

Summaries

Agnieszka Kozyra, Iwona Kordzińska-Nawrocka, *Fourth Annual Japan Days at the University of Warsaw – Focus: Japanese Cultural Values. On the 140th anniversary of the birth of Nishida Kitarō (1870–1945)*

The coordinators presented the program for the Fourth Annual Japan Days at the University of Warsaw, organized by the Department of Japanese and Korean Studies, Faculty of Oriental Studies, University of Warsaw (November 8–10, 2010). During the international session, dedicated to the topic “Values in Japanese Culture”, the presentations in Japanese were given by invited guests from various academic institutions in Japan including: prof. Suzuki Sadami from The International Research Center for Japanese Studies (Nichibunken) in Kyoto, prof. Watanabe Hideo from Shinshū University in Matsumoto, prof. Ito Moriyuki from Gakushūin in Tokyo (in the academic year 2010/2011 a visiting professor at the University of Warsaw), prof. Masafumi Motozawa and prof. Taura Masanori from Kōgakukan University in Ise, prof. Kosaka Yasuharu from Nakamura Gakuen University in Fukuoka and Senri Sonoyama, a Rikkyō University graduate, currently employed at the Department of Japanese and Chinese Studies at Jagiellonian University. At the opening ceremony prof. Masafumi Motozawa bestowed a donation of books to the Head of the Department of Japanese and Korean Studies from Kōgakukan University in Ise.

The conference was accompanied by numerous adjacent events, for example, the official opening of the “Zen Gardens, The Way of Tea Gardens – Ideals and Forms” exhibition organized by Agnieszka Kozyra, Iwona Kordzińska-Nawrocka and Urszula Mach-Bryson. Tabata Minao and Agnieszka Kozyra provided the pictures used in the exhibition. The exhibition also included a presentation of the Way of Tea utensils, property of the Chadō Urasenke Tankōkai Warsaw Sunshin Association. The same day, a new three-part variety show based on Zeami Motokiyo’s (1363–1443) *noh* play entitled *Atsumori*

was presented. First the audience watched video of parts of the *Atsumori* play. Then the Japanese Studies students presented a modern adaptation of the play in Polish, based on Jadwiga Rodowicz's translation. Due to this, the viewers could witness first-hand the strong influences of Buddhist doctrine in *noh* theatre. The show ended with Jakub Karpoluk from the Ryokurankai Association presenting the dance of *Atsumori*.

Agnieszka Kozyra, Nishida Kitarō and the Kyoto School of Philosophy (Kyōtoha) – Introduction

In the introduction to the articles dedicated to the Kyoto School of philosophy the author presents the life and the life work of the founder of the School, Nishida Kitarō, and his disciples. Special attention is paid to the Buddhist inspirations characterizing the Kyoto School representatives who in unique ways made references to Zen and Amidist traditions. The next important topic is the issue of nationalism within the Kyoto School. The author shows how the government could use the study of unique characteristics of Eastern culture, especially Japanese culture, as an endorsement for its imperialistic politics. The author firmly divides the Kyoto School representatives' decisions into those strictly political in their character and those advocated by their philosophical theories; then, goes on to stress that Nishida Kitarō on every occasion presented the values of individualism and liberalism – concepts contemporarily criticized as Western in origin and endangering the national values. Nishida strongly believed that it is the obligation of the intellectuals to influence the politics of the governing circles and he maintained contact with influential people. In 1938 Nishida, who demanded liberalization of educational policies, became a target for ultra-nationalists' attacks.

Suzuki Sadami, Nishida Kitarō's Philosophy and the Vitalism Trend in Japan

The aim of this article is to present Nishida Kitarō's (1870–1945) views on vitalism in the wider context of Western theories based on the notion of the “vital force of the universe”, Taishō era (1912–1926) vitalism, and the “life philosophy” of the 1930's. All those trends in some cases became a base for Japanese nationalism and militarism. The author points out that while looking for manifestations of universal values, Nishida idealized Japanese national structure detaching it from its political circumstances. According to the author, the weak point of Nishida's philosophy was ignoring from the beginning of his philosophical search the genuine distinction of various religions that can not be easily reduced to some shared universal concepts and the activities of whose representatives many a time largely vary from the ideal foundations of the religious doctrine they advocate for.

