

ENGLISH SUMMARY

When the North-West Wind Blows

KUNO, Akira

Key Words; ANASHI, DEATH, EPIDEMIC, GRUDGE, NATURE WORSHIP, THE NEXT WORLD, THE OTHER WORLD, RELIGION, SOUL, WIND.

There are two main seasonal winds in Japan. One blows from the north or north-west in winter, and the other from the south or south-east in summer. The seasonal north-west wind which blows suddenly and violently is called *Anashi* in western Japan. *Ana* is an exclamation which implies a fear in this case. *Shi* means breath or wind. In olden days, both fishermen and peasants were afraid of this *Anashi*.

Moreover people thought that this wind brought epidemics, therefore, they were called *Fōbyū* or *Kaze-no-Yamai* (Epidemics brought by the wind). In the seventh century, Emperor Temmu, who had placed his court at Asuka, held services at Tatsuta for the wind. Tatsuta is north-west from Asuka. In the Nara and Heian ages (from the eighth to the twelfth century), when the political situation was very unstable, bad crops and epidemics struck again and again. People blamed these phenomena on the deep-seated grudges of the dead who had been driven from power. They had to hold services for these grudges of the dead. For example, Kami-Goryō-Shrine and Shimo-Goryō-Shrine were built, and Goryō-E (Service for grudges) was held at Gion in Kyoto. Goryō means grudges of the dead. The most famous Goryō is that of Sugawara Michizane. This Goryō was enshrined in the above two shrines with other Goryōs, and separately at Kitano, Kyoto.

The Japanese Imperial Court was, in old days, afraid of the Izumo-district. Perhaps this is the main reason why Izumo was regarded as a location of Yomi (the other world). And Izumo is in the north-west direction from Asuka and Nara.

The Gion-Shrine, Shimo-Goryō-Shrine and Kami-Goryō-Shrine are on one straight line, and near Kami-Goryō-Shrine the Izumo-ji (Road to Izumo) begins. Kitano, where Michizane's soul is enshrined, is in the north-west direction from Gion, and this direction faces toward Izumo. It seems that for people in and around the Imperial Court, grudges of the dead came from Yomi, carried by the north-west wind which they called *Anashi*.

Allusion and Metaphor (II)

—The *Hakushimonjū* (Po Chui Collection) in The *Tale of Genji* *The Old Woman of Shangyang* and Others—

NAKANISHI, Susumu

Key Words; THE TALE OF GENJI, PO CHUI COLLECTION, OLD WOMAN OF SHANGYANG, BOUND BARBARIAN OF THE WEST, LOFTY IS THE LI PALACE, TWO VERMILLION PAVILIONS, FRAGRANT ARE THE PEONIES.

This article examines the use of allusions from the *Po Chui Collection* to *The Tale of Genji*.

1. The allusion to *The Old Woman of Shangyang* found in *Hahakigi* is used to emphasize the entanglements that lie hidden in relations between men and women.

2. The allusion to *The Old Woman of Shangyang* found in *Sakaki* seeks to express the jealous anger of Lady Rokujo as she sleeps alone.

3. The allusion to *The Old Woman of Shangyang* found in *Maboroshi* expresses Genji's sadness at the loss of Murasaki, and also superimposes Old-Woman's beauty onto Murasaki.

4. The allusion to *The Old Woman of Shangyang* found in *Takekawa* is an expression of the jealousy toward the woman entering imperial concubinage, and echoes the opening chapter of *The Tale of Genji*.

5. The allusion to *The Bound Barbarian of the West* found in *Tamakazura* is metaphorical expression for the sadness of the poor.

6. The allusion to *Lofty is the Li Palace* found in *Wakana I* brings into relief the narrative structure in which Genji resolves to make his son a virtuous ruler.

7. The allusion to *Two Vermillion Pavilions* found in *Sakaki* expresses the shift away from a rich and colorful world.

8. The allusion to *Fragrant are the Peonies* found in *Maboroshi* superimposes the beauty of peonies onto Murasaki and at the same time functions as a criticism of Genji.

