

The Mother in The Myths in Kojiki and Nihonshoki

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1. Introduction

Kojiki, 『古事記』, Japan's oldest literary work, was completely compiled in 712. Myths of divinities were included in the section of “The Age of the Gods” (*Kamiyo* 神代) containing specific contents of gods and goddesses. Another similar piece of literature, *Nihonshoki* 『日本書紀』, Japan's national historical record, was completed in 720.

There are studies on *Kojiki* and *Nihonshoki* in different aspects. The concepts and beliefs of ancient Japanese people and the compilers' purpose to present the connection between emperors and myths have been presented in both chronicles. Ōbayashi Taryou(大林太良) mentioned in “Myth of Divinities and Folklore” that world view (*Sekaikan* 世界観) of ancient Japanese people were presented through the myths of divinities, that the stories were organized in chronological order and that the stories were connected with each other. This started from the separation of heaven and earth, the birth of divinities who were born like the parents of things and the birth of Sun Goddess named Amaterasu who ruled heaven and was the mother of Japanese imperial ancestors. The relationship between the myths of divinities and the background of Emperor's administration is the special characteristic of the Japanese myths of divinities¹.

This is the study of images, roles, emotional expressions of mothers in *Kojiki* and *Nihonshoki*, the selected content for this study, are the scenes when the goddesses presented their maternal role and expressed maternal feelings toward their children. Four female divinities with significant roles and maternal roles are *Izanami no Mikoto*(伊邪那美命), *Amaterasu Ōmikami* (天照大御神) (hereinafter referred to as Izanami and Amaterasu), *Konohana no Sakuyabime*(木花之佐久夜毘売) and *Toyotamabime*(豊玉毘売).

1. Ōbayashi Taryou “Shinwa to Minzoku”, Oufuusha, 1979, p.33.

Basic agreement

Texts used for this study are

“Shimpen Nihon Koten Bungaku Zenshū: *Kojiki*”, Shōgakukan 2004

『新編日本古典文学全集 古事記』小学館、2004年

“Shimpen Nihon Koten Bungaku Zenshū: *Nihonshoki*”, Shōgakukan 2006

『新編日本古典文学全集 日本書紀1』小学館、2006年

2. Myths of Japanese divinities in literature

There are studies of *Kojiki* and *Nihonshoki* in different aspects beside literature as their contents include history, beliefs and folklore rituals which are significant documents for studying about the past. The contents of both chronicles include some parts of the original myths.

Kojiki, Japan's oldest literary work was completed in 712 by Ōnoyasumaro (おおのやすまろ 太安万侶) as Emperor Temmu (40th) assumed that the myths and stories told by people might have some mistakes. The Emperor wished people in the next generations to learn the truth, therefore, he requested Hiedanoare (ひえだのあれ 稗田阿礼), the narrator (かたりべ *KAtaribe* 語部) to memorize the whole story. However, he passed away before he completed the record. During the third dynasty, Empress Gemmei commanded Ōnoyasumaro to record what Hiedanoare had memorized. The format is comprised of narrative literature and folklore (かた *Kayou* 歌謡).

Nihonshoki, Japan's first historical record compiled by Prince Toneri (とねり Toneri Shinnō 舍人親王), the third son of Emperor Temmu, Ōnoyasumaro and others, was complete in 720. It starts with “The Age of the Gods” until the history in Empress Jito's reign (41st). It is one of six national historical textbooks of Japan (くに 六国史)². The content in some parts of *Nihonshoki* concerning myths of divinities is similar to *Kojiki*; it is a valuable piece of literature covering the chronological events of politics, administration and culture. Volumes No. 1 and No. 2 (巻 卷第一、二) are the myths of divinities compiled in the same chapter. The main text (せいぶん 正文) was started as the first myth, followed by the 1st, the 2nd ... Myth which have similar contents to the main text except for the fact that details such as the number of divinities or the start of the story are slightly different from *Kojiki* as it is continued as one story until the end.