Ōkuma Gen, *Ishikawa Prefecture Nishida Kitarō Museum of Philosophy*

The author presents the activities of the Nishida Kitarō Museum of Philosophy (Nishida Kitarō Kinen Tetsugakukan) designed by Andō Tadao, opened in the year 2002 in the city of Kahoku (Ishikawa prefecture) – Nishida's place of birth. It is a modern interactive museum, enabling the visitors to acquaint themselves with the life and works of Nishida as well as Western and Eastern philosophies thanks to its multimedia equipage. The Museum of Philosophy facilitates international and national conferences, lectures and seminars and has become an important forum for philosophical dialog in Japan. It is also visited frequently on school trips.

Agnieszka Kozyra, *Nishida Kitarō's Logic of Absolutely Contradictory Self-Identity from the Perspective of O. Innocenty Maria Bocheński's Logic of Religion*

The author presents unique concepts on the logic of absolutely contradictory self-identity that she derives from classical sentential calculus and predicates, according to Nishida Kitarō's conviction, that the logic of absolutely contradictory self-identity includes within itself, as one of its aspects, classical logic. She also tries to create a starting point for the axiomatic-deductive system of the logic of absolutely contradictory self-identity. She compares her deliberations on the topic of the logic of absolutely contradictory self-identity in Zen masters' teachings with the views of Józef Bocheński (1902–1995) laid out in the book *Logika Religii* (Logic of Religion). Conclusions contained in Bocheński's pioneer publication cast a new light on the issue of Zen logic. The author of the article gives a great deal of attention to the following issues: the justification of religious dogma, the axiomatic approach in the primal religious discourse, the logic of religion versus the ineffable in the religious discourse, the divided nature of religious discourse versus the logic of religion.

Anna Mierzejewska, *The Influence of Pure Land Buddhism on the Philosophy of Tanabe Hajime*

The characteristic feature of the philosophy of Tanabe Hajime (1885–1962) is its roots in the tradition of the great vehicle on one hand, and on the other a wide usage of Western philosophy in order to create a synthesis of Eastern and Western thought. The author of the article analyzes the influence of Buddhist thought, and especially the teachings of the founder of the True Pure Land Sect, Shinran (1173–1262), on the postwar concepts of Tanabe Hajime. The central concept in the idea of faith, according to Tanabe, is the opposition of one's own power (*jiriki*) and the outer power (*tariki*), also the acceptance of insufficiency of human power in the soteriological pursuit. Faith opens a human to the possibility of negating his own ego. Similarly

the teachings of the True Pure Land Sect stress the importance of faith. Faith cannot be understood as an act of will, because in such case the “ego”, that wants to believe, still exists. Shinran was talking about “the ideal faith”, free from the projections of self-centered ego. It is a concept that differs from Tanabe’s metanoethics. For Tanabe, the real believing mind is a result of joint *jiriki* and *tariki* efforts.

Aleksandra Skowron, *The Buddhism-Christianity Dialog in the Thought of Nishitani Keiji*

The aim of this article is to analyze the views of Nishitani Keiji (1900–1990), a Buddhist and representative of the second generation of Kyoto School philosophy, on the Christianity of Master Eckhart (around 1260–1327). Nishitani, as Nishida Kitarō’s (1870–1945) student, takes the theory of his mentor, “the logic of absolutely contradictory self-identity” (Jpn. *zettaimujunteki jikodōitsu no ronri*), as the departure point for his deliberations. According to both Nishida and Nishitani, this logic only applies to individual human religious experience. Nishitani states that the experience of “absolutely contradictory self-identity” is actually the universal religious experience. He sees Eckhart’s deliberations as a reflection on a momentary experience of the Absolute (seen as “absolutely contradictory self-identity”) – experience that has then been made into a subject, and therefore distorted in a dualistic (object-subject) manner. Nishitani recalls the crucial concept of Eckhart – the distinction of personal God and “absolute nothingness” (Deity). Thus, what became crucial to Nishitani’s deliberations are both Eckhart’s views on God-human relations and the discovery of primal unity with God (discovering that deity and the depth of the human soul are one).