On the Motivation behind Enkuh's Statues of Buddhist Deities

AOYAMA, Gen

Key Words; SHUGENDŌ (MOUNTAIN-ASCETICISM), ENKUH'S BUDDHIST STATUES, SHINTŌ, THE PEOPLE IN THE MINO AND OWARI AREAS, EXECUTION OF KIRISHITANS (CHRISTIANS IN THE 17TH CENTURY), KANNON STATUES, SERVICE FOR THE REPOSE OF SOULS.

The wandering Mountain-ascetic Enkuh (1632~95) left a large number of his works according to the tradition of the old Japanese *Shugendō* and esoteric Buddhism. Among those works still extant are 4,320 Buddhist statues, more than 1,600 Tanka-poems and 184

drawings. However, because of the uncertainty of Enkuh's birth and youth, in his highly imaginative biography of 1973, Taniguchi Junzō asserted that Enkuh was an illegitimate child and became a wandering Mountain-ascetic and carved many Buddhist statues in order to mourn his deceased mother, who died in a flood. A radio-drama on Enkuh based on this opinion was broadcast in 1974, and also a TV drama on Enkuh was telecast in 1988. The present author clarifies how Taniguchi Junzō's opinion on Enkuh is groundless, and by using the short biography of Enkuh in the *Jōkai-zakki*, the *Kin-sei-kijin-den* and that Enkuh is not only an exceptionally talented sculptor, but also a well-educated man and of very good birth. At the time of his birth and childhood in Mino, many Japanese Christians were killed in the neighboring villages. He began to carve statues of the Buddhist or Shintō deities in 1663, two years after many Christians began to be arrested again in the Owari-land, an area directly adjacent to his home. It is also remarkable that the people of the Mino and Owari areas in those days felt a great interest in a Buddhist service for the repose of the souls of the executed Christians. The author concludes therefore that one of the motivations behind Enkuh's statues of Buddhist deities is to provide for the repose of the souls of the executed Christians.

Mitate and Haigō

ZHU, Tie

Key Words ; MITATE, HAIGŌ, BASHŌ, MAKURA NO SOSHI, HARUNOBU, HETEROGENEITY, COMMON ELEMENTS, CO-EXISTANCE, THE THIRD IMAGE, INTERMEDIATE.

Mitate can be described as being that which enables the distinction and detection of common elements to be found between A and B. *Mitate*, of course, covers a wide area which ranges from knowledge necessary for the distinction of gestures and actions to the evaluation of designs to be found in artistic expression. From the point of view of estheticism *Mitate* can be divided broadly into two types. The first mainly concerns *Mitate* which mediates the external and intellectual common elements between A and B, whilst the second mediates the inner, sentimental common elements between the two. Whereas the former is close to what is generally termed a metaphor and is relatively simple and mundane, the latter is proximate to Bashō's *haigō* (harmonious blending) being artistic and having greater depth. Thus, it must be acknowledged that the ultimate state of this widely recognised *mitate* is to be found in the *haigō* of differing phenomenon resulting from emotional and inner elements. *Haigō* not only intermediates between these elements but also, because it arranges them in a row without linking them in a grammatical or logical manner, the gaps between the individual elements grow and as they grow bigger the greater the activity of fresh, unthought of images becomes.

Mitate and *haigō* are not limited just to the field of the arts but can also be discovered in the general characteristics of Japanese thought and religion. For example, this is particularly obvious in the transition of a demon to a god in Japanese religion. This occurs as one type of *mitate* which is able to find in such a foreign thing as a demon some element

that compliments or concurs with a profit for man. Again, as Japanese religion is composed of a variety of often intertwining religions, it is not unusual for the ordinary Japanese to be connected in some way to a number of religions at the one time. I believe that it is the flexible *haigō* that is to be found within the sub-conscious of the Japanese that makes this possible. As a result of *haigō* the recognition and co-existence of common factors that occur in differing phenomenon becomes viable.