2. Rikkokushi : Six sets of historical records compiled during the Nara and Heian Dynasties which were selected to be national historical documents are : *Nihon shoki*(にほんしき 日本書紀), *Shokunihongi*(しゅくにほんぎ 続日本紀), *Nihonkouki*(にほんこうき 日本後紀), *Shoku Nihonkouki*(しゅくにほんこうき 続日本後紀), *Nihon Montoku tennou jitsuroku*(にほんもんとくてんのうじつじろく 日本文徳天皇実録), *Nihon Sandai jitsuroku*(にほんさんだいじつじろく 日本三代実録)

Even though the narration of the myth of divinities and the purposes for compilation of *Kojiki* and *Nihonshoki* are different, the first part of them started with *Kamiyo* presenting the creation of the worlds, birth and activities of divinities. This is the origin of the study of Japanese myths of divinities, called *Nihonshinwa*(日本神話). They have content linked with Japanese lifestyle culture which is connected to the nature and they worship divinities dwelling in different things. They also reflect the viewpoint and belief of ancient Japanese people and the intention of the compilers to convey authority and justice of Emperors in *Yamato* Dynasty by using myths of divinities as a tool. Both complete chronicles were offered to empresses, *Kojiki* to Empress Gemmei and *Nihonshoki* to Empress Genshō. This could be one reason that the myths of divinities emphasize the origin of Emperor Dynasty, the goddesses' valuable roles, and the outstanding scenes of the goddesses. This research will present the viewpoint and perception of ancient Japanese people regarding the significant maternal role and reflect the implications on marriage, childbirth, separation of husband and wife and the extension of authority of Emperors to every region.

3. Izanami no Mikoto (K: 伊邪那美命 N: 伊奘冉尊)

3.1 Images

Kubo Akio(久保昭雄) analyzes the image from the name of Izanami in “*Woman in Kojiki, Nihonshoki and Manyōshū*”. “Iza” means “Za” which is the invitation to another party, “na” is an auxiliary verb the same as “no”. “Ki” and “Mi” represent masculinity and femininity (quoted in the footnote in *Nihonshoki*, Iwanami Publishing House’s volume by Ōno Susumu(大野晋))³. It can be said that Izanami means “woman who invites someone to marry”⁴. This point represents that the name of this goddess conveys the meaning of sexual relationship or marriage.

She is the goddess who was designated to have sexual relationships with the male divinity to create things. *Nihonshoki* set her to represent feminine power, which is the source of great energy when it combines with the masculine energy by using the words “Mekami (Yin(陰神)^{めかみ})”. This does not appear to be used for other goddesses in the same way, as “Okami (Yang(陽神)^{めかみ})” refers to Izanaki only. It can be noticed that after both divinities had sexual relationships, and Izanami stated to create the worlds and divinities, the words “Yin-Yang” energy disappeared from then. The difference of using the words to clarify Izanaki-Izanami

3. Quoted from the reference in “Iwanami koten bungaku taikei- Nihonshoki jou”

4.Kubo Akio “Kiki,Manyō no Josei”, Musashinosho, 1999, p.15.

as husband and wife could be seen in following sentences.

其の妹いもに告らして曰ひしく、「女おみなの先まづ言ひつるは、良くあらず」といひき。
Then Izanaki said to his wife “It is not good if woman says it before man”.

(*Kojiki*, page 33)

陽神おかみは左より旋り、陰神めかみは右より旋りたまふ。

God of Yang turned to the left, and Goddess of Yin turned to the right.

(*Nihonshoki*, page 25-26)

The image of mothers who give birth has reached the end when Izanami gave birth to the Fire God and had to be reborn in the world after death. Her existence in that world is different from ordinary humans; it reflects uniqueness and miracle of Izanami. Other than that, she is also a goddess offering death to humans.

3.2 Role

Izanami is full of “*Kegare*” (穢れ)⁵ from giving birth and death. There are some explanations of suffering from sickness from giving birth to five divinities and the fact that her body looked like a corpse in the coffin after death.

Kōnoshi Takamitsu(神野志隆光) was stated in “*Viewpoints of Kojiki*” that these two chronicles have different world view (*Sekaikan* 世界観)⁶. In *Kojiki*, it was mentioned about the world after death (*Yominokuni* 黄泉国), the human’s world (*Ashihara no Nakatsukuni* 葦原中国) and the heaven world (*Takaama no Hara* 高天原) are already separated from each other. But in *Nihonshoki*, it was mentioned that separation of worlds was caused by Yin-Yang energy. This concept is influenced from China, and Izanaki and Izanami are the representatives of such energy creating the world. The different points of these two chronicles are that Izanami passed away in *Kojiki*, but she was not dead in *Nihonshoki* (main text)⁷.