Urszula Mach-Bryson, *Values in the Way of Tea from the Perspective of Hisamatsu Shin’ichi’s Philosophy*

Hisamatsu Shin’ichi (1889–1980) is one of the representatives of the Kyoto School of philosophy, a School founded by Nishida Kitarō. His strong relation, in theory and practice, to the Way of Tea distinguishes Hisamatsu among other philosophers. According to Hisamatsu, the foundations of the Way of Tea are strongly attached to Zen Buddhism or even stem from it. He described the Way of Tea in its complexity as a metamorphosis of Zen Buddhism. In his publication *Sadō no tetsugaku* (The Philosophy of the Way of Tea) he described this branch of Japanese traditional art as a “total culture system” (Jpn. *sōgōteki bunka taikai*). This definition, showing a variety of aspects of this art and their relations to numerous fields of human existence, gained recognition among the Way of Tea researchers in Japan. At the same time Hisamatsu was a known Man of Tea (Jpn. *chajin*), practicing the Way of Tea himself and advocating for it as a path of spiritual development lead-

ing towards a better life of awareness among academic circles. The article describes the ideals of the Way of Tea as interpreted by Hisamatsu – one of the key figures in introducing Zen spirituality, aesthetics, and, wrought of those elements, the spirituality of the Way of Tea, to the West.

Watanabe Hideo, *Modernity and Pre-modernity in the Interpretation of Classic Literature. Introduction to Kokinshū versus the Theory of Development of Waka Poetry*

There are vivid differences of approach in modern versus earlier times when interpreting Japanese classical poetry. There exists a significant discrepancy between the value systems of those periods that are derived from different ways of thinking and different ideological compositions. Those differences result in sometimes unclear, and at times even wrong, interpretations. The author of this article presents some modern theories concerning Japanese poetry, which became popular enough that they do not raise any doubts, and compares them with explanations and interpretations originating in both the Japanese Middle Ages and modern times. The main source of analysis is the first imperial anthology of poetry, the *Kokinwakashū* (Collection of Japanese Poems of Ancient and Modern Times, 905), and specifically two poetry treaties – the *Kanajo* (Introduction) written in Japanese and the *Manajo* (Introduction) written in Chinese.

Itō Moriyuki, *About the Meaning of Texts Written in Syllabary – Reflecting on Heian Period Diaries*

The author tries to answer the question “Why did diaries and memoirs gain such high esteem as literary works in Japan?” In the first part of the article he sketches the history of diary/memoir literature in Japan. He pays close attention to *Tosa Nikki* (Tosa Diary, around 935) written by Ki no Tsurayuki (872–945) and *Kagerō Nikki*, (The Mayfly Diary, 975), written by the mother of the aristocrat Fujiwara no Michitsuna (around 936–995), whose name history never got to know. The author also analyzes the scenes of public poetry readings described in *Utsubo Monogatari* (Tale of the Hollow Tree), trying to show that the contemporary readers did not distinguish between literature written in the Chinese writing system (*kanbun*) and literature written in syllabary, therefore phonetically (*wabun*). What was important rather, was whether the literary work moved the sensitive hearts of the listeners.

Senri Sonoyama, *The Role of Poetry in Ochikubo Monogatari (The Tale of Ochikubo, 10th century)*

The author analyzes the role of poetry, specifically *zōtōka* (a poem relating a dialog between a woman and a man, mostly of amorous topics) in The

Tale of Ochikubo – a work that was written around the same time that the *Gosenshū* (Later Collection, 951) was compiled. The Tale of Ochikubo consists of four volumes. It is a story of an orphan harassed by its stepmother. In the Heian period, *waka* poetry was used in tales (*monogatari*) to show depth of emotion, mood of the moment or lovers' distress. The contents of The Tale of Ochikubo allow a researcher to analyze the development of the emotional relationship of the main characters. An analysis that shows the transition from romantic exultation, expressed in poetic form, to the stabilization period, in which the absence of *waka* suggests that the time of amorous exultations and romantic declarations is irretrievably gone.

Karolina Broma-Smenda, *A Woman and a Man in Amorous Relationship – As Shown in Selected Works of Japanese Ancient Literature*

The article presents the love relations between a woman and a man in ancient Japan by describing three chosen couples: demiurge-deities Izamani and Izanagi, Empress Kōken and monk Dōkyō, and the poet Izumi Shikibu and Prince Atsumichi. Utilizing both historical and literary sources (*Kojiki*, *Nihonshoki*, *Shoku Nihongi* and *Izumi Shikibu nikki*) the author recreates the basic criteria for partner choices, behaviors aimed at winning over and keeping a partner, and the character of love relationships.

