

## ENGLISH SUMMARY

## Globalization, Cultural Nationalism, Multiculturalism and Literature in Modern and Contemporary Japan

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*Key words* ; GLOBALIZATION, CULTURAL NATIONALISM, MULTICULTURALISM, CULTURAL RELATIVISM, STATE-NATIONALISM, ETHNO-NATIONALISM, ASIANISM, LITERACY IN JAPAN, CULTURAL CONCEPTIONS, JAPANESE LITERARY HISTORY

The interest in multiculturalism and nation-state building has recently stimulated arguments on their relationship with literature in modern and contemporary Japan. Often, however, one finds these arguments confused. One reason for the confusion is that when multiculturalism and nation states are discussed, the relationships to the phenomenon of globalization, state nationalism, ethnic nationalism (especially, separatist movements), Asianism or pan-Asianism, and the building of nation state and national culture systems need to be taken into account. Stated more concisely, the historical aspects of cultural nationalism need to be put in order, and this has not been done. The other reason is that arguments concerned with the phenomena of European models modified and adapted in Japan have proceeded without reflection on the relative particulars of Japan's cultural history. Also, and because of this failure, the Japanese literary histories written to date have not been written to withstand the argumentation of contemporary critics. I have advocated the rewriting of Japanese literary history, and have shown some concrete examples from the modern eras of Meiji, Taisho and Showa (including pre and post Second World-War periods).

In this essay, I try to set forth a guideline for the consideration of these problems in three parts. In the first, I give my general view of globalization taking place today and the reactions to it. The second section surveys the formation and reformulation of cultural nationalism in Japan and the birth of Asianism, which reflected an opposition to the West. In this context, some basic problems of cultural relativism and multiculturalism will be discussed. The final portion sketches a number of historical instances of cultural relativism and multiculturalism in modern and contemporary Japan. Because it is my purpose to question the claims made by the received histories of Japanese literary history, I treat cultural situations, literacy, cultural conceptions, political thought, historiography and many examples of literary works, not included in these previous studies. This essay is by necessity schematic, so that the reader can understand the new perspectives I wish to introduce into the analysis of Japanese literary history.

# Social Networks in the Sanjō Rakuchū Rakugai Screens

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*Key words* ; RAKUCHŪ RAKUGAI ZU, BYŌBU, KEIKAN NENDAI (“INTERNAL DATE”), YŌSHIKI NENDAI (“STYLISTIC DATE”), ASHIKAGA YOSHIHARU, HOSOKAWA TAKAKUNI, KANREI (“VICE SHOGUN”), SANJŌNISHI KIN’EDA, BIKUNI GOSHO (ARISTOCRATIC CONVENT), SANJŌ KYŌSHI

The pair of *rakuchū rakugai* screens known as the “Sanjō” screens holds a significant place in the history of Japanese art, as the oldest extant example of this genre of panoramic images of Kyoto. The Sanjō screens are thought to date to the 1530s or 1540s, around a quarter century after “Kyoto screens” first appear in the historical record. The Sanjō screens have nevertheless eluded scholarly understanding and interpretation, partly due to ongoing questions about their authorship and date. This essay attempts to address one of the key issues surrounding this famous work—the question of its overall message—by offering an interpretation of the pair of screens based on its depiction of particular networks of historical individuals as signified by their residences. Rather than trying to determine an exact date or patron of the work, the present essay aims instead at uncovering clues provided by the particular combination of houses, temples, and palaces that are depicted.

It has often been noted that the artist of the Sanjō screens accords a greater degree of compositional “weight” and detail to the mansions of the Ashikaga, the Hosokawa, and their vassals. Less commonly acknowledged, however, is that during the decades when the screens were probably painted (their date of production, “external date”) the Ashikaga shogun, Yoshiharu, and his Hosokawa chief shogunal administrators (*kanrei*) faced the most serious challenges to shogunal authority in the history of Ashikaga rule. Repeatedly forced to flee the capital, Ashikaga Yoshiharu effectively ceded authority to his subalterns, the traditionally most powerful of whom, the Hosokawa, were themselves split into rival factions. Nevertheless, the Sanjō *rakuchū rakugai zu* present an idealized vision of Kyoto as a peaceable realm in which the political realities of the day are visually negated.

