The collected songs' sources are geographically distributed as per Fig. 1, ranked by incidence of songs per prefecture.

Fig. 1: Song Sources (distribution by prefecture)	Freq.	Song Codes
Western seaboard		
Nagasaki (Kyushu)	22	N1-22
Yamaguchi (Honshu)	10	Y1-10
Saga (Kyushu)	5	SG1-5
Eastern seaboard		
Kōchi (Shikoku)	5	K1-5
Wakayama (Honshu)	4	W1-4
Osaka (Honshu)	1	O1
Chiba (Honshu)	1	C1
Shizuoka (Honshu)	1	SZ1
Mie (Honshu)	1	M1
Total	50	

The highest representation is in the western seaboard (*Saikai*) in three prefectures of (north to south) Yamaguchi, on the main island of Honshu, and Saga and Nagasaki adjacent to each other on Kyushu Island to the south-west. Other prefectures collected so far are located on the eastern seaboard, in the prefectures of (north to south) Chiba, Shizuoka, Mie, Osaka, Wakayama on Honshu, and Kōchi on Shikoku Island. On both the western and eastern seaboard we see a larger representation of songs towards the south.

This picture is doubtless influenced by the activity of *hozonkai* (preservation societies) and others providing information to the Uemura collection. However, the spread

approximates to the documented history of Japanese whaling, in which Chiba, Wakayama and Kōchi prefectures in the east, and Yamaguchi, Saga and Nagasaki prefectures in the west, are described as the main 19th century whaling districts (Morikawa 2009: 20). The Osaka song is something of an aberration since it was sourced from an urban festival.

With a view to exploring further the geographical specificity of songs, a count was made of proper-nouns such as place names, whaling-team names, shrine names, and personal names, as per Fig. 2.

Fig. 2: Locator Themes (ranked by frequency)	Freq.	Song Code
Town named	30	C1 SZ1 M1 W1 W2 W3 O1 Y3 Y4 Y5 Y6 Y7 Y8 Y9 Y10 K1 K2 K4 K5 SG1 N1 N3 N4 N5 N6 N7 N11 N16 N20 N21 N22
incl: <i>Kumi</i> (whaling team) named	11	C1 W3 Y4 Y5 Y8 Y9 K1 K2 K5 N5 SZ1
<i>Sangoku-ichi</i> (best of three countries)	15	W3 Y3 Y4 Y10 K1 K2 K3 SG3 SG5 N1 N2 N6 N7 N8 N13
Shrine named	5	M1 W2 W3 N5 N6
Songs featuring one or more of the above themes	36	Best scores: W3 K2

It was anticipated that shrine names and personal names might assist in giving location to the songs, but this proved to be wrong. Firstly, personal names were found to appear only in conjunction with other locators and so were superfluous to location information. Secondly, all shrines named were Ise shrine, regardless of song source: Nagasaki prefecture for example (the source of N6) is not near Ise. This and the discovery of further disparities between sources and places named in the lyrics, highlights a matter for later investigation.

One location theme upon which these songs can however be deemed reliable is their position in *Sangoku*. In the Edo period, the three countries of India, China and Japan represented the Japanese conception of ‘the world’ (Uemura 2010). Fifteen songs pro-

claimed the whalers to be ‘*Sangoku-ichi!*’ (Best of the three countries!/We are the world champions!) Whether this inferred ‘we’ refers to ‘this whaling team’ or ‘we Japanese whalers all’ can only be speculated upon at this stage.

The best examples of specific labelling in songs (W3, K2) scored on all four counts: town, team, individual and shrine. For example,

*Miwasaki whaling team harpooned and caught both the whale and calf,
Putting the thick rope to the front pulley, and busily winding up the huge right-whale.
The team of Master Tono is flourishing. Our master thrives forever.
We wish we were the bamboo at the castle.
This [bamboo] is the celebratory shirushi-dake banner.
The boats arrived in Gokasho-Bay. Now let's go to Ise Shrine.
SORYA! We are No. 1 in the one-two-three countries!*

Source: W3: *Denchū odori* (Denchū Dance), Wakayama Pref.

