

## SUMMARIES

**Ryūkyūan, Old Japanese, and the Neighboring Languages:  
The Problems of Reconstruction and Contacts**

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*Key Words*; RYŪKYŪAN, OLD OKINAWAN, OLD JAPANESE, OLD KOREAN, AUSTRONESIAN, AINU, ETYMOLOGY.

Although the reconstructions of Proto-Ryūkyūan and the Proto-Japonic have considerably progressed recently, many moot points remain. Especially, it is striking to see Ryūkyūan vocabulary items and morphological markers not present in Japanese, and vice versa. There is also a considerable amount of lexical and morphological items that appear to be cognates, but there are problems in explaining their cognacy. In this article, I will present several vocabulary items that, I believe, will shed further light on the relationship of both Ryūkyūan and Japanese with their neighbors. In the conclusion, I would like to emphasize two points. First, no reconstruction of Proto-Japonic is possible without utilization of the Ryūkyūan data. Second, there are Korean elements in Ryūkyūan that do not present themselves in Japanese. This speaks in favor of the independent contacts of some Old Korean dialects with the speakers of Proto-Ryūkyūan.

**Tsutsui Masanori and Tokugawa Diplomacy:  
the Matter of the American Consul General's Visit to Edo**

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*Key Words*; TSUTSUI MASANORI, TOWNSEND HARRIS, VISIT TO EDO, KOREAN ENVOY, TOKUGAWA SHOGUNATE, CONTINUITY OF INTERNATIONAL RELATIONS, ACCUMULATION OF EXPERIENCES

This paper spotlights Tsutsui Masanori, an official of the Tokugawa shogunate (bakufu), who lived from 1778 to 1859, and considers both his role in diplomatic negotiations within the bakufu in its final years and his professional experiences prior to that.

Tsutsui's name is only known today owing to his involvement in the Russo-Japanese negotiations leading to the treaty of peace and friendship in 1855, and to his earlier appointment in the mid-1840s as diplomatic advisor to the bakufu senior councillor (*rōjū*) Abe Masahiro. Still earlier he enjoyed a high reputation as a governor of Edo. This paper looks at the serious discussions within the bakufu over the

reception in Edo of Townsend Harris, who had arrived in Shimoda in 1856, as the first resident representative of the United States. Particular attention is paid here to Tsutsui's opinions which influenced the bakufu's final decision to invite Harris to Edo in the following year. The logic deployed by Tsutsui was noteworthy as it located early Japan-US diplomacy as an extension of the history of Japan-Korea relations maintained by the bakufu throughout the Edo period.

The second half of the paper reflects on Tsutsui's life, and argues that his abundant experiences bore fruit in his arguments in favour of receiving Harris. Here the focus falls on 1) Tsutsui's first job as acting director of the bakufu's Shōheizaka institute; his appointment was occasioned by director Hayashi's absence in Tsushima on Korean embassy business; 2) his term as a governor of Nagasaki when he expanded Dutch trade and enjoyed cultural exchange with members of the Dutch factory; and 3) his deep involvement in bakufu foreign policy regarding not only the West but also Korea. The paper then comes back to Harris's arrival.

Tsutsui's life embodied the continuity of Japan's international relations as it existed naturally under the Tokugawa shogunate. A study of his life serves as a bridge between two artificially separated fields, namely "early modern Japan-Korea relations" and "late Edo Japan-West relations".

**Echoing Texts:  
The Influences of Sōseki on Feng Zikai's "Yiershi"**

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*Key Words*; FENG ZIKAI, NATSUME SŌSEKI, "YIERSHI", *GARASUDO NO UCHI*, LI SHUTONG, BUDDHISM, MODERN LITERATURE

In this paper, I highlight the influences of Sōseki's *Garasudo no uchi* (1915, *Inside my Glass Doors*) on Feng Zikai's short piece "Yiershi" (1927, *My Childhood Memories*).

The Modern Chinese painter Feng Zikai (1898-1975) was also known as an essayist. "Yiershi" was the first of his essays, and his early works exhibit a strong connection with Sōseki. His first novel "Fawei" (1926, *Tastes of Buddhism*), for example, was influenced by both "Shoshū no Ichinichi" (1912, *One Day in Autumn*) and *Mon* (1910). Feng clearly also took an interest in Sōseki's Buddhist experiences.

