

ENGLISH SUMMARY

Japan—A Model for Perestroika ?

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Key words ; PERESTROIKA, JAPAN MODEL, GORBACHEV, THE SOVIET UNION (THE USSR), RUSSIA ECONOMIC DEVELOPMENT, POST-WAR JAPAN, JAPAN SYNDROME, JAPAN SHOCK, MIRACLE OF JAPAN.

There are many reasons why the Gorbachev leadership embarked upon a policy of *perestroika*. The Soviet Union's sluggish economy, negative social phenomena, political apathy, the widening economic gap between the USSR and advanced capitalist countries, the rise of the NIES, ASEAN, the PRC, the US offensive with the catchword of "building a strong American again" and SDI under Ronald Reagan, unity, prosperity and stability in the West, and the USSR's declining power and influence in world affairs, and so forth. I would like thus to stress here my awareness of the many background factors which influenced the Gorbachev leadership, and my proposition that Japan has been a significant impetus for Gorbachev's *perestroika* should not be misinterpreted as Japan being the sole impetus. The author denies and bias due to his nationality. Having made such caveats, my paper has discussed my proposition that Japan's successful post-war developments has been a significant impetus for Gorbachev's *perestroika*.

Perestroika in a narrow meaning refers to economic restructuring. There are several reasons why the *economic* performance of Japan has been a big shock for the Soviet Union. Both Japan and Russia started their industrialization about the same time, yet Japan has proved to be successful in becoming a great economic power, only second to the US, while the USSR has not. Another impressive feature of the Japanese economic miracle for the Soviet Union is Japan's efficient use of limited resources. Gorbachev aimed at shifting the Soviet economy away from traditional "extensive growth" into "intensive growth". The Japanese economic experience is a valuable for Gorbachev in carrying out this policy of *intensifikatsiia* (intensification). The second field in which a "Japan model" is useful for Russia is *technology*, which Gorbachev regarded as a crucial key factor to success of *perestroika*. The Gorbachev leadership realized that Japan had been skillfully using scientific and technological innovations for their survival. The biggest differences between the Soviets and the Japanese is in the way they deal with imported goods. The Japanese make a thorough study of the imported goods, and in many cases end up producing the same good but of better quality which they then sell back to the original market. In contrast, the Russians tend to sit back until the next generation of new technology becomes available in the West.

In the *military* and *national security* field post-war Japan also has a big impact upon

perestroika. The Japanese after WWII no longer trust the effectiveness of military might as a tool for achieving national goals, and, instead, have become firm believers in non-military means, particularly economic power. The Soviet Union under Gorbachev began to learn from post-war Japan the limit of military means. In *foreign policy* as well, the Soviet Union showed signs of learning lessons from the Japanese experience. One of such lessons is that the accumulation of physical muscle does not greatly increase the diplomatic influence of a state. Another lesson is that the Asia-Pacific region are increasingly becoming a dynamic and important region in the world today, yet Russia has not been successful in obtaining a full-fledged membership in the Asia-Pacific community. The post-war Japanese *domestic* politics also has been evaluated highly in Russia. Russian Japanologists suggest that Russia can learn from Japanese the way in which Japanese carried out its democratization process *from above*, “administrative guidance by the MITI and other ministries, and Japan’s efficient and smooth management of *de facto* one-party political system.

On “*MONO* (Poetic Object)” in Basho’s *Haikai*

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Key words ; MIND, WORDS, OBJECT, ORIGINAL NATURE, SELF-WILL, NATURAL TRANSITION, TRUE, NATURE’S CHANGE, INSIGHT INTO OBJECT

In the classical Japanese poetry, the most basic elements were “mind” and “word.” However, the poetics of Basho’s *haiku*, as described by his disciples, emphasized true inspiration that arises out of a state of identity with “object.” It is constructed that Basho, while following the poetic method of his predecessors, pursued this artistic inspiration in “object” itself rather than in the poet’s own subjectivity and creativity. According to Basho, poems are not composed artificially by the poet’s self-will that puts heavy emphasis on techniques, but they “form” themselves from “the light that object emits”—that is, and “the knowledge of the pine obtained from the pine itself.”