The primary way that the artist of the Sanjō screens creates an image sixteenth-century viewers would interpret as supportive of Ashikaga rule is by constructing a visual “network” of buildings that convey familial and political ties to the shogun. Although high-ranking daimyo officials in the shogunate such as the Hatakeyama and Ise are absent from the painting, the presence of courtier houses, such as the Konoe, Nijō, and Sanjōnishi, emphasize the shogun’s rank and connection to the imperial court. In similar fashion, the representation of temples and convents, such as Hōkyōji and Dongein, reminded viewers of the familial ties that bound these aristocratic cloisters to the Ashikaga regime. The essay concludes by focusing on the Sanjōnishi and Sanjō families, and proposes that the

screens' creation was somehow connected to the union of a daughter of Minister of the Left Sanjō Saneka and Ashikaga Yoshiharu.

# Poland and the First Japanese Mission to Europe : the Hidden Ties of the XVI century

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*Key words ;* NEWLY DISCOVERED DOCUMENT, FIRST JAPANESE MISSION TO EUROPE, VATICAN, KRAKOW, BERNARD MACIEJOWSKI

The aim of this article is in representing the newly discovered historical document dated by 1585. The document consists of two fragments from Psalms written in Latin and in Japanese. The translation to Japanese was evidently made by one of the participants of the so-called “Juvenile Embassy of Tensho Era.” As is known, a group of young men from Kyushu, after having been educated by Jesuit missionaries, undertook, under the supervision of Padre Alessandro Valignano, the long and hard travel to Vatican, to Pope Gregory XIII.

The document was discovered by occasion. On the Amakusa Islands near the Kyushu coast there is a Museum of the Jesuit Collegiums (Amakusa Korejo-kan). One of the exhibits is a book in Italian printed in 1586, telling about the arrival of the Japanese mission to Rome. Among the pages of the book a small piece of paper with some words in Polish was found. This piece of paper, that seemed to be a kind of a brief memorandum, has become a starting point for the author to begin the search.

Thanks to this memo, the author could establish that the translation of the Psalms verses was made in Rome, Vatican, on the request of the Pole, Bernard Maciejowski, who was then the representative of the King of Poland, and afterwards became the Bishop of Lutsk, and later, the Cardinal of Poland. It is possible to suggest as well that it was the first contact between the Japanese and the Pole.

In 1586 Bernard Maciejowski returned to Poland taking with him the Japanese autograph. In 1599 by his order this historical document was put in the silver frame under the glass plate, and the upper part of the frame was decorated by Maciejowski's monogram and crest. A text in Latin was carved on the rear part of the frame, telling the provenance of the document.

After that B. Maciejowski donated the object to Krakow Academy, but after such a lapse of time the object was lost, and nobody suspected even of its existence, as well as of the meeting between the Japanese ambassadors and the Pole representative.

After a year and a half of searches the document, intact in the silver frame, was discovered at last in Poland, at the Jagiellonian University Library, in the archives of the department of manuscripts.

In this article author is representing the contents of the document, tells the story of the searches and tries to give a brief outline of the dramatis personae and the historical circumstances in Japan, Vatican and Poland, connected with the creating of the document.



A Reading of “The MIN Queen”  
A Consideration with Regard to the Photograph

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*Key words* ; MIN QUEEN, DIFFERENT PERSON, PHOTOGRAPH, JAPANESE MATERIALS (*NICHI ROSENSŌ SHASHIN-GAHŌ*, KANKOKU-HEIGŌ-KINENCHŌ)

The MIN Queen, who was consort of the king KOJONG, 26<sup>th</sup> rule of the end of CHOSON YI DYNASTY, is written in many pieces of literary work in KOREA and JAPAN so far. But the photograph that we can look at now, is one of another persons. It is a photograph of “a palace woman.”

# Soseki and His Modes of Writing

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*Key words* ; NATSUME SOSEKI, ECRITURE, THE MODE OF WRITING, IMPULSE WITH WRITING, PICTURE-LIKE THINKING, ALLEGORY

This essay attempts through a close reading of certain texts of Natsume Soseki to elucidate some conspicuous characteristics of his modes of writing (or *ecritures*). In his early works the will for seeing the object is instantly shifted to the impulse for depicting it. This impulse for depiction was given materials too abundantly, the writer having too strong a will for self-display, so that he often fell into a kind of narcissism, without showing any hesitation to sacrifice stories and plots.

Soseki was quite conscious of this sacrifice and neglect of the story and the plot. It has much to do with his concept of literature, with which he seems to refer to himself at once — “the taste for standing at one place as long as possible.” (This concept is often expressed as “the taste for wandering,” — *haikai shumi* in Japanese or “the taste for lingering” or “the taste for loitering” — *ii shumi* or *renren shumi*.) We cannot and should not, therefore, understand Soseki’s modes of writing so easily by attaching the label of “literature of the school of luxuriant writers.” As it needs a long and hard time for the impulse with writing to be mature, so is it very difficult to take that impulse off even if the writer has come to dislike it. He cannot abandon it without making effort with pain, anxiety and despair several times as much as in acquiring it. The texts of Soseki can be read as a painful vestige left by that toil with his mode of writing.