Although 30 of the 50 songs (60%) mention a specific place or team that might locate the songs geographically, for the most part the remainder is not a locally specific narrative. Rather, the songs place specific names on a generic foil of auspicious imagery, about which there is a geographically widespread consensus. *Sangoku* provides the dominant bearing — that they are the best in ‘the world’. In this the singers agree and present a united front. It appears that the songs are not principally about place, except perhaps in the context of the wider world.

3.2. Personnel

Taking from the songs a list of personnel involved in whaling is not a straightforward matter. The implied ‘we’, discussed in the introduction’s translation notes, cannot be counted but may be held responsible for most action in the songs. Thus the workers and celebrators, be they whalers or the local community, are likely under-represented in the tally. However, Fig. 3 gives some pointers to the focus on other personnel.

With 25 (50%) of the 50 songs mentioning a ‘master’ it appears that one nominal focus of songs is on the owners of operations and the superiors of the singers. The principal

Fig. 3: Personnel Themes (ranked by frequency)	Freq.	Song Codes
Master/boss	25	
incl: <i>Danna</i>	22	W2 W3* Y5 Y6 Y10 K1 K2 K4 SG1 SG2 SG4 SG5 N2 N5 N8 N9 N12 N15 N19 N20 N21* N22*
<i>Bettō</i>	1	N22
<i>Oyaji</i>	3	N20 SG1 N11
<i>Ōnushi</i>	2	N13 N14
<i>Kumi</i> (team)	10	C1* SZ1* W3* Y4* Y5* Y8* Y9* K1* K2* K5* N5*
<i>Hazashi</i> (harpooner)	5	Y7 K1 K5 N19 N22
Boatmen	2	K5 N18
Ships' carpenter	3	K2* N8 N20
Songs featuring one or more of the above themes	27	Best scores: N20 N22

* = named

master is the *danna*, who owns both the fleet and the *naya* (workhouse) which is in turn managed by the *bettō*. The *oyaji* (father figure) leads the catch from the lead-boat. *Ōnushi* appears to be a Nagasaki word interchangeable with *danna*. Behind the bosses comes the *kumi* (team) which constitutes the labour force on sea and land, for both catching and processing, and may indeed be the same people multi-tasking. For the most part they are not distinguished by role, excepting the *hazashi* (harpooner) who was highly regarded for his physical and mental stamina. In three songs the ship-builders are acknowledged, in one of them (K2) by name.

3.3. Techniques

Of the 50 songs, 42 (84%) give mention to one or more of the techniques of whaling. The principal techniques, ranked by frequency in Fig. 4, are *rokuro-maki* (pulley winding) (19 songs), use of nets (19), *naya* (workhouses) (17), harpooning (9) and *yamami* (hill-top lookout) (8 songs). This ranking appears to reflect labor intensiveness, public visibility or perhaps the excitement level of tasks — the loading of a *rokuro* (pulley) with a new catch must have been a remarkable sight in full view of all on shore. Processes are discussed in chronological order below.

Fig. 4: Techniques Themes (ranked by frequency)	Freq.	Song Code
<i>Rokuro</i> (pulley-/ rope-winding)	19	W3 W4 Y3 Y4 Y7 Y10 K2 K3 SG1 SG2 SG4 SG5 N1 N2 N3 N12 N17 N18 N20
<i>Mito</i> (nets)	19	W3 Y4 Y5 Y6 Y7 Y8 Y10 SG1 SG4 N1 N2 N3 N5 N6 N9 N11 N13 N20 N22
incl: Amikake (Placing nets in layers)	4	SG1 N11 N20 N22
Zai (Net-requisitioning banner)	7	W3 Y10 N2 N5 N9 N13 N20
<i>Naya</i> (workhouse)	17	Y7 Y10 K2 SG1 SG2 SG3 SG5 N1 N2 N3 N8 N10 N11 N17 N20 N21 N22
<i>Hayamori, yorozumori</i> (Harpoon(s)/ing)	9	C1 S21 W3 W4 Y7 K1 K2 K5 N20 N22
<i>Fune</i> (Boats)	9	N5 N20 N22 SG1 N8 N11 W3 N17 N18
incl: <i>Oyaji no bune</i> (leader's boat)	3	SG1 N8 N11
<i>Mosso/sekko bune</i> (catcher boats)	3	W3 N17 N18
<i>Yamami</i> (hill-top look-out)	7	Y7 SG1 N5 N19 N20 N21 N22
Songs featuring one or more of the above themes	42	Best scores: N20 W3

