

ADAM MICKIEWICZ UNIVERSITY
CHAIR OF ORIENTAL STUDIES
(POZNAN EAST AND SOUTH ASIAN STUDIES)
DEPT. OF JAPANESE STUDIES
POLISH ASSOCIATION FOR JAPANESE STUDIES
JAPAN FOUNDATION

INTERNATIONAL CONFERENCE
JAPAN: NEW CHALLENGES IN THE 21ST CENTURY
POZNAŃ, NOV 25-27th 2010

CONFERENCE PROGRAM

&

BOOK OF ABSTRACTS



Polskie Stowarzyszenie
Badań Japonistycznych



CONFERENCE VENUES

Collegium Minus

ADDRESS: ul. Wieniawskiego 1, 61-712 Poznań.

Main building of the University. Venue of plenary sessions (Thursday opening session with keynote speeches, held in the Lubrański Hall and Friday PM special Okinawan session, held in Room No. 17).

Both rooms can easily be found at the 1st floor of the building, less than 50 meters away from the main entrance of Collegium Minus.

Collegium HCP

ADDRESS: ul. 28 Czerwca 1956 nr 198, 61-485 Poznań.

Home of Department of Japanese Studies, easy to reach by a tram from the town centre. Venue of Friday morning sessions (most probably in rooms 121, 123 and 129).

Wi-Fi Internet is available at the venue. Contact Mr. Jacek Swędrowski at the room 132.

Collegium Maius

ADDRESS: ul. Fredry 10, 61-701 Poznań.

Venue of Saturday (all day) plenary sessions, which are going to be held in the rooms 321, 325 and 327.

More information is available at the registration desk (open in all conference venues) and at the Adam Mickiewicz University Chair of Oriental Studies WWW site:

www.orient.amu.edu.pl

On Friday morning and afternoon, tram transfers to Collegium HCP and back to the centre of the town are going to be guided by our students.

Nov 25th THU OPENING EVENTS (COLLEGIUM MINUS, LUBRAŃSKI HALL)

10:00– REGISTRATION DESK OPEN (IN FRONT OF THE HALL)

10:00–12:00 **GENERAL ASSEMBLY OF PSBJ**

12:00–14:00 LUNCH

14:00–15:30 **OPENING PLENARY SESSION**

Chair: Prof. Kozyra

15:30–15:45 COFFEE BREAK

15:45–18:00 **Keynote Speeches**

Chair: Dr. Jabłoński

Prof. Hoshino

Prof. Takiura

Dr. Shields

18:00–20:00 **OPENING RECEPTION**

Nov 26th FRI PARALLEL SESSIONS (COLLEGIUM HCP)

	Room A: 129	Room B: 123	Room C: 121
	Linguistics	Literature and Film	History and Law
Chair:	Prof. Shimamori	Prof. Żeromska	Prof. Stefański
9:00–10:30	Dr. Grzelak	Dr. Sonoyama	Dr. Bednarczyk
	Prof. Huszcza	Prof. Melanowicz	Prof. Svensson
	Dr. Jabłoński	Dr. Kuyama	Prof. Terai

10:30–10:45 COFFEE BREAK

	Room A: 129	Room B: 123	Room C: 121
	Linguistics and Language Teaching	Theatre	History and Anthropology
Chair:	Prof. Huszcza	Dr. Bednarczyk	Dr. Meyer
10:45–12:45	Prof. Shimamori	Ms. Rutkowska	Dr. W. Rządek
	Ms. Dzyabko	Prof. Żeromska	Prof. Stefański
	Ms. Szczepańska	Dr. Karpoluk	Prof. Pałasz–Rutkowska
	Mr. Wiślicki	Dr. Kubiak Ho–Chi	Ms. Kramm

12:45–15:00 TRANSFER TO THE TOWN CENTER, LUNCH

SILVA LUNCH - *SILVA IAPONICARUM* EDITORIAL BOARD MEETING

PLENARY SESSION

(COLLEGIUM MINUS)

Okinawan session, Room No. 17

Chair:	Prof. Majewicz
15:00–17:45	Prof. Hoshino
	Dr. Meyer
	Dr. Bochorodycz
	Dr. Hofmeister

Lubrański Hall

18:00–20:00 **INTEGRATION EVENT**

Nov 27th SAT PARALLEL SESSIONS (COLLEGIUM MAIUS)

	Room A: 325	Room B: 321	Room C: 327
	Religious Studies	Medicine, Man and Nature	Literature
	Chair: Dr. Shields	Dr. Hofmeister-Watanabe	Prof. Melanowicz
10:15–11:45	Mr. Jarvela Prof. Steineck Dr. Kanert	Ms. Prochaska Dr. Stelcer Dr. Smaglichenko	Dr. Szczechla Mr. T. Tsuda Dr. M. Tsuda
11:45–12:00	COFFEE BREAK		
	Room A: 325	Room B: 321	Room C: 327
	Religious Studies	Political Studies	Theatre
	Chair: Prof. Steineck	Dr. Watanabe	Dr. Kuyama
12:00–13:30	Prof. Kozyra Ms. Skowron	Dr. Sakai Dr. Kabashima Mr. Żakowski	Ms. N. Rządek Ms. Lecińska-Ruchniewicz Ms. Leńniczak
13:30–15:15	LUNCH		
		Room B: 321	Room C: 327
		Political Studies	Literature
	Chair:	Dr. Kabashima	Dr. Szczechla
15:15–16:45		Ms. Barbasiewicz Mr. Błażejowski Dr. Watanabe	Ms. Kasza Ms. Marak Mr. Nowak
	Room A: 325		
16:45–17:15	CLOSING EVENT		

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Dr. Adam Bednarczyk, Nicolaus Copernicus University

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Mr. Konrad Błażejowski, Jagiellonian University

New political landscapes in the US and Japan: consequences for Tokyo's foreign policy

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Hōkyōki - early or late Dōgen?