“Object” has its own nature, *sui generis*. It exists in the logic of nature as well as on its own, lying beyond the poet’s inclination towards neophilia. That is, it is two-sided : one, in connection with the logic of nature and that rests on the logic of its own essence.

“Object” is always in the state of natural transition, creation. It is the true art of *Haikai* to capture a flash of time in progress, out of which words naturally generate themselves. Thus, “nature’s change is the source of poetry.”

Poetic “object” cannot be captured by subjectivity or self-will that transforms “object” into an objectivity. It can be captured by an intuitive method, through which the essence of “object,” manifests by itself.

Here I have attempted, from the stand point of artistic theory, an explanation of Basho’s thought of “object,” retrieving in piecemeal from the writings of Basho’s disciples.

A view on the perfect marriage after death completed through a double suicide in Sonezaki-Shinjū

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Key words ; MICHYUKI, SHINJŪ, TAKAI, CHIGIRI, CHIKAMATSU, SONEZAKI-SHINJŪ

I have tried to elucidate the unique relationship between death and love depicted in the play “Sonezaki-Shinjū” written in 1703 by Chikamatsu Monzaemon (1653~1724).

In the Edo era, at first “Shinjū 心中” was a pledge of eternal love. And eventually person’s life itself is dedicated to prove the truthfulness of its promise and love. Because the promise of eternal love will be fulfilled only through death, to die together means to live together beyond this world. So if a young couple are prohibited from becoming man and wife in this world, there remains only the life in another world. They can make a marriage after death in the level of their souls through their double suicide. This kind of promise, called Chigiri 契り, is the predestinated bondage binding two parties.

That’s why “Shinjū” (=double suicide) is the accomplishment and evidence of the “Chigiri-contract-bondage”. The process of double suicide is called Michiyuki (道行), walking together on the way to the death spot. Death (of the body) is not only the climax of sensual love, but also the gate of New Life. For the couple, the end of death is the completion of the perfect love, realizing the promise of spiritual unification on the leaf of lotus with Buddhahood. In this context, the other world is not the land of the dead, but the next world imagined as the Pure Land. We can find here in the final goal of death the unique combination of the idea of love and Buddhahood.

A Reexamination of the Issue of Satire in the *Konkai zōshi emaki*

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Key words ; UKITA IKKEI, KONKAI ZŌSHI EMAKI, PERSONIFICATION, FOX WEDDING, HUMOR, PLAYFULNESS, PARODY, FANTASTICS, ECCENTRICS

Ukita Ikkei’s *Konkai zōshi emaki* has been generally regarded as a satirical painting mocking the marriage of the Imperial Princess Kazu to Tokugawa Iemochi. However, an examination of Ikkei’s works produced while he was visiting Shinshū from the tenth month of 1852 to the second month of 1853 reveals that he painted the subject of the fox wedding on hanging scrolls as well as a pair of six-paneled screens, and therefore the *Konkai zōshi emaki* can be considered as a natural continuation of this trend. I believe that this work was painted during Ikkei’s sojourn in Edo (the third month of 1853 to the seventh month of 1854), following his stay in Shinshū, which was four years prior to the time when

Princess Kazu's marriage was being debated in private circles (around the autumn and winter of 1858).

The tendency to use animals, plants, and inanimate objects to personify humans is strikingly evident in the art of the middle and late Edo period. There was an upsurge of curiosity toward the strange and supernatural, and such subject matter was popularized through the proliferation of printed books. When one considers the background of imaginative painters and writers who created this world of fantasy and illusion—the environment that gave birth to the *Konkai zōshi emaki*—it is clear that the time was ripe for this type of painting without the motivation of satire. In sum, Ikkei created the *Konkai zōshi emaki* through drawing upon the knowledge he absorbed from classical *emakimono* as well as the spirit of humor, playfulness, and parody being fostered in the culture of his time.

