

## ENGLISH SUMMARY

Introduction to the Science of Similarity and  
Information Culture of Mimicry**YAMADA Shoji***(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words* ; SIMILARITY, MIMICRY, INFORMATION CULTURE, COGNITIVE SCIENCE, HISTORY OF ART, INTELLECTUAL PROPERTY LAWS, COPYRIGHT LAW

In this article, the following two points are discussed from the view point of cognitive science, history of art, history of literature, the Japanese notion of *geido*, and intellectual properties laws: (1) the beginning, social need, and the meaning for the science of similarity; (2) the possibility of discussion about the information culture of mimicry. Similarity has a deep relation to human learning and cognition. Mimicry contains problems of human-to-human or culture-to-culture information transmission, and it has a deep relation to creativity. The rapid advances of cognitive science since the 1980's can provide a scientific bases for understanding similarity. Reviewing the history of painting, ceramic art, and industrial technology, mimicry has assisted smooth information transmission and dynamic cultural exchange. Thus, there is a deep relation between mimicry and creativity. Various Japanese arts are formed within their community. By adding a delicate and subtle individuality, the inner sense of the individual artist is expressed. This kind of individuality is called *fu* or style. Sensitivity to the creativity behind *fu* as it exists in mimicry, has degenerated among modern people. The contemporary problems posed by similarity and mimicry are the intellectual property laws issues, especially copyright law. Copyright law effects cultural activity by giving it economical value. It allows cultural activities to produce wealth in the economic system. In addition, copyright law is based on the premise of originality, which has been an illusion in the modern age. The discussions surrounding similarity and mimicry can help us see what has been left behind in the modern information culture.

## Tattooing and the *Toraijin*

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*Key words* ; NEW STONE AGE, TATTOOING, TORAIJIN, JOMON AGE, CLAY IDOLS, BELIEF IN GHOSTS, PUNISHMENT, EXILED, ISLANDS OF JAPAN, THE EARLIEST TORAIJIN

The study of the *Toraijin* (people who traveled from the East Asian continent to the islands of Japan in ancient times) is very important to Japanese cultural history. It was generally considered that the *Toraijin* reached the islands of Japan at the same time that rice cultivation was introduced there. New discoveries in archaeology indicate, however, that in the early and middle periods of the Jomon Age, long before rice cultivation was introduced into Japan, there appeared in Japan some new cultural factors that are very similar to those on the continent of China. In particular, clay idols with characteristic tattoos that are much the same as tattooed figures in the Yellow River Basin in the New Stone Age. Tattooing, taken as a kind of punishment in ancient China, originated quite a long time ago. Those who were punished by tattooing their faces would be exiled to the furthest and coldest regions in the north and would not be allowed to return to their home areas. The tattooed were consequently disdained by society, being looked down upon as ghosts. And the places where the tattooed were exiled were, therefore, called the “ghost kingdom”. The belief in ghosts was widely held in the northeast Asia, which shows the people who lived there kept close communication from the early times on. The earliest *Toraijin* must have been the tattooed from the continent, and the custom of tattooing popularized over the islands of Japan was owing to their influence.

## An Analysis about Dialectics in Japanese Mythology

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*Key words* ; THE THOUGHT OF LAO-ZHUANG, DIALECTICAL THINKING, UNITY OF OPPOSITES, TWO COMBINE INTO ONE, COMPLEMENT RELATIONSHIP

Japanese mythology is not only in structure influenced by Chinese classical works, but also in ideology edified by Chinese traditional thought. This paper listed three stories, respectively about Yizanaki and Yizanami, Amaterasu and Susanoo, and Amanoiwayato. After analyzing the dialectical thought of unity of opposites in them, it indicated that their measure of value and world view inherited the thought of Lao-zhuang.

In the first story the heaven and the earth separated, and the two gods parted. But Yizanaki could visit netherworld and met with his dead wife, and Yizanami once decided to return man's world with her husband. This shows the ambiguity and the mobility between the world of life and the world of death. At last Yizanaki became father of heaven, "forever living", while Yizanami became mother of earth, "forever dying". However, these two sides are relative and equal in nature.

In the second story Susanoo was a criminal in heaven, violating the law and offending gods. He appeared as the opposite of Amaterasu. But in man's world he became the guard of peace. From it we can also see that two extremes, in the final analysis, interweave in the complement relationship of merging into each other and jointly reaching balance, but not in irreconcilable contradiction.