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Working with *nōgakushi* Matsui Akira. The perspectives of the Nō theatre training in Poland

Ms. Justyna Kasza, University of Leeds

The hermeneutics of the encounter with the West: the case of Endō Shūsaku

Prof. Agnieszka Kozyra, Warsaw University

The influence of philosophical reflection on Zen enlightenment in Chinese and Japanese ink paintings

Ms. Grażyna Kramm, Adam Mickiewicz University

日本に於ける離島の信仰や宗教的な行事の変化

Dr. Beata Kubiak Ho-Chi, Warsaw University

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Dr. Koichi Kuyama,

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Ms. Monika Lecińska-Ruchniewicz, Adam Mickiewicz University

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Ms. Marcelina Leśniczak, Adam Mickiewicz University

Presence of theatre in Tanizaki Junichiro’s literature

Ms. Katarzyna Marak, Nicolaus Copernicus University

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Prof. Mikołaj Melanowicz, Warsaw University

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Dr. Stanisław Meyer, Jagiellonian University

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Prof. Ewa Pałasz-Rutkowska, Warsaw University

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Ms. Nagisa Rządek, Adam Mickiewicz University

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Dr. Wiesław Rządek

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Dr. Makoto Sakai, Bunkyo University

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Masao Abe's view on the idea of god in Paul Tillich's philosophy

Dr. Tatyana A. Smaglichenko, Russian Academy of Science

Disaster reduction planning as an important factor of social protection in Japan

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Prof. Krzysztof Stefański, Nicolaus Copernicus University

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Prof. Christian Steineck, Universitaet Zuerich

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Dr. Bogusław Stelcer, Poznań University of Medical Sciences

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**Teaching Japanese pronunciation in the Polish speaking environment: the future of
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Prof. Masato Takiura, Reitaku University

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Longtime working hours – legal consideration on case studies

Dr. Monika Tsuda, Adam Mickiewicz University

21 世紀における夏目漱石の『坊っちゃん』

Mr. Terumichi Tsuda, Poznań College of Modern Languages

文学の「純粋性」——横光利一の「純粋小説論」をめぐって

Dr. Hiroaki Richard Watanabe, University of Sheffield

Politics of Income Inequality and Poverty in Contemporary Japan.

Mr. Jan Wiślicki, Warsaw University

The graphemic structure of "Man'yōshū" from the point of view of text linguistics – the problem of honorific category and its textual realization

Mr. Karol Żakowski, University of Łódź

青嵐会の興亡史 - 政策集団から派閥まで

Prof. Estera Żeromska, Adam Mickiewicz University

歌舞伎を理解すること

ABSTRACTS
(IN ALPHABETICAL ORDER)

Ms. Olga Anna Barbasiewicz

Warsaw School of Social Sciences and Humanities

The influence of the Japanese policy toward the Middle East conflict on modern Japanese-Israel relations

The presentation, titled The Influence of the Japanese Policy toward the Middle East Conflict on modern Japanese – Israel Relations will summarise the relations between Japan and the Middle East countries, which had to redefine after 1952, when Japan established the relations with Israel. American influence on the Japanese foreign policy, the oil crises, a new economical possibilities made Japanese government to pay an attention to the Middle East situation. In this historical context I will present the modern relations between Japan and Israel.

Mr. Adam Bednarczyk

Nicolaus Copernicus University

大小暦の「絵合化」—その発端と衰頹を中心として

明和初期頃、江戸で大小絵暦の流行は興味深い現象に関わっている。元来、大小とは年頭の挨拶代わりに商店や趣味人によって顧客や知己の間へ配布されたものであった。明和年間に入って、鈴木春信らが創始した華麗な多色刷浮世絵版画、すなわち吾妻錦絵の元となった美しい絵暦の制作熱は俄かに高まり、大小月の表示法や画題の見立てに働かせた趣向を凝らし、あるいは版画表現の贅美のほどを競い合う交換会が催されることになった。「絵暦交換会」や「大小の会」と呼ばれる絵暦の愛好家の品評会は、平安朝貴族の絵合と同様な江戸市民の有閑好事の遊びであり、参加者たちが左右の組合に分かれ、相互の間で勝負が争われたものに当てはまる。

本発表では、明和初期に隆盛を極めた大小暦の「絵合化」に着目して、江戸時代における絵合の伝統を受け継ぐものの一種となる「大小の会」を論じる。また、近世の文化的な背景を考慮に入れて、こうした「絵合化」の発生と突然下火になった理由などについては述べ、考察してみたい。

Mr. Konrad Błazejowski

Jagiellonian University

New political landscapes in the US and Japan: consequences for Tokyo's foreign policy