"Yiershi" contains three chapters, in each of which the author recollects his childhood before repenting his sin of killing. In his previous work "Fawei", Feng merely wandered in front of the gate of a Buddhist temple, but in this short piece he makes up his mind to become a believer in Buddhism. Several months later he actually became a lay-acolyte as Li Shutong's pupil. Feng evidently found the model for "Yiershi" in the 19th chapter of *Garasudo no uchi*, in which Sōseki mentioned his own Buddhist experience. We can also find these two texts share the same technique of expression and a similar structure.

Feng also paid attention to other chapters of this book. The third chapter of "Yiershi," for example, draws on the 31st and 32nd chapters of *Garasudo no uchi*. In both works, we find that friends of the main character are introduced in the same manner.

"Yiershi" was also, however, the title of a poem written by Li Shutong, and the composition of Feng's short piece has some connection to this poem. "Yiershi" was Feng's message to his master Li. One can

conclude that Feng's "Yiershi" draws on both *Garasudo no uchi* and Li's poem. Adopting the subject matter and the technique of expression of these other artists, Feng construed his own distinctive style. The comparative point of view is an effective tool to investigate Feng's text. At the same time, this research also sheds new light on the works of Sōseki.

**Ishihara Yūjirō and the Political Order of the Japan-US Security Treaty:  
On the Threshold of "Colonial Subjectivity" in Postwar Japanese Cinema**

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*Key Words*; JAPAN-US SECURITY TREATY, JAPAN, UNITED STATES, ISHIHARA YŪJIRŌ, POSTWAR JAPANESE CINEMA, COLONIAL SUBJECT, IMPERIAL SUBJECT, NATIONAL ALLEGORY, CASTRATION MYTH

This article examines how postwar Japanese cinema described the Japan-US relationship in the context of the Japan-US Security Treaty; it does so by analyzing films starring the popular actor Ishihara Yūjirō. The themes of self-defense and self-recovery recur in many of the films in which he starred during the 1960s. These themes were rooted in the national allegory of postwar Japan, which revolved around the conflict between Japan as the colonial subject and the US as the imperial subject. Through the 1960s, Ishihara's films engaged in a narrative search to recognize and overcome this "colonial" condition of postwar Japan, and the subjectivity that it engendered. Ishihara's films created a colonial Japanese hero who triumphed over the American empire, especially on the eve of the 1960 Security Treaty re-negotiation which hoped to create a more equal political partnership between Japan and the US. Subsequent to the failure of the Security Treaty protest movement, Ishihara's films gradually, however, abandoned the exploration of such "colonial subjectivity," and shifted to the representation of a castration myth, namely that Japan would not and could not speak out against the US.

**Representing Japanese Woman Divers (*Ama*):  
The Interrelationship between Orientalism in *National Geographic* and  
the "*Ama*" as a Tourist Attraction**

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*Key Words*; REPRESENTATION, ORIENTALISM, INTER-CULTURAL RELATIONS, SEXISM, RACISM, TOURISM, NATIONAL GEOGRAPHIC, JAPANESE WOMAN DIVERS (*AMA*)

A number of articles and books about Japanese woman divers (*ama*) have been written in several academic fields, including folklore, history, labor economics, and sociology. However, there are only a few studies on the representation of *ama* as the object of sexual interest in magazines and movies in the United

States as well as in Japan.

In this article, I focus on *ama* representation in U.S. popular magazines, especially *National Geographic*, during the last century, and examine the interrelationship between Orientalism, including sexism, and the the “*ama*” as a tourist attraction (*kankō ama*). While this examination conceptually draws upon research in the field of post-colonial studies, it is not situated in the simple framework of “anti-Orientalism.” I rather avoid complacency about criticizing Orientalist and sexist representation of the cultural “other,” and attempt thus to clarify the intimate relationship between U.S. Orientalism and Japanese social relations.

At the beginning of this article, I introduce *National Geographic*, review books discussing its ideology, and offer an overview of the magazine’s representation of Japanese people. I then clarify the chronological changes in the representation of *ama* before and after the Second World War. My focus falls on the chronological differences between photographs of *ama* dressed in white (*iso-shatsu*) and those in the nude. Finally, considering social changes impinging on *ama* after World War II, I pay careful attention to the “*ama*” as a tourist attraction, and their role in maintaining and reinforcing Orientalism and the male gaze.