Before the whaling process can begin, a mountain look-out (*yamami*) keeps watch over the sea (the following example shows use of a telescope) and upon a sighting a straw-matting banner called a *toma* is raised. The response is a labour intensive business, as illustrated in the following Tsushima song,

*Then [Kametani-san, the whaling-team leader] with the senior [workhouse] manager
Climbs the Terasaki lookout-hill
With a telescope, they look in all four directions,
'Til they spot a komochi-kujira off-shore.
On spotting, they raise the banner
All the thirty-six ships go out ...*

Source: N22: *Mawari no kujira-gumi uta* (Mawari Whaling Team Song), Nagasaki Pref.

Another description shows the morning action and the vital role of the *hazashi* (harpooner) in responding quickly,

Waking up in the morning, SĀ-YOI-YA-SĀ!
IYO! When we keep watch from the mountain, IYA!
While a huge right-whale is coming in,
A komochi-kujira is coming nearby. SĀ-YOI-YA-SĀ!
IYO! The harpooner stirs himself. IYA! He has to catch it... .

Source: Y7: *Asa no mezame* (Waking in the Morning), Yamaguchi Pref.

Just as a *toma* banner is raised when an off-shore whale is spotted from the mountain, another banner (*zai*) is raised on the master's boat to summon net-boats to close in on the catch,

Let the leader's ship pull into the centre.
The komochi-kujira is coming down towards us
Raising and waving the banner IYO! and summoning the net,
The net is eight layers and its sides are two layers.
All the hand-nets in the sea form one layer.
Up goes the banner that signals they've got a whale...
...We put the net over the whale and kill it
with long harpoons and tie up the whale to the twin-catcher boats.

Source: N20: *Hazashi uta* (Harpooner's song), Nagasaki Pref.

The process of tying the whale to the boats involves the *hazashi* (harpooner) diving into the sea to rope-up the whale.

Then the komochi-kujira is under the net.
Throwing harpoons ...
The harpooner dives into the sea to put the rope around the whale,
and quickly ties the rope to the newly built twin catcher-boats.

Source: N22: *Mawari no kujira-gumi uta* (Mawari Whaling Team Song) Nagasaki Pref.

Next, the catcher boats row the tied whale towards the *naya* (workhouse(s)) onshore where the flensing and trying (processing for oil) is to take place.

IYŌ! To the inlet of Kayoi, IYA! when ordered to row,

(We) have to row the boat, SĀ-YOI-YA-SĀ!

IYŌ! to the pulley(s) at the workhouse(s) on the shore...

Source: Y7: *Asa no mezame* (Waking in the Morning), Yamaguchi Pref. A similar verse appears in N20.

It is at the *naya* that job-specific work-songs come into play, accompanying the heavy, laborious and labour-intensive tasks there. In larger operations there may be a division of labour between several *naya* (Nakazono 2009: 180). The following extracts show work songs for *rokuro-maki* (pulley-winding), and flensing including *hone-kiri* (bone-cutting). The horizontally rotating wooden *rokuro* (pulley), is one of several aligned on the shore that require sustained heavy work to wind up the catch. Similar expressions are found in pulley-winding songs from different regions. The Nagasaki example below is similar to a pulley-winding song from Ogawa-shima, Saga Pref. (SG2).

YATTO SĒ YATTO SĒ!

In the sea (they/we) catch the whale, and on the beach (we) cut the whale YOI! YOI!

The master in the workshop counts the money SO!