## Satō Haruo and “San Yen”—the novel creation about “Li Tai Po”

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*Key words* ; RETELLING, ADAPTATION, “SAN-YEN”, “KIN-KOU-KI-KOAN”, GOLD TORTOISE, TRANSFORMATION INTO A FISH, CLOTHES OFF SILKEN BROCADE, CHINESE HOBIES, DILETTANTES

Li Tai Po the Chinese poet who is called the hermit of poetry and many anecdotes about him are handed down.

In this paper the ninth spool of “Kin-Kou-Ki-Koan” will be taken up in the main subject. “Kin-Kou-Ki-Koan” is a choice book from “San-Yen”. Everybody knows that the Chinese work itself dates back to the thirteenth century, but as it forms only a collection of the most popular tales of that epoch, many of the stories selected by the Chinese editor may have had a much more ancient origin.

Novelist Satō Haruo of Japan Taishō Era also wrote it referenced from their anecdotes and romance. I think in the main subject some certain old similar-sounding books should be handled also.

The purpose of this paper is to discuss what are slangy collection of novels of Chinas meaning for Satō Haruo?

# A Study of the Work 'Naimongai' (Western Style of Japanese Rakugo) – from the Perspectives of Cross Cultural Studies and G. Bateson's Communication Theory–

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*Key words* ; WESTERN SYLE OF JAPANESE RAKUGO, CROSS CURTURAL STUDIES, LAUGHTER AS ATTACK, LAUGHTER AS COOPERATION, COMMUNICATION THEORIES, PLAY COMMUNICATION, PATHOLOGICAL COMMUNICATION

This article is a research on Japanese comedy 'Rakugo' from the perspectives of cross cultural studies and G. Bateson's communication theory. Japanese Rakugo is a kind of traditional comedy show where one comedian, sits on the stage and plays multiple roles telling a traditional comical story. Of course, traditional Rakugo may have some variations and some comedians perform new types of Rakugo.

In Japan there are two styles of the former. One style is Eastern called, 'Edo Rakugo' and the other style is Western called, 'Kamigata Rakugo'. This article places special reference to the work 'Naimongai'. This title means buying something which does not exist. 'Naimongai' is one of the popular stories of the western style, but in the eastern style this is not performed. Some famous critics of the eastern style say 'Naimongai' has bad taste because in the story lower-class citizens continue to tease other citizens; there is no comical criticisms of the upper-class. They prefer 'Manbyoen' rather than 'Naimongai'. The story of 'Manbyoen' is similar to 'Naimongai' and popular in eastern style but there is some difference. In this story a samurai teases a number of citizens. But at the end of the story a citizen gets revenge on the samurai by using his wits. The critics say that this is a kind of resistance of citizens to upper- classes. They try to explain the worth of 'Rakugo' from the perspective of class warfare.

But this style of criticism is so simple. They do not ask why 'Naimongai' is so popular nowadays in western style Rakugo and why it has the attraction among audiences of 'Kamigata Rakugo' even more today.

I will try to consider why 'Naimongai' is popular among 'Kamigata Rakugo' audiences today from the perspective of cross cultural studies and the theory of communication.

At first I will use sociologist, Inoue Hiroshi's concept 'Laughter as attack' which is often seen in 'Tate' vertical society, and 'Laughter as cooperation' which is often seen in 'Yoko' horizontal society. Of course, his concept is based on anthropologist, Nakane Chie's theory of Japanese social structure.

This analysis can make clear why 'Naimongai' is popular in western style and not played in eastern style. But this kind of social structural analysis can not explain the attraction of Rakugo 'Naimongai' in western style completely.

So, next I will use Bateson's communication theory, in particular the double bind theory. From such a perspective 'Naimongai' contains many communication aspects. The message and meta-message's complexities make this story so interesting. The differences between play communication and pathological communication are so small. This is what makes 'Naimongai' very attractive and gives the story modernity and universality.

# A Critical Verification of Hara Hideshige's "Modern Law and Media in Japan: the 19th Century West that Hakubunkan imitated"

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*Key words* ; HAKUBUNKAN PUBLISHING HOUSE, MAGAZINE, "NIHON TAIKA RONSHU" (THE COLLECTION OF ESSAYS BY EMINENT WRITERS IN JAPAN), OHASHI SAHEI, OHASHI SHINTARO, COPYRIGHT, "HARPER'S NEW MONTHLY MAGAZINE", MADIA HISTORY

The purpose of this paper is a critical verification of the paper by Hara Hideshige's article, "Modern Law and Media in Japan: the 19th Century West that Hakubunkan imitated," which is included in *A Study of the Monthly Magazine Taiyo (The Sun): Its Role in the Formation of Japanese National Culture* edited by Suzuki Sadami.