The significant role of Izanami affected various changes which are the birth of the earth, divinities, nature, fire and food. In *Nihonshoki*, Chapter 5, the main text states that she gave

5. A polluted and evil condition; a concept opposite of purity. In recent folklore studies one group of scholars has viewed *kegare* as a condition in which *ke=ki* (vitality) has withered (*kare*), in other words, vitality has dissipated. (Encyclopedia of Shinto)

6. Kounoshi Takamitsu “*Kojiki no Sekaikan*”, Yoshikawakoubunkan, 1986, p.32.

7. Kounoshi Takamitsu “*Kojiki to Nihonshoki – Tennoushinwa no Rekishi*”, Koudansha Gendaishinsho, 1999, pp.72-73,76-77)

birth to Amaterasu, who is an ancestor of Emperor Dynasty. The story of her separation from Izanaki, her husband, described the separation of the world of life and the world of death.

3.3 Emotion and feelings

Izanami shows feminine emotion obviously in the marriage period or when she complained to her husband after she left for the world after death. It is not mentioned about her feeling toward her child in either chronicles. Even though she gave birth to the worlds and divinities, she is outstanding as “the mother who gives birth”.

4. Goddess Amaterasu (K: 天照大御神 N: 天照大神)

4.1 Images

Amaterasu is the Sun Goddess. She is the Sun protecting heaven and earth to have light during the daytime. It is the myth confirming the Japanese emperors are descendants of the heavenly divinities to convince people to realize and respect the power of the descendant of the Sun. Another point of the image is the “virgin mother”. She has children while she is still a virgin. This is a special characteristic distinguishing her from the other goddesses.

In *Nihonshoki*, Chapter 5, the main text narrated the birth of Amaterasu by identifying her figure clearly in that it is shinningly bright and reflecting the image of the Sun as follows.

是ひのかみにおほひるめのむち共にまお日神みこひかりうるはを生くみにたまふ。大日とほ靈貴と号す。此の子光華明彩しく、六合の内に照り徹る。

*Then divinities decided to give birth to the Sun God named Ohirumenomushi. This child shines the bright light to cover the whole world.*⁸

(*Nihonshoki*, pages 36-37)

The connection of Amaterasu and weaving reflect an image of a virgin lady. This is evident in the scene when God Susanoo persecuted her until she escaped and shut herself in a cave. *Kojiki* describes that the weaving beauty queen was poked by a spindle in her sexual organ causing her to die. This is a symbol of “*Kegare*”, but *Nihonshoki* describes that

8. Meaning 4 directions (north, south, east, west) connected with heaven and earth meaning worldwide or nationwide.

Amaterasu was injured but the words “vagina” (Hoto ^{ほと}陰上) and “death” were not mentioned. This shows that it must be the compiler’s intriguing style to save Amaterasu from *Kegare* situation, therefore, the image of a virgin lady is presented.

4.2 Role

Goddess Amaterasu is the heaven ruler; she let her grandson to rule the state causing heaven the earth to be connected. However, the scenes of her own birth and her giving birth to her child were unclear. She sent her grandson from heaven and persuaded *Izumo* until he offered her the state reflecting the transfer of political authority peacefully. Myth of deities was used as a tool for the *Yamato* Dynasty.