The aim of the presentation is to show and analyze current challenges for Japan's foreign policy, especially in light of the recent changes of Japan's and USA's respective political leaderships. The US – Japanese alliance has been a cornerstone of American policy in East Asia and a

defining factor shaping international relations of Japan since the end of WWII. The partnership has shown an impressive structural resilience, despite enormous changes taking place in the international environment over the years. And yet the evolution of the alliance has been happening, albeit much more slowly than many interested parties on both sides would deem necessary. At the moment, changes in the region of East Asia, most notably the ongoing rise of China, are coupled with internal political changes of both partners. In the US, Barack Obama is attempting to reshape the global policy of the country, trying to revert from the unilateralist and alienating philosophy of his predecessor. In Japan, the Democratic Party of Japan has broken the long-lasting parliamentary domination of the Liberal Democratic Party, with the new Prime Minister Yukio Hatoyama also promising the increase of multilateralism, but at the same time signaling more assertiveness when dealing with the powerful ally. All those internal and external factors influence a number of key issues in Japan's foreign policy.

Relationship between US and Japan itself is obviously the first on this list. Apart from broader strategic issues, the most pressing problem is the question of reducing the burden imposed by stationing US forces (especially, of course, in Okinawa) and renegotiating the rules concerning their status.

Second, the shape of the strategic relationship between the US and China will have significant impact on the position of Japan. So far the US welcomes strengthening of China-Japan ties, but can this change if the relations between Washington and Beijing possibly worsen?

Third, the issue of the North Korea will remain one of the most dangerous problems for both countries. How could the current push by the US for more multilateral initiatives influence the position of Japan towards the issue, which is often perceived as self-marginalized? What are the perspectives for more security cooperation with South Korea?

Finally, the significant element of Hatoyama's political foreign policy platform is the proposed effort for more regional cooperation. The Japanese ideas should be compared and related to the ideas of other players in the region, most notably that of China.

All of the issues proposed are naturally related to the main theme of Japan's foreign policy analysis in recent decades – that is of the challenge of assuming a more responsible and “normal” posture in the world politics. The presentation will conclude with some ideas about the current perspectives for reaching this goal.

Dr. Beata Bochorodycz

Adam Mickiewicz University

The global scope of citizens' activities in Okinawa: a case of Save the Dugong Movement

Okinawa may be regarded as one of the most dynamic places in terms of civic activities in Japan. It has been renowned for the powerful peace, anti-base and anti-war movement dating back to the 1950s.

The annual events of the April Peace March or the Human Chain Around the Futenma and Kadena airbases each time draw substantial number of participants. Therefore, it might seem only natural that the local civil society there would be very active. The reality, however, is more complicated. The groups are active but their relationship with the state authorities has been of a very conflictual nature. The majority of civic groups engaged in the Save the Dugong Movement, which is the focus of the present study, are not listed in the official national registers as the nonprofit organizations and therefore officially not existing as the civic groups. They constitute a part of the protest and anti-governmental policy movement. Those **citizen-centered networks** of NGOs, as I would call it, are structurally and functionally different from the **government-centered groups**, that is groups which closely cooperate with the state agencies on both local and national levels, very often depending on them for funding. The general goals of both types are similar, such as for instance the environmental protection as in the discussed case, but the methods of achieving those goals are substantially different.

Save the Dugong Movement, which concerns saving an endangered species of dugongs threatened by a planned construction of a military airport in the northern part of the Okinawa Island, has extended its activities beyond the prefectural and national borders. The local actors “globalized” their activities in order to achieve local goals of environmental protection, which seemed to them to be the most effective way. It is worth noting that at the same time, civic groups in Okinawa have not sought support from the regional organizations, which one might expect would be the case, for instance, in the European Union, due to the weakness of regional bodies. The local groups by relying on cooperation with international organizations, have gained wider publicity, and have benefited from learning effect, including incorporation of new methods of protest, such as a lawsuit in the American court, as in the case of the Save the dugong movement to fight policies of both the US and Japanese governments.

Ms. Julia Dzyabko

The Ivan Franko National University of Lviv

Semantic structure of lexical semantic micro-field ‘language policy’ in Japanese language

This research determines evaluative ideas of the notion language policy in Japanese language and focuses on the form of semantic organization of it. The paper is concerned with semantics that presupposes considerable knowledge of not just linguistics, but restricts our attention basically to sociolinguistic terminology and its peculiarities. The aim of this article is to provide a semantic description of lexical semantic micro-field (LSMF) ‘language policy’, which is an element of terminological field ‘sociolinguistics’ in modern Japanese. The paper presents a brief theoretical background to the scientific study of lexical semantic field (LSF) and it focuses on the analysis of lexical semantic characteristics of the micro-field ‘language policy’.

The procedure proposed in this paper is based on the principles of language-immanent approach in semantics (J.Lyons, E.Coseriu, J.Apresjan, A.Ufimtseva), that were applied to the micro-field 'language policy' in Japanese language. The procedure of the analysis comprises lexicographical analysis of definitions of the term language policy (segmentation of definitions given in dictionaries and determination of the structural parts of LSMF that constitute the notion language policy). With the help of the method of componential analysis (that follows that the meanings of lexical units can be presented in terms of bundles of smaller elements, semes) we identify the seme set of the units of LSMF 'language policy'.