Hara's main contention is as follows: Hakubunkan issued a magazine called *Nihon Taika Ronshu (The Collection of Essays by Eminent Writers in Japan)*, which in fact was an imitation of *Harper's New Monthly Magazine* issued in the U.S. This can be constructed by the fact that out of nine magazines of the West described in the advertisement in the first issue of *Taiyo*, published seven and a half years later than *Nihon Taika Ronshu*, only *Harper's New Monthly Magazine* reprinted articles from other magazines without permission. At the time, the U.S. had not joined the Berne Convention, and the Berne Convention of 1886 did not necessarily forbid reprinting without permission. It can therefore be concluded that Hakubunkan imitated *Harper's New Monthly Magazine's* reprinting principle when it published *Nihon Taika Ronshu*. Hara maintains that the Hakubunkan's reproduction principle was imported from the West.

The present author believes that the foundation of Hara's argument is not sound. There are mainly two things that need to be considered:

- (1) The nine Western magazines Hara mentions were on the advertisement in the first issue of *Taiyo*, not *Nihon Taika Ronshu*. *Nihon Taika Ronshu*, already published seven and a half years before, was quite unrelated to the nine magazines.
- (2) Contrary to Hara's argument, *Harper's New Monthly Magazine* no longer approved reproduction without permission principle at the end of the 1850s. *Nihon Taika Ronshu*, first published in 1887, could not have imitated Harper's reprinting principle of the time and reprinted articles without permission.

The present author believes that conception of *Nihon Taika Ronshu* can be better explained this way: *Nihon Taika Ronshu* was conceived by Ohashi Shintaro who had been a bookstore manager in Nagaoka. His idea of the magazine derived from his experience in the sales of the academic and other journals. Some magazine, which reprinted articles from other magazines without permission, was among the magazines he handled as a bookstore manager. Therefore, the idea of *Nihon Taika Ronshu* must have originated in Shintaro's experience in the book sales.

An approach to the media history needs a careful demonstration and receptivity to the ethos of the period as well as an accurate reading of the text, all of which, unfortunately, Hara's paper has not quite attained.

# Leaving out Love — Modern Ideals and the Development of “Hyakunin- -isshu”

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*Key words* ; HYAKUNIN-ISSHU, LOVE POEMS, CARDS, CONVENTIONAL WAKA POEMS

Research on “Hyakunin-isshu” has increased in recent years, but little is known about its reception in the modern period ( from the Meiji era onward).

This paper focuses on the criticism, characteristic of the modern period, of love poems in the Hyakunin-isshu, and on versions of the Hyakunin-isshu from which love poems were left out based on such criticisms. This can be explained by ① the rising popularity of Hyakunin-isshu cards and changes in the way they were used, and ② the disappearance of love poems by conventional waka poets.



## A Dreamer within a Dream

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*Key words* ; DEATH MASK, SLUMBER, AWAKENING, DREAMS, PSYCHOTHERAPY, *KŌMYŌ* THERAPY (ERHELLUNGS THERAPIE), JUNG, REALITY, *MUGEN NŌ*, *MOGARI*

People go to sleep everyday, and then they wake up. While they are sleeping, a period of dreaming occurs. As one's sleep deepens, however, the dream world vanishes and a heavy sleep descends like darkness. The face of a person who has fallen into a deep slumber actually resembles the face of a dead person.

Following this line of thought, by falling asleep, humans go through the repeated act of dying and returning to life everyday. Drifting off to sleep, dreaming, falling into a deep sleep, awakening — in the course of repeating these four stages, we may be experiencing a kind of rebirth.

The question in this process is the stage of deep slumber. If that did not occur, the drama of death and rebirth would not materialize for people falling asleep. Freud's dream analysis only recognizes the duality of the dreaming stage and the waking up stage. He does not include in his analysis the state of deep sleep.

In contrast, the mainstream in the Indian meditation tradition believes that true awakening is first realized by experiencing the dream and deep sleep stages. Using examples from the *Yoga-vāsiṣṭa*, a collection of Indian tales, I point to clues shedding light on how these three stages of dreaming, deep sleep, and awakening have been considered. I also look at *Nō* and *ningyō jōruri* in Japan, and consider how this way of thinking is reflected in their performances.