From the story of Amanoiwayato we can see that in Japanese mythology the relationship between man and god is the pattern of "two combine into one", based on the dialectical thinking of Lao-zi and the golden mean of the Confucian school. On a certain condition the two sides can approach to each other and permeate into each other, and sometimes they can mutually exchange.

Surpassing the antithesis of right and wrong, annexing and holding it from the angle of unity — such philosophical wisdom which projects on the ancient mythology becomes the cornerstone of Japanese thought, religion and society.

## Agricultural Rites and Animal Sacrifice

— Notes on the Description and Citation of HARIMAKOKUHUDOKI (1)

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*Key words* ; HARIMAKOKUHUDOKI, DEER SACRIFICE, AGRICULTURAL RITES, FOLKLORE, ETHNOLOGY, JAPANESE HISTORY, ARCHAEOLOGY, MYTHOLOGY, DEDUCTIVE METHOD, INDUCTIVE METHOD

This is the first part of long article. The second part will be appeared at the next issue of this Journal.

In the HARIMAKOKUHUDOKI, we have found the description of animal sacrifice, especially the deer sacrifice. This portion is repeatedly cited by several famous scholars including ORIKUCHI SHINOBU. Thus we will review the previous citation works on this portion.

These citation works are divided into three kinds by the academic field; Folklore and ethnology, Japanese history and archaeology, comparative mythology. Interestingly the scholars specialized on Japanese literature have ignored this portion. Folklorists and ethnologists have connected this deer sacrifice with the old folk rites in modern Japan and Asian countries. The Japanese historians and archaeologists have associated this deer sacrifice with the animal sacrifice in prehistoric and historic Japan. Further mythologists have linked this myths with the Hainuwele type of myths. All the interpretations contain reasonable motivations and some shortcomings. (henceforth the next issue)

In conclusion I will continue making efforts to reach the consensus of opinion on this topics as rice ritual in the Asian context. More importantly my methodology should be based not on the deductive one but on the inductive one. In addition to review the previous works, I will connect this deer sacrifice with the buffalo sacrifice in Southeast Asia, especially in Indonesia as a tentative interpretation.

The Folk Custom Chronicle of Peach (Part III)  
— Part of Its Tradition—the Vitality of Peach

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*Key words* ; PEACH, MAGIC POWER, DOSAKUZAN LEGEND, GHOSTS, TSUINA, DOOR-GOD, KIMON, DRIVE OUT, NEGATIVE AND POSITIVE PRINCIPLES IN NATURE, LIFE AND DEATH

Generally speaking, all that have vigorous ability of reproduction and vitality have, at the same time, incredible magic power. Peach is of no exception. There is an account of the tradition of the magic power of peach in the historical records. Examples are as follows:

It is said that, in the ancient time, when the emperors and the nobility were having meals, forming an alliance or attending a funeral and even when taking out the ice stored for use, they would use something like the peach branches and twigs to drive the ill omens and evils out. And from the famous legend “DOSAKUZAN” in “sengaikyo”, you can find such a story:

Underneath the northeast branches of a huge peach tree, there was a kimon, through which all ghosts came in and went out. The door-gods were the two immortals, Shinto and Uturui, whose duty was to feed the bad ghosts to the tigers. So, by observing the legend, the magic power of peach was used in the ancient tsuina.

And now it has become the origin of the beliefs of Chinese door-god and Japanese kimon. Moreover, from the dispelling of the ghosts in the fairy tale of “Yominokuni” to Momotaro who went to Onigashima on a ghosts punitive expedition, peach, very extensively, gave full play to its magic power.

In brief, peach is positive in nature compared with the negative; peach is life compared with death. So, as a result, peach can be said to be located right on the dividing line between time and space having so great a magic power even to support life.

# The Japan Intellectuals' Ideological Structure and Conception of Japanese and Western Civilizations in Japan's Early Modern History.