As the meaning of a lexical item in every language is based on the intralingual semantic relationships, the next step in our research is description of paradigmatic meaning relations between elements of LSMF, that implies establishment of semantic relations, such as semantic hierarchy (hyponymy), similarity (synonymy) and opposition (antonymy).

Thus the urgency of the research consists in the point that lexical semantic micro-field 'language policy' comprises systematic organization of sociolinguistic terminology and let us identify national originality of its semantic structure. Moreover the research of units of lexical semantic micro-field in Japanese provides further opportunities for contrastive analysis of the lexical semantic micro-field 'language policy' in Japanese and Ukrainian to determine concretely similar and different semantic components. That will also reveal new nationally specific measures of study of these unrelated languages in conceptualization of the world.

Dr. Szymon Grzelak

Adam Mickiewicz University

日本語とポーランド語における動詞の時間的特徴をめぐって

アスペクト対立による動詞の形態変化及び接頭辞の多義性は共にスラヴ語の大きな特徴であるが、その両者が表す意味的境界線が曖昧であることから、スラヴ諸語における動詞のアスペクトと動作様態の明確な分析は困難であると思われてきた。本発表ではポーランド語の動詞の時間的特徴に着目し、日本語との対照分析を試みる。初めに、ポーランド語のアスペクトと動作様態との相互関係についてその研究史を概観する。続いて、ポーランド語と日本語のアスペクトを対照的に扱う先行研究に基づき、ポーランド語における動作様態の新たな分類方法を提示する。その際、Mlynarczyk(2004)による形態的基準に基づいた5つのクラスからなる分類を用い、その分類を更に派生させた15の動作様態を分析の枠組みとする。結論として上記のクラスは概ね Ogihara(1998)等の分析に対応するが、ポーランド語に見られる、最小単位に分解可能な動作、一般的には一回相という範疇だけが日本語の動詞形態には見られないものであると主張し、両言語におけるこのカテゴリーの相違について考察を行う。

Dr. Sigrid Hofmeister-Watanabe

The sound of memories on the Battle of Okinawa, an art project.

The sanshin, a three-string instrument is played while singing folk songs in Okinawa. It supports singing and singing supported people in Okinawa to face the experiences they have made during the Battle of Okinawa. This Battle is commemorated in many different ways and since folk music is an origin way of expression, the memories on this battle can also be found in Okinawan folk songs. One of them became the heart of an Art Project that came into process more than five years ago. Various impressions and experiences shaped its structure. With the sound of the sanshin and people singing together it became a temporary space and occasion to commemorate the Battle of Okinawa.

Prof. Ei'ichi Hoshino

University of the Ryukyus

Human insecurity in Okinawa

This paper tries to describe human insecurity in Okinawa, and to investigate issues in applying the concept of human security to the periphery of a developed country. Reframing security in human terms will have profound consequences for how we see the world and how we make choices in public and foreign policy.

Situations in Okinawa are reviewed with respect to economic security and personal security. Unemployment rates, average income, and human development index are referred as economic indicators of human security. Violent crimes and personal threats to women are examined with respect to the presence of U.S. military bases, while experiences and memories of U.S. occupation and of the battle of Okinawa are discussed as historical backgrounds.

The security of most Okinawans is threatened more by the government imposing a burden of the Japan-U.S. Security Treaty on a small island than by threats of armed attack by other countries. For Japan the world may be becoming more peaceful through such policy choice, but it is no consolation to people suffering human insecurity in Okinawa.

Prof. Romuald Huszcza

Warsaw University

Lexical units vs. lexicographic units in the Japanese-Polish dictionary

Lexicography is an applicative field of linguistic investigation closely related to lexicology as its theoretical foundation and in the area of Japanese-Polish lexicography one of the most essential tasks is working out a clear distinction between lexical and lexicographic units as a departure point for further editorial processing of the selected material. Lexical units of the Japanese language must find in such processing a full and well-defined representation of entries. When we look closer into the current editorial practice within both monolingual and bilingual lexicography of Japanese we can

find numerous inconsistencies on one hand and various attempts of solution on the other. Most of these difficulties stem from the polysystemic nature of the Japanese lexicon which is divided into three different strata respected commonly within both lexicology and lexicography. We are frequently confronted therefore with visible discrepancy between genuine and Sino-Japanese entries as to their lexical and lexicographic status and shape. Also Xeno-Japanese (or Anglo-Japanese) entries show clearly their nature substantially distinct from the rest of the language. One of the most complex problems is the graphemic representation of lexicographic entries and the during pre-editorial work on the Japanese-Polish dictionary this difficulties must be seriously considered in regard to all aspects of theoretical and practical lexicography.

Dr. Arkadiusz Jabłoński

Adam Mickiewicz University

From complicated into simple: declension in Japanese

Japanese nouns are traditionally regarded uninflected parts of speech. While case particles as such exist in Japanese linguistic tradition, cases are not recognized in practice. Such point of view impedes linguistic discussion on noun properties, obscuring many interesting properties of Japanese noun paradigm. A solution for this may be a uniform description of Japanese noun as subject to declension, with a list of Japanese cases, which may and should be treated as cases, accordingly to linguistic facts, not to mention the descriptive and mnemonic needs of both linguists and students of the language.