Agnieszka Żuławska-Umeda, *Around The Records of the Phantom Hut – Bashō's returns from travels*

The hermeneutic method, that seems essential for interpreting Japanese literary works, especially the classical ones, and specifically texts from the 17th century (because of hidden poetic contents and prose genre of the *haikai* style), leads the author of this article to new levels of meaning, until now missed by most literature researchers. The author points out the different faces of the totalitarian regime of Japan united under bakufu rule. Between a culture that, while fascinating, seemed content to hover around shallow tastes and a severe censorship as well as invigilation of the Japanese society, she sees Bashō – a poet on a quest for freedom of spirit. Bashō, always sympathetic towards every person he met in his travels, the youngest of his students, and nature – likewise, consistently does not pass the absconding Christians with indifference – although they might be the lowest of the low. She interprets Bashō's later works anew, finding Christian motifs hidden within them.

Mikołaj Melanowicz, "In the begining the woman was indeed the sun". Values voiced by "the new women" (Hiratsuka Raichō and "Seitō") on the turn of Meiji and Taishō eras

The author of the article describes the conditions surrounding the birth of the new feminist ideological and literary formation (known in literature as "the new women"), as well as their avant-garde and modernistic views voiced at the turn of the Meiji and Taishō eras. The author casts light at the figure of Hiratsuka Raichō – the main vivifier of the Japanese literary feminist movement – and the magazine that she started, "Seitō" (Blue Stockings, 1911–1916), where she declared that once "the woman was a Sun" while now she shines with reflected light.

To present an interpretation of values declared by "the new women", and not only their founder Hiratsuka, the author cites fragments of the guidelines of the "Seitō" Association, for example, stating that the aim of the association is "the development of woman-literature" bound to discover their creative potential. The author also analyzes a declaration entitled *Sozorogoto* (what comes to mind), published by the poet Yosano Akiko in the first issue of "Seitō" magazine. In the epilogue the author relates to Hiratsuka's article *Atarashii onna* (New Woman, 1913), in which she explains that she herself is the "new woman" since she wants to walk the new path, not the path of the old woman, an ignoramus and a slave. She wants to destroy the old morality and old laws created for the comfort of men. She wants to become the Sun, the Person, meaning a woman aware of her body and spirit. Itō Noe, the last editor of "Seitō", shared Hiratsuka's views. She saw "new women" as playing an important role as leaders, women who discovered their individuality and understood that it is their responsibility to lead the movement towards discarding oppressive moral and legal restrictions.

Iwona Kordzińska-Nawrocka, *The Ideals of Manhood in Contemporary Japan*

The ideals of behavior and appearance pertaining to the category of manhood are in constant flux in Japan and therefore result in the forsaking of stereotypes and traditional views on gender perception. What is observed currently is the ongoing process of pluralizing the ideals of manhood. This wide range of possibilities forces a contemporary Japanese man to constantly redefine his own identity. Among many coexisting ideals present nowadays in Japan's mass media one can allocate two groups: The first one consists of traditional ideals while the other one contains the new concepts of manhood. This article aims at presenting those two visions of manhood, showing their distinctive characteristics and tracing their changes in perception and evaluation of the category of gender that Japan has undergone in recent times.

Kosaka Yasuharu, *On Whale Hunting in the Light of Ethics – The Nirvana Sutra and the Views of Saint Augustine*

Although international society does show the intent to understand cultural differences, there are still surprising misunderstandings happening in this field. In the case of the dispute concerning whale hunting that goes on between Japan and the West, both sides will be able to reach an agreement if only they realize that the dispute comes from the differences based in culinary culture and the activities of the Sea Shepherd organization blocking catches for research purposes carried on by Japan.

In this article I would like to present the differences originating in the different ethical attitude towards whale hunting and whale meat consumption in Japan and Western societies. Divergence in the moral systems of Japan and the West comes from rooted cultural and moral norms, that I would like to discuss using the examples of the Nirvana Sutra and the views of Saint Augustine.

