article as "Two Kinds of Guilt".). The narrative belonging to the second type is written only once in "The Translator's Afterword" (Kosawa, 1953/2001). In the first ~~type of the~~ story, Kosawa focused on Ajase's murder of his father and the process in which Ajase ~~was~~ is convinced of his redemption from his ~~offense~~offence. In the second ~~type~~story, the focus ~~shifted~~ shifts to Ajase's attempt to kill his mother and the process leading up to the event. However, Okonogi ~~prioritized~~ prioritised making the theory known over addressing those issues. Okonogi (1978) published the article "Nihonjin no Ajase Konpurekkusu" 日本人の阿闍世コンプレックス in *Chūō Kōron* 中央公論, a popular magazine in Japan. In the article, Okonogi presented the Ajase complex based on his revised version of the Ajase story. However, Okonogi did not indicate any differences between his account of the Ajase story and Kosawa's account, nor did he explain the issues in the formative process of his Ajase complex. Okonogi further complicated the formative process of the theory.

"Nihonjin no Ajase Konpurekkusu"" brought the Ajase complex to the attention of Buddhists in Japan. According to Okonogi (1979/2001), some Buddhist scholars quickly responded that Okonogi's understanding of the Ajase story in the article contradicted the traditional reading of the story. In the Buddhist tradition, the Ajase story has been read about the compassion of the Buddha. He convinced Ajase of his redemption, who had murdered his father, one of five grave ~~offenses~~ offences in the Buddhist tradition. However, the story Okonogi depicted in the article focused on the relationship between Ajase and his mother, Idaike, and Ajase's attempted matricide. His narrative did not even mention the Buddha's compassion nor Ajase's murder of his father. ~~The Buddhist scholars questioned the continuity of Okonogi's understanding of the Ajase story with the Buddhist~~Buddhist scholars questioned the continuity of Okonogi's understanding of the Ajase story with the Buddhists (Sadakata, 1984; Moriguchi,