Refrain: YŌI TŌ SORA! (We) wind-it-round. SORA! (We) have wound-it-round.

YATTO SĒ! YATTO SĒ!

Source: N12: *Rokuro-maki no uta* (Pulley-winding Song), Nagasaki Pref.

Leaving aside the refrains for a moment, the verse expressions are similar to those found in the following Saga flensing song (SG1), showing commonality of content between differing types of work-song,

...ĀH! (We) catch the whales, SŌ-RAI! and cut and trim the whales on the beach.

The master in the workhouse counts the money. SŌ-RAI!

ĀH! The master, in the workhouse,

The master in the workhouse counts the money. SŌ-RAI!

Refrain: *ĀH! (We) cut well. (We) cut well.*

Source: SG1: *Kujira hone kiri uta* (Whale Bone-Cutting Song), Saga Pref.

Similarly, distinguished as a net-tying song only by the rhythm of its refrains, the following Nagasaki song (N10) illustrates the sharing of somewhat generic verses between genres and regions. Its azalea and camellia emblems appear also in the Saga pulley-winding song (SG2), mentioned above, and a Mie celebration song (M1). Its longevity emblems appear in a Nagasaki celebration song (N19).

Ā! Azalea and camellia. NĀ-Ē!

Refrain: *HŌ-RA-Ē-YĀ-YA-Ē!*

Shine on the Nokubi sea.

Refrain: *HŌ-RA-Ē-YĀ-YA-Ē!*

A humpback whale with its calf,

It shines on the workhouse.

May our parents live to be a hundred years old.

Refrain: *HŌ-RA-Ē-YĀ-YA-Ē!*

May our children live to be ninety-nine years old.

May our grandchildren live until their hair turns grey.

Refrain: *HŌ-RA-Ē-YĀ-YA-Ē!*

Source: N10: *Ami no me shime-uta* (Net-tying song), Nagasaki Pref.

Several points emerge from study of the work songs. Firstly, that they are defined as different types of work song principally by their refrains. Secondly, that their verses are somewhat generic - excepting their refrains, there is little to distinguish these songs from one another or from the celebration songs. Thirdly, again excepting their refrains, that these work songs do not appear to be *about* the work in question - there are no details of the work done. Fourthly, that there is much omission, for example, the specific products of whaling, namely oil and meat are barely mentioned; oil is mentioned in

only three work songs (in passing), and the single mention of meat is in relation only to pilfering.

3.4. Whale types

Five whale-types were specifically indicated in the songs: right-whale, humpback, Bird's beaked whale and fin whale, listed in order of frequency in Fig. 5. The most mentioned prey is the *semi-kujira* (right whale). The kanji for *semi* means 'back-beauty', as in 'beautiful back' and this is the easiest whale to catch by hand-harpooning methods since it swims slowly and remains afloat after death.

Fig. 5: Whale-types (ranked by frequency)	Freq.	Song index
<i>Komochi semi-kujira</i> Right whale & calf	16	W2 W3 Y3 Y4 Y6 Y9 K1 K2 K3 SG1 SG2 SG4 N2 N3 N17 N20
<i>Semi-kujira</i> Right whale	7	W4 Y2 Y5 Y8 N1 N4 N19
<i>Zatō-kujira</i> Humpback whale	5	Y3 Y4 Y8 N7 N11
<i>Komochi kujira</i> Whale & calf (unspecified)	5	M1 O1 SG3 N12 N18
<i>Kujira</i> Whale (unspecified)	4	Y10 K5 SG5 N22
<i>Komochi tsuchi-kujira</i> Baird's beaked whale & calf	2	C1 SZ1
<i>Nagasu-kujira</i> Fin whale	2	W4 SG1
<i>Komochi zatō-kujira</i> Humpback whale & calf	2	N5 N10
<i>Tsuchi-kujira</i> Baird's beaked whale	1	Y8
Songs featuring one or more of the above	39	Best scores: W4 Y4 Y5 SG1

A striking feature in the songs is the prevalence of whales with calves, in relation to lone adult whales; each features in 24 (48%) of the 50 songs. It appears that mother-calf pairs were much sought after, particularly after a 'long interval', and warranted a visit to a shrine, not only for thanks but also to pray for the repose of the whales' souls. In certain parts of Japan there are graveyards and death registers for captured whales

given Buddhist names.