Susanoo and Amaterasu did the sacred oath called “Ukei”(誓約) above the river at the centre of heaven. They chewed each others sacred things which were Amaterasu’s *MagAtama*⁹ and Susanoo’s sword, and spiting them out, gods were created. The result of celebrating this ritual together, was that Amaterasu gave birth to 5 sons and Susanoo gave birth to 3 daughters. The “Ukei” ritual is a belief in the ancient time which is prognostication to adjudge and prove the pure mind. It is widely accepted that in the past, people used this ritual to adjudge the fight for ending the dispute peacefully. Takeda Yukichi(武田 祐吉) stated in “The Collection of Takeda Yukishi-*Kojiki*,*Fudoki*” that “Ukei” is used for prognosticating the gender of the child as there was no way in the past to know the gender of the child before birth. Giving birth to a child and using the gender of the child to set win or lose which is the most sacred method (Shinsei 神聖)¹⁰. The claim of God Susanoo about the gender of the child before starting the ritual was stated only in *Nihonshoki*. While in *Kojiki*, Goddess Amaterasu claimed that the son would belong to her after giving birth to a child. It shows that *Nihonshoki* has more respect for the ritual and intends to transfer the sacredness of the prognostication for the child’s gender in Ukei. *Kojiki* emphasizes victory and possession of the sons by Goddess Amaterasu.

Both chronicles mentioned the role of Goddess Amaterasu as the mother. She claimed that five sons belong to her. *Nihonshoki* stated that she bringing up the sons (Hidashi ^{ひだ}子養し)¹¹. Besides that, the transfer of authority to the descendants for travelling from the heaven to

9. Curved beads which first appeared in Japan during the Jōmon period. Amaterasu’s necklace made with *MagAtama* become one of the Imperial Regalia of Japan, also known as the three sacred treasures of Japan. The other two are mirror and sword.

10. Takeda Yuukichi, “Takeda Yuukichishosakushuu 4, *Kojiki*-*Fudoki*”1973.(pp.154-159)

11. means child raising, some historical documents stated that 「日足」(成長の日数を足らす) means newborn baby

rule the human's world is seen. *Kojiki* mentions the intention of Goddess Amaterasu that she wanted God Amenooshihomimi, her son to rule the state. When he went to check and found that the state was chaotic, he returned to heaven to inform his mother. Then, Goddess Amaterasu and God Takamimusui called all gods for a meeting to find a method to organize the state in peace. The gods were sent to negotiate with God Ōkuninushi, the great king of the land, to transfer the state. Later, she and God Takaginokami(高木神)¹² assigned her son to rule the state. He replied that during the preparation, his wife, who is a daughter of Takagi, gave birth to a son named Amatsuhitakahikohononinigi (in short Ninigi) thought that his son deserved to travel from heaven instead of him. Then, Goddess Amaterasu and God Takagi gave him three sacred items which are a magAtama (jewel), mirror and sword and commanded gods who invited Amaterasu to come out of the cave to follow Ninigi. She said to her grandson while giving him the mirror,

「此の鏡は、専ら我が御魂と為て、吾が前を拝むが如く、いつき奉れ」

“This mirror is like my spirit, you should worship it the same way as you do before me”.

(*Kojiki*, pages 115-116)

The footnote in *Kojiki* (pages 114-115) stated that the command for sending all divinities were involved in Amanoiwaya Cave's escape to follow Ninigi from heaven like safe guards is a similarity connecting these two myths. It shows that Amaterasu linked the two worlds, Takaamanohara (heaven) and Ashiharanonakasukuni (earth). The inheritance of heaven gods is the certification of rightness in administration by Emperors¹³.

In the history of war between the tribe inherited as emperors and *Izumo* tribe, *Yamato* eventually won the authority to rule the state. “The myth of *Izumo*”(出雲神話) is the major part of the myth of divinities in *Kojiki* (with proportion of 1 in 4 of *Kamiyo*, the main Gods in that myths are Susanoo and Ōkuninushi) representing the unique concept of *Kojiki*, but it is unnecessary to mention in *Nihonshoki* which is a national historical document¹⁴. Even though both chronicles are different in presenting the myths concerning god and goddess of *Izumo*, they state that authority to rule the state was transferred from God Ōkuninushi to Goddess Amaterasu. This reflects the political characteristic of ancient Japanese people in transforming war to peace by using belief and faith toward gods and spirits of gods dwelling

12. another name for God Takamimusui

13. quoted from the footnote in “Shimpen Nihon Bungaku Zenshuu, Kojiki” 2004.

14. Miura Sukeyuki “Kojiki Kougi”, Bungeishuushun, 2004, pp.202-255

in the nature as a tool.