Mr. Aleksi Jarvela

Helsinki University

Allusion and doctrine – views on Dōgen's language use

Dōgen has often been labeled as a philosopher, but many of the studies on Dōgen's philosophy have approached the question from doctrinal positions, either Western or Buddhist. The problem is, with a textual surrounding as complicated as Dōgen's, the outcome of a logical sorting of his thoughts depends completely on the starting point. He has been made a metaphysician as well as a phenomenologist by studying at the same material. I claim that one should look closer to Dōgen's language use from the point of view of certain 'root metaphors' in his thinking, that allow the doctrinal material to be commented on.

Dr. Hiromi Kabashima

Yokohama National University

Japan's foreign policy on regional governance in the Asia-Pacific

The Japanese government was finally involved in the multilateral cooperation in the Asia-Pacific as

an original member of APEC (Asia Pacific Economic Cooperation) in 1989. Although Japan had gradually established bilateral relations with each Asian country since the post-war reparations and recognized the need for regional frameworks more or less, it hesitated to have the initiative in undertaking regionalism. Japan was afraid that Asian countries might criticize it on the basis of the negative image that would remind the Greater East Asia Co-Prosperity Sphere.

The reason why the government decided to launch region-building was that international structural changes such as the end of the cold war and the increasing domestic social influences on it. There is also an analysis that the government tried to get itself out of the situation that Japan had been always left out among Asian countries. However, the stance and policies of the government on the regionalism have been clearly changed for these ten years. Japan that was hesitant of regional trade agreement has concluded several bilateral trade agreements and the Hatoyama government insists on the establishment of the East Asian Community. This is because, in addition to economic issues, traditional and non-traditional security factors should be considered in the decision making on the policies.

The paper will examine the Japan's foreign policy toward Asian regionalism for this decade. My main concern here is threefold: taking stock of extant characterizations of Japan's foreign policy on regionalism, tracing them with underlying international and domestic political condition, and exploring the problems which now confronts Japan.

Dr. Maciej Kanert

Adam Mickiewicz University

Hōkyōki - early or late Dōgen?

The debate over Dōgen's Buddhism and philosophy and the search for the "true" Dōgen continues. The basic subject of analysis being his writings, mainly *Shōbōgenzō*, Dōgen's *opus magnum*, and *Eihei kōroku*. The text of *Hōkyōki*, his alleged notebook from meetings with his Chinese master Rujing seems to be neglected as a point of reference in this discussion. I try to assess to which part of Dōgen's activity as Zen teacher does *Hōkyōki* belong, and whether it may be used as a valuable source in studying the shift between "early" and "late" Dōgen.

Dr. Jakub Karpoluk

Polish-Japanese Institute of Information Technology

Working with *nōgakushi* Matsui Akira. The perspectives of the *Nō* theatre training in Poland

For the first time, in 2006, renowned master of the *nō* theatre, Matsui Akira, *shite* actor of the Kita school, performed his theatre workshop in Poland. Since then he has already done 5 training sessions with his Polish students.

Author of the paper began his *nō* training, under Satō Hiroyasu (*shite* actor of the Kita school), in 2007 at the Waseda University. Since May 2009, continues practicing as an organizer of Matsui Akira's workshops in Poland.

The paper will discuss the need for a researcher's practical engagement in the field of the classical Japanese theatre studies, as well as the problems and perspectives of the *nō* training in Europe.

Ms. Justyna Kasza

University of Leeds

The hermeneutics of the encounter with the West: the case of Endō Shūsaku

The paper focuses on an approach to the selected works by the Japanese writer Endō Shūsaku from the perspective of Paul Ricoeur's hermeneutics. My primary intention is to employ the premises of Ricoeurian hermeneutics (symbol, cogito, distance/distanciation, appropriation etc) in order to conduct the analysis of Endō's texts, his essays and critical works in particular. My main interest is in Endō's encounter with the West, mainly with the milieu of French Christian writers (F. Mauriac, J. Green, and G. Bernanos), as well as in the significant outcome of this encounter – his distinctively expressed inquisitiveness on the issue of evil.

Endō's essays and critical works (in Japanese: *hyōron*), written from the late 1940s until the writer's death in 1996, constitute primary sources in my investigation of the comprehensive process of approaching, reading, interpreting Western literature and thought. The analysis of essays and critical works reveals that he constantly returned and reread the works of French literature at the different stages of his literary career.

However, this side of the writer's activity seems to have been neglected in the hitherto existing studies on the writer. No account was taken of the wide and equally important essayistic body of works created by Endō in parallel to the fiction even though they amply illustrate the process of the writer's growing up, attaining maturity of his self-consciousness and his literary sensitivity. Not only do they exemplify Endō's involvement in the most recent discussions of that time, but they could also be viewed as the foundation of his own workshop as a novelist searching for the leading topics, most innovative and convincing forms of narrative speech; looking for inspirations in the foreign literatures.

Ricoeurian hermeneutics assumes that homo narrator does not express himself directly but, in acquiring meanings as cultural codes, travels in a roundabout way. This is the case of Endō Shūsaku – the writer who forces his way through the texts of the Western culture, discusses with them, and interprets them in his own way. In this respect, Ricoeur's hermeneutics enables us to reconstruct in detail the extensive process of reading, interpreting, and appropriating that takes place within Endō's essays and critical works, in other words, to reconstruct the route he takes from being the 'reader' to becoming the 'writer' himself.