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*Key words* ; EARLY MODERN HISTORY, THE EASTERN CIVILIZATION, THE WESTERN CIVILIZATION, IDEOLOGICAL STRUCTURE, INTELLECTUALS, THE VIEW OF WORLD, MODERNIZATION PROCESSES, DIALOGUE, INTEGRATION, COMPARATIVE STUDY

In recent years, great strides have been made in comparative study of the respective modernization processes of Japan and other countries. Reviewing the past hundred and odd years, we can see that the Eastern nations did not simply meet the challenge from the West passively, nor did they simply evolve from a state of backwardness toward modernity. In fact, the modernization of the Eastern nations is a process of interaction and reconciliation of the two civilizations, which is intriguing, risky, and exciting. In this process there emerged a large number of individuals who had high ideals and were bold in exploration. As far as Japan is concerned, from Arai Hakuseki's opening eyes to the world, to Sugita Genpaku's efforts to probe the mystery of Western medical world, from Shiba Kokan's view of world, to Hirata Atsutane's discovery of New Japan, all embodied the invaluable practice of seeking dialogue and integration of the two civilizations.

Ever since their first contact with Western learning in the early eighteenth century, Japanese intellectuals had striven zealously to probe into the Western world and absorb the best of Western civilization. By the end of the nineteenth century, the West was no longer an alien land to the Japanese in its literal sense, but had become the cultural and ideological homeland of a regenerate Japan. All-out identification with Western culture becomes one chief feature of modern Japanese culture. In their 100-odd-year modern history, the Japanese were not free of mistakes of various kinds, yet their enthusiasm in absorbing Western civilization never abated.

## The Classicism of Japanese Poetic Tradition and *Haikai*'s Encounter with the *Zhuangzi*

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*Key words* ; HAIKAI, ZHUANGZI, BASHŌ, TEIMON, DANRIN, CLASSICAL ALLUSION, HON'I (CLASSICAL ESSENCE), HONZETSU (CLASSICAL TEXT), INTERPRETANT, GŪGEN (YUYAN, PARABLE), LIN XIYI, CLASSICS

The intertextual relations between the seventeenth century *haikai* and the *Zhuangzi* have long been recognized by scholars, but previous studies concentrate mainly on the philosophical connotations of the Taoist terms and their use in *haikai*, leaving a fundamental question unanswered: why did the Japanese poets need to return to the ancient Chinese Taoist text for poetic inspiration? Focusing on this question, this paper explores the relationship between the reverence for the literary past in Japanese poetic tradition and *haikai*'s encounter with the *Zhuangzi*.

The reverence for the literary past is clearly seen in traditional Japanese poetic theories. From the *Kokin wakashū* prefaces to the treaties of *renga* and *haikai*, most important critical writings of traditional Japanese poetry cite the six principles (*rikugi*) from the Great Preface to the *Classic of Poetry* (*Shijing*), showing great reverence for the ancient classics, not only that of Japan, but also that of China. Similar emphasis on classics is also seen in the conventional signifying system of Japanese poetry, in which a set of special signifiers codified by the classical texts, such as the standard poetic vocabulary (*kago*), the classical essence of images (*hon'i*), and the classical allusion (*tenko*, *honka* and *honzetsu*), is highly developed and widely used. Through analyzing the characteristics of *haikai*, this study reveals that rising toward the end of this classical tradition, *haikai* faced two seemingly contradictory demands. On the one hand, *haikai* had to go beyond the limit of the conventions to establish its own identity; on the other hand, *haikai* as an extremely condensed form and a product of collaborative work relied heavily on the existing signifying systems and the intertextual structures in order to increase its capacity and to sustain the poetic dialogue of the participating poets. This study draws upon the concepts of the modern semiotics in analyzing the poems and writings selected from the three major *haikai* schools, and shows how the *Zhuangzi* was used as an authoritative source to construct *haikai* theories and to regenerate its signifying system. It demonstrates that Edo period *haikai* poets' encounter with the *Zhuangzi* had much to do with the poetic tradition that gave extreme importance to the classics. Transcending the Teimon's didactic understanding and the Danrin's formalistic interpretation of the *Zhuangzi*, Bashō and his followers captured the true poetic possibilities embodied in the foreign classic and played an important part in elevating *haikai* from an "inferior form" to a high art.