4.3 Maternal emotion and feelings

As previously mentioned that this goddess was a virgin, she gave birth to the children by “Ukei” (誓約)¹⁵ which is believed to be a special and sacred ritual. In the same way as it was stated in *Kojiki*, she was born by “Misogi” (禊) as well as that God Izanaki organized a ritual to cleanse him from “Kegare” after visiting his wife at the land of death. When studying research on folklore, ancient Japanese people believed that “Kegare” were caused by death, menstruation and childbirth as stated in “*Encyclopedia on Folk Beliefs*”. In the definition of “Kegare” according to the perspective of ancient Japanese people in the experience with the cause of suffering or symptom of sickness, the ritual will expel or cleanse such unpurity out of the body.¹⁶ The image of being flawless, she cannot avoid the cause of death and the childbirth. Both chronicles are aimed to maintain the realistic status of her virginity causing her to not be able to describe her feeling toward her child, even though she expressed her fear or surprise, which are the same feelings of humans.

5. Konohana no Sakuyabime (K: 木花之佐久夜毘売 N: 木花之開耶姬)

5.1 Images

Myth about Konohana no Sakuyabime was outstanding in respect to her being a symbol of beauty and prosperity like Sakura.

After married with God Ninigi, grandson of Amaterasu, and was pregnant in only one night, Konohana gave birth in the fire to prove that her child is a heavenly divinity (*Amatsukami* 天 づ 神) or descendant of Goddess Amaterasu. She wanted to prove her confidence that the baby is truly the son of God Ninigi. *Kojiki* did not mention how the mother was after safely giving birth to three sons. *Nihonshoki* describes that three sons and herself were safe from the fire. There was also a statement confirming the speech of her husband that Konohana has special power (*Reiryoku* 霊力) guaranteeing the power of the goddess who is the mother. The details showing the rationale why Konohana burnt herself

15. Amaterasu swallowed Susanoo's sword and spitted out. Then she become the mother of 5 male divinities. It is said that this curious Japanese custom, *Ukei*, is a kind of ancient divination to judge the truth or the false.

16. “*Minzoku Shinkou Jiten*”, Tokyodoushuppan, 1987, pp.107,159.

and her sons as she was enraged and confident in the divine sons.

5.2 Role

The outstanding role of Konohana is childbirth, especially that she was selected to be a wife of Heaven God and the mother of a descendant of the divinities who are the imperial line's ancestors and the relative of Mountain God.

Yuasa Yasuo(湯浅泰雄) mentioned in “Birth of Divinities”, one part referred to the research of Matsumura Takeo(松村武雄), that it was concluded that another name of Konohana is *Atakashitsuhihime* (吾田鹿葦津姫) or *Atatsuhime* (阿多都比売). *Ata* is the state where the “Hayato tribe”(隼人) used to reside. The marriage of Ninigi and Konohana represents the emperor centralizing the authority with the *Hayato* tribe by taking over the southern part of Kyushu Island. Konohana gave birth to God Hoderi(火照命), the first son. It was mentioned in the myth that he is an ancestor of the Hayato tribe and God Hoori(火遠理命) who is the primogenitor of Emperor Dynasty. There was also a story about the fight between two sons bringing victory to the Emperor Dynasty conveying the truth of historical background about war and power seizing among tribes and the eventual emperor defeated.¹⁷ The mothers of the sons are representatives of two states and tribes causing separation and unity. The scene of childbirth in the fire of Konohana clarifies the brotherhood of Hoderi and Hoori, the war and negotiation between the brothers. It eventually turned to peace when one party acquired authority.

5.3 The expression of maternal feelings

The feelings of Konohana were expressed in both chronicles. It was described about her enagement or embarrassment as shown in the aforesaid example, but she never expressed her feeling attached with her sons. She was confident that her sons were descendants of divinities or her husband. She never mentioned her care for her sons while she shut herself and her sons in the parturition hut and lit the fire.

6. Toyotamabime (K: 豊玉毘売 N: 豊玉姫)

6.1 Image

“Tama”(玉) in “Toyotamabime” means “crystal” and has implied meaning of spirits.

17. Yuasa Yasuo, “Kamigami no Tanjou”, Ibunsha, 1984, pp.85-87.

Besides the image of daughter of Sea God, Toyotama has an image of a different race, as her original body was not human. As such, she was embarrassed when her husband saw her giving birth from that body. The violation of this prohibition is similar to the myth of Izanami when Izanaki saw her disgusting body in the land of death; the husband and wife could not live together after all.