Moreover, a terminological and problematical affinity may be pointed out between Endō and Ricoeur in the domain of such notions as distance (distanciation), dialogicity, the dialectics, and the problem of cogito ('wounded cogito') etc. Thus, the applicability of the hermeneutical method of Paul Ricoeur in my discussion is based on the view that Endō's writing can be perceived as a kind of hermeneutics.

I believe that this perspective enables me to create the methodological construct for the study of the case of Endō to reveal the significant and distinctive features that are visible in Endō's entire literature. In addition, I intend to consider the validity of this methodological approach when applied to the analysis of other cases of the Japanese encounters with the West.

Prof. Agnieszka Kozyra

Warsaw University

The influence of philosophical reflection on Zen enlightenment in Chinese and Japanese ink paintings

The authoress analyzes influence of Zen in selected Chinese and Japanese ink paintings, explaining reasons, why not always such influence can be reduced to Hisamatsu Shin'ichi's theory of "seven characteristics of Zen art", presented in his famous book *Zen to bijutsu (Zen and Art, 1957)*. According to Hisamatsu Shin'ichi (1889-1980) seven characteristics that are indispensable for any item of Zen art are: asymmetry (*fukinsei*), simplicity (*kanso*), austere sublimity/lofty dryness (*kokō*), naturalness (*jinen*), subtle profundity/deep reserve (*yūgen*), freedom from attachments (*datsuzoku*), tranquillity (*seijaku*).

The authoress tries to prove that the above seven characteristics are not to be found in all Zen ink paintings (for instance not in some paintings by Zen monk, Sesshū 1420-1506). She refers to some important remarks on Zen aesthetics in Nishida Kitarō's philosophical essays which lead to the conclusion that the form of Zen art must express at least one philosophical aspect of Zen Enlightenment, which Nishida regarded as the experience of 'immanent transcendence' (*naimenteki chōetsu*). For example one such aspect is the affirmation of the common sense (sensual) perception of the reality as the expression of Buddhist truth that "emptiness is form" (*kū soku ze shiki*) (in many Sesshu's paintings). Another aspect is the freedom of Zen Enlightenment which is manifested by painters' rejecting all rules and artistic canons - some paintings by Zen monk, Hakuin (1685-1768) and Zen Monk, Sengai (1750-1837).

According to Nishida Kitarō (1870-1945) the aesthetic sensation of beauty is closely related to the state of 'no-mind' (*mushin*), which is regarded as the goal of religious practice in Zen. Nishida wrote: "If you forget yourself completely, you will not only enjoy things that are beautiful, but you also will have aesthetic sensation while seeing things to which so far you have felt aversion. (...) If you are not attached to external things and at the same time you are internally free from egoistic

desires, you will achieve the state in which all reality is the source of aesthetic sensations”. For Nishida the logical structure of the ‘no-mind’ is “discrimination without discrimination (*mufunbetsu no funbetsu*) understood as the experience of ‘absolute contradictory self-identity’ (*zettaimujunteki jikodōitsu*).

Ms. Grażyna Kramm

Adam Mickiewicz University

日本に於ける離島の信仰や宗教的な行事の変化

日本の離島は、二十世紀の半ばまでほとんど変わらないまま特別な社会規則、信仰、それに関する行事を温存してきた。しかし、国の経済的な発展に伴う工業化や都市化が進むと、日本社会は大きく変化し、離島もその影響を大きく受けた。本土から離れた島の住民の多くは、自己発展の可能性と経済的な安定を有した地域に移った。それがその島の人口の激しい減少の原因となった。古い伝統を継承してくれる後継者の不足と、特に離島でよく見られる高齢化の加速、日本の家族構造の変化、宗教離れなどの現象は、元に戻れない深刻な変化をもたらした。その中で、信仰、宗教的行事、神事も変わってきた。消滅した行事や、さまざまな理由特に経済的な理由で中止になった行事もある。また、行事の一部が変わったこと、さらには古い行事が新しい形で生まれ変わった例もある。いくつかの離島を例にあげ、最近の数十年間に、行事と神事がどのように変わったかを紹介したいと思う。その変化の理由と結果について述べ、そしてその変化は離島の人々のこれからの生活にどのような影響を及ぼすかを考察したい。

Dr. Beata Kubiak Ho-Chi

Warsaw University

From *shūtanba* to *higeki* – Japanese studies on tragedy in the Meiji period

In Japan, the discussion of tragedy began in the second half of the nineteenth century, in the Meiji period (1868-1912), along with assimilation of the Western thought and development of sciences on Japanese universities.

This is when Japanese scholars, men of letters, theorists of literature and art, by transmitting knowledge about aspects of the Western culture so far unknown in Japan, introduced into the Japanese conceptual system a new term – “tragedy” (*higeki*).

A number of eminent scholars and thinkers of the Meiji period were involved in deliberation on tragedy, i.a. Nishi Amane, Kikuchi Dairoku, Nakae Chōmin, Tsubouchi Shōyō and many others. In this lecture, I shall trace the history of the knowledge about tragedy being constituted in modern Japan – from a long-lasting word-formation process to the discussion on the essence of tragedy as a dramatic genre.