(We are) the greatest in sangoku, (we) have caught a whale with its calf.

(We) did it, (we) did it. (We) have done well for tomorrow.

(We) have caught a huge right-whale.

IYA! The prosperity of the whaling team, after a long interval,
is the fish that comes with its child.*

Source: K1: *Kujira-bune no uta* (Whaling Boat Song), Kōchi Pref.

* Similar expressions are found in K2, Y1 and Y7.

On the other hand, there is some indication that a humpback whale (*zatō-kujira*) is occasionally preferable,

How wonderful the net of Kayoi [whaling team]

In it a huge right-whale leans over

[to right-whale] “Do not lean over on our rope this year.

For [this year we can hunt] a huge humpback whale”...

Source: Y4: *Satemo migoto* (How Wonderful !), Yamaguchi Pref.

It is surprising that some 11 (22%) of the 50 so-called whaling songs do not mention a whale at all. One Nagasaki song (N6) uses instead the pseudonym of the lucky god Ebisu. The remaining 10 songs are focused more on symbols of celebration and prosperity than on stating practicalities. The single incidence of a Baird’s beaked whale listed in Fig. 5 appears through wordplay only, with the word *tsuchi* (mallet) inferring *tsuchi-kujira*. Both Ebisu and the mallet are discussed in the companion paper on cultural attitudes, which addresses symbols of fortune, celebration, prosperity and veneration of the whale, in this same corpus.

4. Discussion and Conclusions

The corpus as a whole clearly reflects some measure of cultural history: common themes in the 50 songs provide a basic outline of the practice of Edo-period Japanese

in-shore whaling in the form of geography, personnel, techniques and whale-types, set in the context of *Sangoku*. On a binary (presence/absence per-song) basis the grouped themes in order of frequency are as shown in Fig. 6.

Fig. 6: Practice Themes (ranked by frequency)	Frequency	Best scoring songs
Techniques	42	N20 W3
Whale types	39	W4 Y4 Y5 SG1
Geographically specific	36	W3
Personnel	27	N21 N22
Songs featuring one or more of the above themes	48	N22 W3

Since, for better or worse, it is often easier to observe culture by comparison, we may look to Western whaling songs of the same era for some frame of reference. In contrast to the oldest known British/American sea-shanties such as ‘The Greenland Whale Fishery’ (Lloyd 1967: 6; Huntington 2005: 11), the Japanese songs are clearly not songs of long voyages and long absence, and as such they do not lament or commemorate the hardships that involved. Japan lagged behind the west in advancing whaling technology: the traditional style hand-harpoon coastal whaling died off or was superceded only gradually, throughout the Meiji period (1868 - 1912), beginning with piecemeal adoption of the harpoon gun after its invention in Norway in 1864. However, the basic net-and-spear method (*amikake-tsukitori-shiki-hogeï*) and the division of labour into *kujira-gumi* (teams) had been developed in Taiji in 1675, and was still in use when the building of a modern whaling station was opposed by Aomori fishermen in 1911 (Morikawa 2009: 20-22). So, on one hand the Japanese is an older and very different tradition from ‘Western’ whaling, but on the other it persisted right up until the late 19th or early 20th century. The real-life (as opposed to revivalist) singing of these songs in association with whaling practice is therefore part of an ancient tradition not long fallen from living memory.