Exchange and Presentation on Prostitution and Organ Transplants

INOUE, Shoichi and MORIOKA, Masahiro

Key Words ; PROSTITUTION, ORGAN TRANSPLANT, EXCHANGE, PRESENTATION, CULTURAL ANTHROPOLOGY, BIOETHICS, FEMINISM.

Do you know why prostitution is wrong? People say that selling one's own knowledge is not wrong but that selling one's own body in prostitution is wrong. This logic is inconsistent. The same situation appears when people talk about organ transplants. Why is buying and selling organs wrong? We had a discussion on this subject from the viewpoint of bioethics and cultural anthropology. We discovered that there is one principle which governs the ethics of the buying and selling of our bodies. Readers who are interested in our discovery can find it in the record of our discussion in Japanese.

Kollontai's View of Love

And the Converted Way of Thinking of Other Writers

—Love Games in the Latter Half of the 1920s—

YAMASHITA, Etsuko

Key Words ; KOLLONTAI, LOVE GAMES, A NEW WOMAN, FUSAO HAYASHI, RINTARO TAKEDA, ITSUE TAKAMURE, CONVERSION.

This thesis probes into the changes in intellectual thinking (the problem of converting to the new way of thinking) from the latter half of the 1920s to the first half of the 1930s, taking as standard Kollontai's view of love which idealizes free sex between a man and woman without being shackled by the bond of marriage and stimulating a great response among members of the Japanese intelligentsia.

Termed a trilogy of love, the novels of the Soviet writer, Kollontai, RED LOVE, *Three Generations' Love* and *Sister*, became best sellers worldwide. These novels created a major stir among the Japanese in the latter half of the 1920s and were taken up by women's liberationists and the intelligentsia in literary circles. In particular, the love game of a career-oriented woman called Gania, the heroine in *Three Generations' Love*, who does not seek marriage but free sex with several men at a time, was referred to as the "new love of a new woman belonging to a new age". Both positive and negative opinions flew back

and forth with major repercussions. Certain women's liberationists at that time, YAMAKAWA Kikue, HIRATSUKA Raichoh, HIRABAYASHI Taiko and TAKAMURE Itsue, were critical of Gania's behavior. On the other hand, HAYASHI Fusao and TAKEDA Rintaro, famous writers who had converted to the new way of thinking, evaluated highly Kollontai's view of love. In particular, HAYASHI Fusao, who was a young Marxist at that time, was head over heels about having been entrusted with the work of translating *Three Generations' Love and Sister*. He had a high opinion of Gania as a new kind of woman, which led to an argument about Kollontai with TAKAMURE Itsue, a student of women's history, who had criticized Kollontai.

However, in the 1930s, the young Marxists gradually converted back to their original beliefs, as did HAYASHI Fusao and TAKEDA Rintaro. They began to seek the traditional Japanese image of Mother the image of a woman who is faithful-in striking contrast to the new kind of woman.

Another World, Another I—Solaris, Galaxy Train, and the End of the World

MORIOKA, Masahiro

Key Words ; SOLARIS, ONE NIGHT'S TRIP ON THE GALAXY TRAIN, THE END OF THE WORLD AND THE HARDBOILED WONDERLAND, STANISLAW LEM, TARKOVSKY, MIYAZAWA KENJI, MURAKAMI HARUKI, OUTLOOK ON ANOTHER WORLD, THE OTHER SELF.

We have an inclination to imagine and ruminate on 'another world', and 'another I'. This is an essential nature of a human's intellectual workings. The imagination toward another world and another I forms the main frame of such masterpieces in literature as Stanislaw Lem's *Solaris*, MIYAZAWA Kenji's *One Night's Trip on the Galaxy Train*, and MURAKAMI Haruki's *The End of the World and the Hardboiled Wonderland*. At the bottom of this imagination lies an eye for death and the expectation of salvation. In another world, we encounter the image of our death and salvation. That's why we cannot help imagining another world, and another I in it.