Dr. Koichi Kuyama

大島渚のアンジェイ・ワイダ論

次の問題を取り上げる予定。

- ✓ 「ポーランド派」が世界映画の最先端だった時代
- ✓ 日本におけるワイダ映画受容——1960年前後の批評
- ✓ 日本におけるワイダ映画受容——映画（1960年代前半の作品を中心に）
- ✓ 大島渚——人物と作品（著作・映画）
- ✓ 大島渚のワイダ論——著作

大島渚のワイダ論——映画『青春残酷物語』（1960）『太陽の墓場』（1960）

Ms. Monika Lecińska-Ruchniewicz

Adam Mickiewicz University

Reflecting on Japanese contemporary art - Is the modern Japanese musical theatre really Japanese? Analysis of Western and Native influences on Takarazuka Revue the modern Japanese theatre of entertainment

In the early 20th century, the Japanese theatrical world underwent several major changes. Both artistic and social moods of that period led to a significant transformation and reorganization of previous aesthetic values preached by Japanese stage. Ultimately, the vast modernization and commercialization of social and artistic life became a trigger for the birth of a whole new line of entertainment theatres, including musical theatres. Among those, there is the all-female Takarazuka Revue - presently probably the most famous and definitely the most controversial modern Japanese musical theatre of entertainment. Strongly influenced by Western classical theatre, Italian opera, operetta, French revue and American musical it entertains the audience with unique and spectacular shows combining acting, dancing and singing. However, when watching Takarazuka actresses dressed in Western suits and dresses, staging love stories set in Western countries, tap dancing, singing musical songs and even performing cancan, one may wonder whether there is anything Japanese about that theatre. We cannot help but wonder if Takarazuka is just a mere copy of Western trends. Whether it has really relinquished its Japanese heritage or maybe the artistic *yamato-damashii* of Takarazuka is simply harmoniously combined with Western influences.

Ms. Marcelina Leśniczak

Adam Mickiewicz University

Presence of theatre in Tanizaki Junichiro's literature

Tanizaki Junichirō, first and foremost famous for his splendid novels such as *Sasameyuki*, *Shunkinshō*, from his early childhood was educated by his grandfather and mother - both with refined taste, with respect to the traditional art – especially traditional Japanese theatre. Having

attended Kabuki (Kantō period) and Bunraku, Awaji *ningyō-jōruri* performances (after moving to Kansai in 1923) and almost every kind of what falls into the category of *shibai*, he became infatuated by its atmosphere, main themes, what without doubt had resulted in incorporating these themes into his works – novels.

But not only novels were written under the influence of traditional theater. Writer's interest in reforms of theater at the beginning of 20th century was reflected in countless essays and plays. The fact that Tanizaki did produce 22 plays through over 20 years of his creation, is not widely known and might be surprising to the common readers or researchers on Tanizaki's literature, because hardly ever can one find information about these novels, years of its performances, critics etc. Tanizaki wrote at least one play a year and during the early 1920's plays were his main literary activity. Again, 22 plays do really exist and regardless of their literary value or the fact that most of them didn't stand a chance, there must be made a mention of them. In short, they deserve researcher's attention and interest. As well as his essays – also underappreciated, in which he focuses narrowly on comparing performances of Kabuki or Bunraku plays, as well as on rating the performers who made the big time. We can also find his impressions of Chinese theater (after his journey to China) and in general, his thoughts and concerns as a writer concerning theater in general. The presentation will focus on tracing main roots of writer's fascination with traditional theatre, determining factors, as well as on the presence of traditional Japanese theatre in his literature.

Essay such as *Yōshō jidai* or *Seishun monogatari* displays the earliest interest in kabuki and other *shibai*. Writer's first impression of bunraku when he visited Kansai in the 1910s was far different from the lasting impression he got after years, when he attempted to compare the beauty of Japanese woman's body to Bunraku puppet – as we can read in his essays written in the middle 1920s. Still, Bunraku puppet and Ohisa – heroine of *Tade kū mushi* embodies all the qualities which give her the right to be the best example of so called *ei'en josei*, a word which is inseparable from his works and such an omnipresent topic in Tanizaki's literature. These and other examples from his literature will be given to provide a deeper understanding and more detailed insight into the subject in question.

Ms. Katarzyna Marak

Nicolaus Copernicus University

Points of contact: Cultural contexts in understanding Japanese literature and cinema

The main focus of the comparative approach presented in my presentation is the point of contact of the two cultures in question, the point that has been emerging for some time now due to technological progress and significant changes in information handling and distribution. Translation of works of literature and graphic novels, distribution of consumer DVD releases of movies and, first and foremost, the Internet allows easy access to books, graphic novels, films and music for the audience culturally unprepared for the artefacts of another culture. This tangency of Japanese and

American culture, as well as questions and misunderstandings emerging at the point of that tangency, are the main concern of this dissertation.

Prof. Mikołaj Melanowicz

Warsaw University

The awakening of women in the late Meiji and early Taishō Eras: from Mori Shige to Hasegawa Shigure

In the last years of Meiji and at the beginning of the Taishō era there made its début a pleiade of women writers whose names were hidden in the shadow of men publishing stories, poetry and novels at that time (1909-1916). Many of them deserve greater attention from critics and authors of handbooks of Japanese literature because of their role in rejuvenating the social and moral novels in the 20th century literature.