Allusion and Metaphor (VII)

—The *Hakushimonju* (Po Chu-i's Collected Works),
“Parting in Life,” and other poems in *The Tale of Genji*—

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Key words ; CHAPTERS FROM *THE TALE OF GENJI*—AGEMAKI (TREFOIL KNOTS), FUJIBAKAMA (PURPLE TROUSERS), HASHIHIME (THE LADY AT THE BRIDGE), SAKAKI (THE SACRED TREE), YADORIGI (THE IVY), KAGARIBI (FLARES), WAKANAI (NEW HARBS, PART ONE), KOBAI (THE ROSE PLUM), SUMA (SUMA), ASAGAO (THE MORNING GLORY), THE FRIENDSHIP BETWEEN YÜAN-CHIU AND PO CHU-I, THE SADNESS OF AUTUMN, NOSTALGIA FOR HOME, PARADOX, THE PAIN OF LOVE, THE MERCY OF BUDDHA

The purpose of this paper is to consider the metaphorical uses of several words and phrases from the *Hakushimonju* (Po Chu-i's Collected Works) in *The Tale of Genji*.

1. In the ‘Agemaki’ (Trefoil Knots) chapter, the poem “Parting in Life” is used to show the extent of Kaoru's sorrow when he was forced to part from Oigimi. The allusion emphasizes the fact that, although yet a child of two or three, Kaoru's grief was great enough to produce in him signs of white-haired old age.

2. In the ‘Fujibakama’ (Purple Trousers) chapter, “A Collection of One Hundred Poems Sent in lieu of a Letter by Po Chu-i to his friend Wei-Chih” is used to draw an analogy between the deep bond of affection between Po Chu-i and Yüan-Chiu, and Tamakazura's feelings toward Hotaru-no-miya.

3. In the ‘Hashihime’ (The Lady at the Bridge) chapter, the “Poem Composed by Po Chu-i upon Opening the Scroll of a Letter and Poems from Yüan-Chiu” is used to show that Kaoru's yearning for his dead father Kashiwagi is as great as the love of Po Chu-i for Yüan-Chiu.

4. Allusions to the poem “On Standing Thoughtfully in the Evening” in the ‘Sakaki’

(The Sacred Tree) and 'Yadorigi' (The Ivy) chapters are part of the long tradition of "sadness in autumn" imagery in Chinese and Japanese literature. On the other hand, however, in the 'Kagero' (The Drake Fly) chapter, it is used to show that Kaoru's longing for Ukifune is as great as that of Po Chu-i for his son Kinranshi, who died in childhood, and to give the Rokujo Palace the atmosphere of a Buddhist temple.

5. The allusion to "Poem Sent by Po Chu-i to his Wife" in the 'Yadorigi' (The Ivy) chapter helps to create the atmosphere of refined elegance that surrounds Naka-no-kimi (the Eighth Prince's second daughter), while at the same time suggesting that Niou-no-miya actually thinks of Naka-no-miya as his wife, rather than Roku-no-kimi (Yugiri's sixth daughter).

6. If the poem "On Gazing at the Scenery with Hsü Sstü-Yu and Tsui Ping-Shih after the Banquet they held for me at the Huang He-Lou" is in fact alluded to in the 'Kagaribi' (Flares) chapter, it is as a metaphorical expression of the unbearable sadness of the characters who appear in this chapter.

7. The allusion to the poem "On the Morning Sights Seen from the Yü-Lou" in the 'Wakana' (New Herbs, Part One) chapter suggests that Genji's love for Murasaki-no-ue resembles a longing for home.

8. The 'Yadorigi' (The Ivy) chapter contains allusions to the both the "Poem Composed in Relaxation at the Official Residence" and "On Late Blooming Peach Blossoms," and the "Poem Composed upon Receiving a Guest in the Northern Annex" is alluded to in the 'Kobai' (The Rose Plum) chapter. The overall plan created by these three allusions, which encompasses the 'Agemaki' (Trefoil Knots) chapter as well, helps to carry the narration toward the marriages of Kaoru and Niou-no-miya.

9. The allusion to the "Poem Composed upon Writing a Poem that Happened to Occur to me on the Eastern Wall of My Small House, Newly Built at the Foot of Mt. Hsiang-Lu" in the 'Suma' (Suma) chapter suggests the depth of Genji's feelings of friendship toward To-no-chujo.