Towards a General Theory of Literary Expression

SUZUKI, Sadami

Key Words ; ARTISTIC EXPRESSION, EXPRESSION, LOCUS OF EXPRESSION, LITERARY EXPRESSION, LINGUISTIC ACTIVITY, APPRECIATION, FICTION, NORMS, TOKIEDA MASAKI, MIURA TSUTOMU.

When dealing with the subject of artistic expression in its itself, or even as research material in another area, what becomes most essential is the establishment of an attitude which regards a literary piece as a literary piece.

The first step towards this attitude is to be found in TOKIEDA Masaki's *Kokugogaku Genron* (Introduction to Japanese Linguistics). The basic idea expressed by TOKIEDA is that language can be understood from the perspective of human activity. On introducing this motif of activity into the general theory concerning the arts, a criticism of the modern personality perspective of the arts, which creates literary works that are reduced to the author's subjectivity, becomes possible. Simultaneously, through this theory it can also be suggested that it is an appreciative attitude, dealing with the objective perspective of fiction, that forms the essence of artistic activity.

Subsequently, TOKIEDA's linguistic theory can be extended for the purpose of analysis of the structure of the goals of artistic activity. Using MIURA Tsutomu's "Theory of the Process of Expression" as a critical medium, (a theory which purports expression to be the reverse process of consciousness) TOKIEDA's theory can be applied in the analysis of the transition tendency which occurs in the following: effects the goals of artistic activity have on the aesthetic norms of the appreciator of art, the establishment of a movement of a mutual change between the author and the reader within the process of the production of a work and; the locus of expression established by that movement.

In a further examination of TOKIEDA's theory and YOSHIMOTO Takaaki's *Gengo ni totte Bi to wa Nani ka* (What is Beauty in Language?) I argue that as long as the property of literary expression maintains a duplex personality of artistic activity and linguistic activity, the fundamentals of an attitude concerning the subject of a 'literary work as a literary work' are to be found in an insight into the 'method' of subjective expression which combines fiction and style.

New Perspectives of *Fūdo* in the Study of

Japanese Culture

YASUDA, Yoshinori

Key Words; GEOGRAPHY, *FŪDO*, ENVIRONMENT, CIVILIZATION, JAPANESE CULTURE, SECOND WORLD WAR, WATSUJI TETSURO.

The place of *Fūdo* in the study of Japanese culture was established by WATSUJI Tetsuro. He emphasized the influences of climate on history and culture and divided the Eurasian Continent into the three types of *Fūdo* i. e. monsoon, desert and pasture. However, this initial attractive trial was broken down by the loss of the Second World War.

After the Second World War, the role of *Fūdo* was deliberately excluded from the study of Japanese culture, though some geographers pointed out the consequence of the natural environment in the development of history and culture.

While, in the recent and rapid progress of internationalization and severe destruction of nature, the role of the natural environment in history and culture has been rerecognized. The study of *Fūdo* has a new position in the study of Japanese culture considering the conservation of nature and the future existence of civilization.

The Return of *Kissa Yojō Ki*

MURAI, Yasuhiko

Key Words ; MEDIEVAL HISTORY, DRINKING RULE OF POWDERED TEA, EISAI, *KISSA YOJŌ KI*
(PRESERVATION OF HEALTH THROUGH DRINKING TEA).

At the beginning of 13C, Eisai (1141—1215), who introduced *Matcha Hou* (A Drinking Rule of Powdered Tea) to Japan, wrote the first book on drinking tea in Japan, *Kissa Yojō Ki* (Preservation of Health Through Drinking Tea) twice (1211 and 1214). Both of the original books are already lost, and we can read only copies now. At one time, from the Jufukuji Temple's Book in Kamakura, the oldest book among the first original copies, someone took a leaf. Fortunately, it was found recently. Now, we can restore the original form of *Kissa Yojō Ki*.

Book Reviews :

“Invitation to the Life Science—Beyond Bioethics—”

by MORIOKA Masahiro

YASUDA, Yoshinori