Neither are the Japanese songs narratives of specific triumphs or disasters; the boats are not named, there are no cruel ships captains, no dates, no storms, no eulogies. This suggests that either there were no such events in Japanese whaling, or, more likely, that the songs did not take them as subjects. Conventionally, the *kujira-uta* are said to be divided into two categories: work-songs (*sangyo-uta*) and celebration songs (*iwai-uta*): it is said that the *sangyo-uta* were sung during raising and flensing whereas the *iwai-uta*

were sung at the beginning and end of a catch, and also at new year. I would suggest that this classification is principally taxonomic and should be viewed with reservations: there is some duality of purpose of the singing: long sequences of songs, including work songs, were sung in celebration (M1 has nine parts), both after a catch and at festivals. They were all, even the work songs I suggest, employed as votives. This conjecture is supported by two miscellaneous themes, ‘tomorrow’ and ‘let’s do it again’, which appeared in 12 and 13 songs respectively, and also by the disproportionate focus on the ideal catch (whale and calf), the greater beneficiaries (masters/bosses) and the more publicly admirable tasks such as pulley-hauling. These songs may therefore be not so much retrospective as prospective.

Traditional Japanese whaling songs are associated with the oral arts and music of whalers, whaling workers and fishing communities, and as such are only one small part of the wider trove of cultural products, such as folk art, fine art and literature, that further illuminate our topic. These other sources show that the songs alone provide a far from complete picture of traditional whaling practices. Notable omissions include the struggle involved in taking a catch, mention of products and by-products, visual aspects such as the painting of whaleboats, and the sheer numbers of boats and people involved (Nakazono 2009: 188-194). In the final analysis, it is these omissions and the negative of the form (that is to say, what they are not, in comparison to ‘Western’ counterparts) that leads me to suspect that these songs are not really *about* whaling at all. They certainly spring from the culture of whaling but they are perhaps less *of* whaling and more *for* and *towards* it, codifying, rather than narrating, the process in a rarified form. Further research is required to prove or disprove this theory and to seek an explanation.

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Appendix

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

Index	Japanese Title	English Title	Source Location	P(b)
N 22	<i>Mawari no kujira-gumi uta</i>	Mawari Whaling Team Song	Mawari, Toyotama-machi, Tsushima	14
W 3	<i>Denchū odori</i>	Denchū Odori	Miwasaki, Shingū City	13
N 20	<i>Hazashi uta</i>	Harpooner's Song	Katsumoto-ura, Katsumoto-cho, Iki	11
SG 1	<i>Kujira-hone kiri uta</i>	Whalebone Cutting Song	Ogawa-shima, Yobuko, Karatsu	10
K 2	<i>Kujira-bune no uta</i>	Whaling Boat Song 2	Ukitsu, Muroto City	10
Y 4	<i>Satemo migoto</i>	How Wonderful!	Kayoi, Nagato City	9
Y 7	<i>Asa no mezame</i>	Waking in the Morning	Kayoi, Nagato City	8
Y 5	<i>Yume wo miyō yo</i>	Let's Dream a Dream	Kayoi, Nagato City	8
N 5	<i>Benzaiten</i>	Benzaiten	Shinkami-gotō-cho, Minami Matsu-ura	8
Y 10	<i>Ogawa-gumi Mishima kujira uta</i>	Ogawa-Team Mishima Whale Song	Ogawa	7
K 1	<i>Kujira-bune no uta</i>	Whaling Boat Song 1	Ukitsu, Muroto City	7
K 5	<i>Kumi no sakae</i>	Prosperity of the Whaling Team	Tsuro, Muroto-misaki, Muroto	7
SZ 1	<i>Tsukin-bo-u</i>	The Long Harpoon	Heda, Numazushi	6
N 2	<i>Iwai medeta</i>	Celebration Song	Ikitsuki-cho, Hirado City	6

Whaling Songs in Japan as a Reflection of Cultural Practice (Felicity Greenland)