10. The allusion to the "Poem Composed on the Same Subject" (the third in a series) in the 'Suma' (Suma) chapter paradoxically shows the strength of Genji's longing for his home in the capital.

11. An allusion to the same poem in the 'Asagao' (The Morning Glory) chapter shows through metaphor the workings of the emotions as they attempt to transform what would normally be regarded as a minus into a plus.

12. An allusion to the same poem in the 'Agemaki' (Trefoil Knots) chapter has a similar function to that in the 'Asagao' (The Morning Glory) chapter; in addition, it shows Kaoru's feelings of the pain of love on losing Oigimi, and his strong desire to find solace in the mercy of Buddha.

The Nature Expressed in Sacred Space (II)

The Mikkyo Space (1)

The moon and its religious meaning beyond this world

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Key words ; MOON, CHINESE LITERATURE, SHINGON SECT (Japanese esoteric or tantric Buddhist sect), KUKAI, GACHIRINKAN (mysterious meditation using moon image as one's spirit), MAHĀVAIROCANA, AMITĀBHA (AMITĀYUS), PURE LAND, KAKUBAN, SAIGYO

The subject of this paper is nature expressed in the religious arts of Japan in the Heian period. This continues on from a previous paper covering the Jomon and Nara eras. The Heian era, though, covers approximately 400 years of Japanese history. As such the first aim of this paper will be to examine the world of MIKKYO (ESOTERIC BUDDHISM), which had a great effect on the spiritual being of people in this era. To be more specific, the relationship between the moon and mikkyo will be examined.

Some may ask, "Why mikkyo and the moon?" I would answer as such. Apart from many mikkyo practices incorporating an image of the moon, from this point in Japanese history the moon has held a special meaning, representing both eternity and a religious value, for the Japanese people. The moon eventually became a typical form of Japanese nature. The mikkyo practice referred to as "gachirinkan", meditation using an image of the full moon as being one's spirit, especially had a great effect on people in general.

Gachirinkan, originating in India, was introduced into Japan as a basic mikkyo practice when Kukai returned from China at the beginning of the Heian era, at the end of Heian era, due to efforts by Kakuban and others, this was used as a means of enabling a person to be born again in the Pure Land, and thus became popular not only among monks, but with ordinary people experiencing unfair discrimination at that time. This gave birth to the mikkyo formula : the moon = Mahāvairocana = Amitābha = one's soul.

The poet, Saigyō, conducted Kakuban-type "gachirinkan" when on Mount Kōya. One cannot deny the fact that "gachirinkan" casts its shadow over his works on the moon. Considering the role Saigyō played in the moon becoming a typical representation in Japanese nature, it would prove impossible to ignore the significance of this mikkyo practice.

A computer Utilization on Humanities II :
User Interface for Data Entry (a case of Historical Demography)

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Key words ; DATA ENTRY SYSTEM, HISTORICAL POPULATION REGISTER, HISTORICAL DEMOGRAPHY, SPREAD-SHEET LANGUAGE, MACRO LANGUAGE, INTER-ACTIVE OPERATION, MACINTOSH USER-INTERFACE, HISTORICAL DATA

A data entry system of a PC for Japanese historical population register "Shumon-aratame-cho" is developed. The system aims at assisting data entry operation which are carried out by people who are only specialists on historical manuscripts but rather novices on computer manipulation.

Two existing systems, Dr. Hayami's BDS system and Mr. Kawaguchi's DANJURO system, are compared, and the system designed here includes both of their advantages.

The system is based on the spread-sheet language Microsoft Excel and the Macintosh user-interface, and is programmed in the Excel macro language.

The spread-sheet features are suitable to arrange the two-dimensional (a person-dimension and a time-dimension) population register data. All operations on a computer display, which are complicated and troublesome for the operators, are arranged into macro commands which are simple and error-free. Some entry cells are automatically computed from the surrounding cells, thus operators need only to confirm the computed information. New automatic computing functions are developed further to realize specific techniques to handle historical data, including Japanese year names, family relationship terms, succession of names, etc.

Excel includes the Macintosh user-interface and the system utilize it for all the operations from initiating the sheet to amounting statistics. The operators can work using a mouse with a few key-touches through advanced menus provided by the system.