Kojiki described her figure in that she turned into a “giant shark” (八尋和邇^{やひろわに}) by using “Ya” (八) , number eight. In general this means “a lot” and “Hiro” (尋) means measuring by spreading out both arms. This compound word means “gigantic thing”; “Wani” means “shark”. Some researches refer to it as “crocodile”. However, Toyotama became a large animal in the water which was her original body. In *Nihonshoki*, Chapter 10, the main text clearly described that during the labor, she turned into a “dragon (Ryu 竜)”, an imaginary influenced by Chinese beliefs. It is formidable and has supernatural powers, ruling the sea world from the undersea palace (Ryugyu 竜宮). This tribe is different from God Hoori, who ruled the earth.¹⁸

In *Nihonshoki*, they use “Kuma 熊”, meaning “bear”, to represent “strength 勇猛”. Some research mentions that in the myth of Eastern Asia, the bear is the god of water¹⁹. According to folklore dictionary, it was described that “bears are the largest wild animal of Japan.” Some regions worshipped the bears as “Gods”. It was said that if they hunted the bear, the weather will be changed.”²⁰ It is concluded that both literary works identify Toyotamabime as a goddess who is the mother with difference. She had a beautiful figure, but turned into a formidable animal during her labor. It agreed with the belief of ancient Japanese people that pregnant women have special power or that childbirth is sacred. The figure of Toyotamabime which is different from a human’s body during the labor, reflects the special powers of a goddess.

6.2 Role

Toyotamabime in both chronicles has similar outstanding roles, there were scenes describing childbirth by labor. She had a status as mother of Heaven God’s descendants who were primogenitors of Emperor and representatives of the sea, presenting the authority of emperors covering the land and the sea. Myth of this goddess emphasized childbirth in the same aspect as the myth of Izanami and Konohana meaning about building a parturition hut (Ubuya 産屋^{うぶや}). The role of mother for giving birth is special, due to being a descendant of

18. From the explanation in the footnote no. 9 *Nihonshoki*, page 161

19. From the explanation in the footnote no. 17 *Nihonshoki*, page 167

20. “*Minzokugakujiten*”, edited by Yanagida Kunio, Tokyodoushuppan, 1991.

the Heaven God. In the scene of Toyotamabime's labor, the violation of prohibition when her husband saw her original body which caused a major change and separation of husband and wife is mentioned. The linkage between the land and the sea became disconnected.

Regarding the role of Toyotamabime apart from being a mother who gives birth to descendants of the Heaven God who is the father of the first Emperor of Japan, she also connected the land and the sea by marriage. It was claimed that she was offered to be a wife of God Hoori. This myth reflects the extension of the emperors' authority. The sea is another world which is mysterious. Two worlds may be separated from each other by either violation of prohibition or the incompatibility of husband and wife. The myth of Toyotamabime also reflects the belief of ancient Japanese people in the close relationship of the land and the sea from the past.

6.3 The feeling of the mother when being apart from her child

The myths appeared in both chronicles showed that no matter how much Toyotama loved and cared for her son, she could not live with him due to traditional obligations. If analyzing the role of mother of the god's son, she did not intend to abandon her son. She mentioned before giving birth that she could not let the son of the god be born in the sea, so she offered her son to her husband to be a descendant of Goddess Amaterasu, then he could become a primogenitor of Emperor Dynasty. She always insisted that her son was the son of the god and he had responsibility to inherit the god's race to be the Emperor's primogenitor. She accepted the separation and gave her son to her husband. *Kojiki* mentioned her feeling as;

しか
然くして後は、其の伺ひし情を恨むれども、恋ふる心に忍へずして、其の
御子を治養す縁に因りて、其の弟玉依毘売に付けて、歌を献りき。

After that incident happened, although angry at her husband's having wished to peep, she could not restrain her loving heart, and she entrusted to her younger sister, Tamayori, on occasion of her nursing the heavenly god's child.

(*Kojiki*, page 137)

As Toyotama had responsibility for her son, she sent her sister to raise him instead. Later on, Tamayori, her sister got married to the stepson and gave birth to a child of the god.