N	21	<i>Seta no kujira-gumi uta (uchikake)</i>	Seta Whaling Team Song (Uchikake)	Seta, Kami-agata-machi, Tsushima	6
N	1	<i>Shogatsu uta</i>	New Year Song	Ikitsuki-cho, Hirado City	6
N	11	<i>Kami-modori no uta</i>	Song of the Returning God	Shinkami-gotō-cho, Minami Matsu-ura	6
C	1	<i>Katsuyama no kujira uta</i>	Katsuyama Whaling Song	Katsuyama, Kyonan-machi, Awa-gun	6
Y	1	<i>Kujira-uta</i>	Whaling Song	Senzaki, Nagato City	5
Y	9	<i>Mishima-gumi uta</i>	Mishima Whaling Team Song	Mishima, Hagi City	5
SG	2	<i>Rokuro-makiage uta</i>	Pulley-winding Song	Ogawa-shima, Yobuko, Karatsu	5
SG	4	<i>Hazashi uta</i>	Harpooner's Song	Ogawa-shima, Yobuko, Karatsu	5
N	3	<i>Kujira uta</i>	Whaling Song	Ikitsuki-cho, Hirado City	5
Y	3	<i>Iwae medeta</i>	Celebration Song	Kayoi, Nagato City	4
Y	6	<i>Dan-na sama</i>	Honorable Master	Kayoi, Nagato City	4
W	4	<i>Kujira odori</i>	Whale Dance	Miwasaki, Shingūshi	4
SG	5	<i>Hazashi odori</i>	Harpooner's Dance	Ogawa-shima, Yobuko, Karatsu	4
N	6	<i>Nama uta - hazashi-uta</i>	Raw Song - Harpooner's Song	Shinkami-gotō-cho, Minami Matsūra	4
N	7	<i>Toshi no hajime</i>	The Beginning of the Year	Shinkami-gotō-cho, Minami Matsu-ura	4
N	8	<i>Dan-na sama</i>	Honorable Master	Shinkami-gotō-cho, Minami Matsu-ura	4
N	17	<i>Shin zō sen iwai</i>	Celebration of the Newly Built Ship	Moroyoshi, Ashibe cho, Iki City	4
N	18	<i>Asu wa yoi nagi</i>	Tomorrow Will Be Calm	Moroyoshi, Ashibe cho, Iki City	4
K	3	<i>Sangoku (Tsuru-gumi)</i>	Three Countries (Tsuru Team)	Tsuro, Murotomisaki, Muroto	4
W	2	<i>Aya odori</i>	Aya Dance 2	Taiji-cho, Wagashimuro-gun	3
W	1	<i>Aya odori</i>	Aya Dance 1	Taiji-cho, Wagashimuro-gun	3
SG	3	<i>Kujira o-utai</i>	Song to the Whale	Ogawa-shima, Yobuko, Karatsu	3
O	1	<i>Kujira odori uta</i>	Whale Dance Song	Osaka	3
N	12	<i>Rokuro-maki no uta</i>	Pulley-winding Song	Shinkami-gotō-cho, Minami Matsu-ura	3
N	13	<i>Iwai medeta uta</i>	Celebration Song	Moroyoshi, Ashibe cho, Iki City	3
N	19	<i>Tsumori</i>	Tsumori	Moroyoshi, Ashibe cho, Iki City	3

M	1	<i>Kujira-tori sen myōjin maru no uta</i>	Myōjin Maru Whaling Boat Song	Minaminaya-cho, Yokkaichi	3
Y	8	<i>Omou koto wa kanau</i>	Dreams Come True	Kayoi, Nagato City	2
N	10	<i>Ami no me shime-uta</i>	Net-tying Song	Shinkami-gotō-cho, Minami Matsu-ura	2
N	16	<i>Naka uta</i>	Middle Song	Moroyoshi, Ashibe cho, Iki City	2
N	4	<i>Kē-kē-bōzu</i>	Kē-kē-bōzu	Ikitsuki-cho, Hirado City	2
N	9	<i>Iwai medeta</i>	Celebration Song	Shinkami-gotō-cho, Minami Matsu-ura	1
N	14	<i>Omou koto kanau</i>	Dreams Come True	Moroyoshi, Ashibe cho, Iki City	1
K	4	<i>Waka</i>	Waka	Tsuro, Muroto-misaki, Muroto	1
Y	2	<i>Kujira-uta</i>	Whaling Song	Yutamukatsuku, Nagato City	0
N	15	<i>Kenchiku-iwai</i>	House Construction Celebration	Moroyoshi, Ashibe cho, Iki City	0

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