Inaga Shigemi, *Selected Topics of Contemporary Far Eastern Art from the Perspective of Kegon Philosophy*

The aim of this article is the analysis of selected works of contemporary Japanese and foreign artists who draw their inspiration from Buddhist *Kegon* philosophy, a philosophy that is closely tied to the vision of the unity of the universe and the mutual interrelation of all its elements. The author attempts to prove the theory that utilizing and relating to *Kegon* philosophy concepts facilitates a better understanding of the most important problems of contemporary artistic creativity – problems that correspond with more than just the individual features of selected art pieces. To this end he analyzes such artistic solutions as interval, bridge, inside-out, upside-down, filtering, contingency, synchronicity and constellation among others, since all those artistic measures allow for the expression of the effect of “mutual interrelation” as the new paradigm of contemporary art.

Marta Magdalena Ławniczak, *Kurosawa Akira and his Film-Noir Style Works*

The article is an attempt to interpret the less popular early artistic achievements of Kurosawa Akira (1910–1998) that construct the *noir* genre of Japanese cinema. Relying on approved academic researchers definition of “black film” the author analyzes various aspects of the following cinematic works – *Drunken Angel* (*Yoidore tenshi*, 1948), *Stray Dog* (*Nora inu*, 1949), *The Bad Sleep Well* (*Warui yatsu hodo yoku nemuru*, 1960) and *High and Low* (*Tengoku to jigoku*, 1963), to find in them the characteristics proving relation to “black film” convention. Kurosawa was known for his cosmopolitanism and the synthesis of Eastern aesthetics with Western cinematography achievements

present in his works. His movies contain universal messages and values that can easily be seen by people brought up in various traditions and cultures, and Kurosawa's early works are good examples of this.

Anna Zalewska, *The Concept of "Way" in Japanese Culture based on Commentary on Calligraphy*

The word "Way" (Jpn. *dō*, *michi*) in Japanese culture conveys the meaning of "art" and "skill", within which there is always technique, philosophy, treaties etc. There exist therefore many such ways, the way of writing (calligraphy), the way of tea, martial ways. According to the Japanese literature researcher, Konishi Jin'ichi, those arts, understood as ways, are characterized among others by their structural formation, tradition, transmittance and universalism. The last feature means that despite the variety of techniques and skills involved with a certain art, that which is essential is the spiritual base that the art derives from and is considered common for various ways (Jpn. *shodō* "all, various ways"). The article presents the interpretation of the concept of the way as described in the treaty *Jubokushō* (Commentary on Calligraphy), written by Prince Son'en (1298–1356) in the year 1352, with stress put on statements considering the universality of the ways.

Agata Koszotko, *History of the Way of the Sword (kendō) in Japan*

The author presents the development of the art of swordsmanship unavoidably tied with the samurai class and the invention of the Japanese sword *nihontō*. She describes in length the characteristics of various schools and introduces examples of famous swordsmen. She recounts changes in the way training is conducted – from fighting with sharp swords during the wartime maelstrom of *senjū* times, wooden training swords throughout the Edo period, to currently used *shinai* swords and training armor *bōgu*. The essence of *kendō* though always remains the same: polishing and bettering ones own character, spirit and mind through sword practice. Nowadays even though *kendō* is looked upon as one of the traditional martial arts, it did not lose its cultural meaning as reflected in the motto of the Japan Kendō Federation: "The concept of Kendō is to discipline the human character through the application of the principles of the sword".

Ewa Pałasz-Rutkowska, *The Meiji Emperor – New Responsibilities of the Ruler*

The samurai, who in the year 1868 overthrew the military rule of the shoguns and brought on the restoration of imperial rule, at the same time, took the reins of power, becoming influential politicians. Their goal was to modernize Japan, reshaping the backward, in regard to the civilization, feudal

country into a modern state, capable of withstanding Western powers like the United States, Russia, Great Britain or Holland. In this difficult task they sought the help of the emperor, a constant institution in Japanese history. The emperor was the unique element of tradition that had the power to bring together a Japan that was divided into feudal principalities, the power to unify the whole nation. It was the emperor then that was needed to endorse all reforms. And it could not be a ruler only linked to the old capital Kyoto and traditional culture. It had to be a modern ruler – thus the reformers engaged in creating his new image.