The Buddhism of Nakazato Kaizan:  
His Concept of “Literature” and His Time

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*Key words* ; NAKAZATO KAIZAN, CONCEPT OF LITERATURE, MASS LITERATURE, BUDDHIST IDEAS, HÖNEN, SHŌTOKU TAISHI, *YUMEDONO DAIBOSATSU-TŌGE*

This paper explores the Buddhist ideas of Nakazato Kaizan, the author of *Daibosatsutōge* a representative work of Japanese “mass literature”. First we show that his concept of “literature” belongs to its broader conceptualization in which expression of sentiment is stressed. This concept can be traced to the thought of Kitamura Tōkoku or Kinoshita Naoe who in the Meiji Period followed the broader concept brought over from Western Europe. Next, we examine why Kaizan was especially devoted to Hōnen, although his religious thought and practice were not particular to him as a young intellectual in the Meiji era. And we analyze Kaizan’s image of Shōtoku Taishi as seen in *Yumedono*, comparing other images of Taishi from Meiji to World War II. In conclusion, one sees that Kaizan based his political ideas on the teachings of Buddha in opposition to the power politics of the early twentieth century Japan.



A Study of *Shanghai*  
Vista, City and Modern Japanese Literature

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*Key words* ; SHANGHAI, YOKOMITSU RIICHI, MAEDA AI, VISTA, THE CITY IN LITERATURE

This thesis is written concerning a method of visual information analysis of the landscape in literature. Yokomitsu Riichi (1898-1947) didn't describe the concrete name of place in *Shanghai*. Maeda Ai firstly pointed out this issue, and tried to analyze the deep structure of *Shanghai*.

The purposes of this thesis are to examine the deep structure by Maeda, and to compare that with geographical, historical information. As a result of this analysis, Yokomitsu's strategy to write *Shanghai* comes in sight.

The Dishonor of the Occupied  
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*Key words*; OCCUPIED, DISHONOR, YAMATONADESHIKO, INSPECT, KUGENUMA,  
DEFEAT, WAR, SYNDROME, COMPLEX, STRESS

The word “house” (*hausu*) in Yasuoka Shōtarō’s short story “The Guardian of the House” (*Hausu-gādo*), as well as the term “requisitioned house” (*sesshū kaoku*) in the same novelist’s short story “The Glass Shoes” (*Garasu no kutsu*), can be thought of as key terms for unlocking the meaning of these two works. It is my opinion that both “houses” stand for Japan, which was dominated by the Allied powers of the United States and the Soviet Union after Japan’s defeat in World War II. Because the houses in both stories are the place of residence for, one, the first-person central character and narrator (who uses the personal male pronoun *boku*, or “I,” meaning originally “your humble servant”) and, two, the maids who are so suggestive of traditionally submissive Japanese women (“Yamato nadeshiko,” or Japanese “pinks”), it is readily apparent that Yasuoka is using this key word as a metaphor for Occupied Japan. He uses it in both stories to represent what he identifies as the mentality of the “the occupied” (*hi-senryōsha*).

“*Boku*” has fallen in love with the maids Chako-chan and Etsuko—the two paragons of Japanese femininity—in the privacy of his own home, yet he is unable to feel comfortable in pursuing the relationships. The irony of the stories lies in the fact that he is a Japanese who feels inhibited even in his own house. It is as if Japan were not his own home. He feels dishonored or insulted by the reality of his uneasiness at home.

He lives in fear of the GHQ inspector who, seeking suitable housing for Allied personnel to live in, goes around requisitioning houses owned by Japanese. The minute he hears the sound of an army jeep roar past his door, he peeks cautiously through the curtains at his window. As soon as he sees that the letters written on the side of the jeep are not “US” but “USSR,” he heaves a sigh of relief. That is because he considers Russians to be emotionally closer to him than Americans or Europeans, whom he finds distant and difficult to relate to. Yet, when the Russian Moskarioff grabs him by the scruff of the neck and starts to choke him, *boku*’s eyes spin, and it seems to him that the letters USSR and US suddenly merge and become a single image in his mind. In other words, from that moment on, the US of the American inspector and the USSR of Mr. Moskarioff become identical—even though the abbreviations of the country names, and the nationalities they represent, are different. Both become a symbol that identifies the “occupiers” of his country, Japan.

The sense of dishonor and insult to be found in these two short stories can be thought of as a central element within a deep-seated syndrome of “post-defeat side effects” that surface in Yasuoka’s early literary efforts and, in particular, the series of stories that begins with “The Glass Shoes” (*Garasu no kutsu*) of 1951 and that ends with “Family

Portrait” (*Kazoku danran-zu*) in 1962. I believe that is why we can say “The Guardian of the House” and “Glass Shoes” provide an important clue in helping us to understand the nature of Yasuoka’s reputation at a leading postwar novelist.