The description of the maternal feeling of this Goddess in *Kojiki* and *Nihonshoki* was clearer than other goddesses in the past. They were sad and depressed when they departed from their children. This can be analyzed that she was the goddess who was the last mother

of *Kamiyo* and she was the grandmother of Emperor Jimmu, the first Emperor of Japan. Therefore, she had similar habits, emotions and feelings to humans, much more than other goddesses in the previous eras.

7. Conclusion

Izanami gave birth to Fire God and moved to live in the land of death which was believed to be underground. Her son, Susanoo is the primogenitor of God Ōkuninushi who ruled the state in Ashiharanonakatsukuni. This is compared as the world of humans after God Ōkuninushi offered the state to the descendant of Goddess Amaterasu or God Ninigi. When God Ninigi married Konohana no sakuyabime, daughter of the Mountain God and gave birth to God Hoori in the fire to prove that her child is the heavenly God's son, the connection of heaven and earth became complete. Also, God Hoori married Toyotamabime, daughter of the Sea God and gave birth to a child who was primogenitor of Emperor Dynasty. The Emperor had authority covering three worlds which are Heaven because he was the child of Goddess Amaterasu, Earth because he was offered the land from God Ōkuninushi and the Sea because he was a grandson of the Sea God. The marriage and the maternal role of Goddess representing another world reflect authority covering all regions.

The myths in *Kojiki* and *Nihonshoki*, especially the scene mentioning the goddesses who are mothers, significantly clarified the greatness of the emperors who ruled the state in which they were residing.

Table summarizing images, roles and feeling expression toward the child of four Goddesses

Name of Goddesses	Images	Roles	Feeling of mother
Izanami	Goddess with special power related to life and death	Mother of things causing linkage and separation of worlds of life and death	Not mentioned
Amaterasu	Sun Goddess, ruler of heaven, virgin mother	Mother of primogenitor of Emperor Dynasty linking heaven and earth, guardian of descendants	Not mentioned
Konohana no Sakuyabime	Beautiful goddess with special power	Mother of primogenitor of Emperor Dynasty proving the descendant of the heaven God, linking the mountain with the land	Not mentioned
Toyotamabime	Goddess from the sea with special power	Mother of primogenitor of Emperor Dynasty cause the linkage and separation of the land and the sea	Care and wanted to live with her son.

Most goddesses in the age of gods had supernatural power even though they expressed other similar feelings as humans, their feeling toward their son was not the same as humans. Their maternal love was abstract, they protected their son as a goddess should treat humans or the responsibility of the wife of state ruler who will have the descendant later on. It was not the feeling of love or attachment between the mother and the child.

The study on the expression of maternal feelings in the myth of goddesses shows the goddesses' way to express their feelings of love toward their children. It explains the motherhood in the abstract aspect which is the mother of the land or the goddess who gives birth to things which are beneficial to humans, not the mother of humans. There is a description presenting the maternal responsibility for her son who is the descendant of the dynasty by offering the son to live with his father. Therefore, goddesses could not show their love or care for their children. Further, the compilers of the myths in both chronicles intended to present the mothers as goddesses with supernatural powers rather than the ordinary mothers who have maternal feelings toward their children.

The results of the study are as follows :

1. The four goddesses have feminine images. Their motherhood is described concretely and realistically. They possess special and supernatural powers.
2. The two chronicles portray giving birth through the vagina as an important role of mothers. The four goddesses play the role of the mothers of the divinities who are the Japanese imperial line's ancestors. The myths surrounding these mothers also relate how the emperors extend their power to unify the whole world.
3. The four goddesses rarely express their maternal feelings. Toyotamabime, who grieves at having to leave her child behind, is the only exception. This goddess appear around the end of the *Kamiyo*. Her emotional expressions reflect a shift from divine to mortal characteristics.

Even though there are differences in details between the two chronicles, due to their different methods and purposes of compilation, they are similar in giving significance to the mother. They are valuable literary works that reflect the Japanese people's way of life which is closely tied to nature and faith in divinities. The myths of the divine mothers also represent the way of thinking of the ancient Japanese people, and the compilers' clear intention in connecting the Imperial house to the myths.

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