Krzysztof Stefański, *The Bushidō Spirit of the Imperial Army, or the Tragedy of Errors*

The author tries to prove that the *bushidō*, in a form based on warped interpretation of *Hagakure* (Hidden by the leaves, 1719) written by Yamamoto Tsunetomo (1659–1719), that constituted a part of the national ideology and the foundation of the army's military doctrine, led Japan astray. Also that the defeats suffered during the fight in the Pacific theater, the carpet bombings of Japanese cities, the destruction of Hiroshima and Nagasaki by nuclear bombs and finally annihilation, in hardly two weeks, of the Kwantung Army in Manchuria and Northern Korea were all proof in the fault of the theory of absolute supremacy of spirit over matter. *Bushidō*, fed to the Japanese through the first 45 years of the last century, had way less to do with the ethos of real *bushi* than its propagators and advocates would like to admit. What is more, it elevated, to the level of absolute, the fighting spirit in itself being a necessary condition for bringing about victory, but still a condition that falls short – which the Japanese started to realize after only a few months of war with the Americans. The author gives the example of Tokugawa Ieyasu, stressing that being ready for death and absolute obedience could not always be the priority of Japanese leaders of samurai households.

Marta Załuska, *Impurity (kegare) in Japanese Religious Tradition*

The article describes one Japanese taboo – the concept of impurity (*kegare*) and its transition throughout the ages. Since there are multiple kinds of impurity, the author of the article concentrates on three main categories of *kegare*: impurity from contact with death (*shi'e*), woman-impurities (*josei no kegare*) including impurity from contact with childbirth (*san'e*), and impurity from contact with blood (*ketsue*), which in the case of women usually meant menstrual impurity (*gekkei no imi*). From the 12th century on, the time of observing *shi'e* was gradually shortened, the main cause probably being that the warriors, ruling class in the country, who could not avoid frequent contact with death, did not wish to be considered “impure”. Simultaneously however woman-impurity was gaining importance. According to

one hypothesis this process was designed to rule women out of taking part in religious ceremonies and therefore to strengthen the patriarchal system in Japanese society.

Anastasiia Kharchenko, *Tradition and Modernity of Japanese Folklore: Elements of Folk Beliefs in Japanese Urban Legends*

The author of the article presents the way in which Japanese folk beliefs, relating to the supernatural world, are reflected in Japanese modern folklore, namely urban legends. In the first part of the article the author describes the concept of the urban legend as a folklore genre and characterizes the uniqueness of Japanese urban legends. The following paragraphs recount the most popular contemporary legends, like the story of a woman with “cut lips”, the toilet Hanako, stories about the ghosts of unborn children and others, while analyzing the influences of traditional folk beliefs on those stories. The epilogue contains the author’s remarks on changes in Japanese folklore in the 20th century.

Romuald Huszcza, *Value Semiotics and relative-cultural Aspects of Japanese Language Lexemes’ Semantics*

Japanese language, seen from axiological perspective, reveals a vast abundance of lexemes and structures reflecting not only main notions of values, but also reflecting evaluating language patterns. Contemporary Japanese concerning values, contains therefore not only universal axiological concepts, but also multiple and categorically diversified expressions representing values derived from various fields of reflection over culture, civilization, nature and human life. The abundance and dispersion of axiologisms in the whole lexicon makes it so that they have to be analyzed and categorized not only within the realms of philosophy and anthropology, but also considering the knowledge concerning everyday experiences of Japanese language users. In the article the author presents chosen structures and semiotic levels of Japanese language and writing in which they manifest in the most characteristic way.

Jarosław A. Pietrow, *The Category of Traditional Objects of Culture and Value Spheres in the Lexical and Categorization Systems of Japanese Language*

Throughout the ages the Japanese language formed a specific type of distinction of at least three value circles of its culture, characterized mostly by their provenience but also by the level of their assimilation in cultural awareness of the language users. The three circles are “Japaneseness” – inherited, native values, “Chineseness” – the circle of values adopted from abroad, mostly

assimilated though still perceived as separate, and “Westernness”. The third circle consists of values conventionally understood as from the West, values adopted most recently, and in modern times being most intensively assimilated. This sort of division of the three circles is based on various prefixes added to the names of phenomena and objects as their geographical-historical distinguishing feature and also as cultural epithets. The article also presents a peculiar setting apart of the circle of Japaneseness, achieved by combining numerical categorizers used to distinguish lexical-cultural noun classes and grouping the names of characteristic artifacts of Japanese traditional culture.

Translated by Urszula Mach-Bryson