In this paper I intend to analyze several works by the most important followers of the writings of Higuchi Ichiyō (1872-1896), especially so-called “new women” as well as participants in the feminist movement, activists of *Seitō* (Bluestockings, 1911-1916), *Shin Shinfujin* (True New Women, 1913) and other groups of that time. I shall take into consideration some works written by Mori Shige, Ojima Kikuko, Okada Yachiyo, Tamura Toshiko, Shiraki Shizu, Iwano Kiyoko, Hiratsuka Raichō, Yosano Akiko, Yoshiya Nobuko and Hasegawa Shigure, especially their early works, such as:

1. *Haran* (troubles, 1909) and *Adabana* (an abortive flower, 1910) by **Mori Shige**;
2. *Akasaka* (in Akasaka, 1910), *Chichi no tsumi* (father’s sin, 1911) by **Ojima Kikuko**;
3. *Enogubako* (a color box, 1910) by **Okada Yachiyo**,
4. *Ikichi* (vital blood 1911) by **Tamura Toshiko**.

Though Hasegawa Shigure was a popular female kabuki writer, who also began to write modern drama after producing *A Doll’s House* (1911) in Japan. I introduce here her presentation of Higuchi Ichiyō and Matsui Sumako’s images published in her series *Nihon bijinden* (lives of Japanese beauties, 1911), *Kindai bijinden* (lives of modern beauties, 1936), and *Meiji Taishō bijo tsuioku* (reminiscences of Meiji and Taishō beauties).

Dr. Stanisław Meyer

Jagiellonian University

Japanese minorities versus Japanese nation state: the question of citizenship

Despite the popularity of ideas of cultural plurality and internationalization, Japan continues to celebrate the notion of homogeneity. The institution of citizenship has little tolerance for people of a different ethnic background. The Okinawans, Zainichi Koreans and the Ainu cannot fully benefit from the membership in the Japanese nation-state. In my presentation I discuss the strategies

employed by Japanese minorities in their struggle for citizenship. I argue the following: there is a striking difference between the strategies employed by the Okinawans, Ainu and Koreans. The Ainu and Koreans demand collective rights as ethnic minorities and thus they pose a challenge to the principle of “homogeneous nation”. The Ainu succeeded in being recognized as “indigenous people”. The Koreans, who refuse to naturalize, demand denizenship as foreigners. The Okinawans, on the other hand, in general do not fight for recognition as an ethnic minority. Their struggle is about challenging the political-economic structure imposed by the U.S. military bases that disables them to exercise their civil rights in full as Japanese citizens. In other words, they accept the constitutional order and do not try to redefine the very notion of Japanese citizenship.

Mr. Wojciech Jerzy Nowak

Adam Mickiewicz University

More than meets the eye. Chinese character in Japanese Literature, Poetry and Art

Modern Japanese language mutually uses Chinese characters, *hiragana* and *katakana* but also Latin alphabet letters and Arabic numerals. Fortunately Japan managed to maintain that unique and diverse writing system despite various, also technical problems brought along by the process of globalization.

In this paper author would like to introduce the historical background for presence of Chinese character in Japanese literature and art (focusing on works of late Edo Period, showing the role of Chinese character in various media of the époque) and attempt to show how the tradition of Japanese writing has influenced modern Japan. Author would also like to emphasize the value of Chinese characters and originating from them *katakana* and *hiragana* in context of Japan’s cultural heritage.

Japan has acquired its writing system from China, but these Chinese Characters were not sufficient for the Japanese language and underwent several modifications in order to improve compatibility with Japanese language. Those modifications Japanese applied to Chinese characters was not limited to the lingual meaning, but also to the visual usage of the character.

Chinese have introduced several different writing styles that were, and still are used in Japanese calligraphy. Japanese went a little bit further, taking interest in arranging the text on the page and to treating Chinese character both as a word and as an image, when the character either became an image itself, or became a part of bigger whole.

An example for this is *ashide* (lit. reed hand [writing]) and *uta-e* (lit. pictures [for songs]) of Heian period.

Ashide, art of arranging characters as birds or plants, was the first attempt to use a character not only as semantic unit, but to make use also of its visual form. In following periods such use of characters could be found not only on paper, but also at several objects of art, like ornamented boxes, scabbards and others, merging literary tradition and craftsmanship.

In Edo period, characters used in Japanese language were deliberately used in various forms of art and design, starting from literature and book design through textiles, designs related to Kabuki Theatre and various kind of advertisements.

Some westerners, just to mention Ezra Pound or Lafcadio Hearn have noticed the potential of Chinese character as a medium, but they were a minority as most western collectors and those interested in Japanese art limited their interest to prints not based on text. Those text-based works, similarly to Ukiyo-e, are now being reevaluated.

Even now in the beginning of 21st century Japanese still seem to have similar approach to the notion of character as those who lived in Edo period, perceiving it also in terms of visual notion.

Prof. Ewa Pałasz-Rutkowska

Warsaw University

In search of Polish traces in Japan in the 21th century

From the time in the mid-19th century, when Japan opened its borders after isolation, individual Poles arrived there, either from a simple curiosity about the world, or in pursuit of sustenance, as in other regions of Asia, and they also arrived in groups. Among the latter were, for example, Poles from the Russian partition who were called up to the imperial Russian army and took part in the Russo-Japanese war (1904-1905). Many of these Poles never returned to their homeland, and died in Japan. In these individual histories is hidden the history of our nation, the history of Poland and Poles, so important for our identity. These histories are still unknown, and therefore I have decided to present some results of my research on the subject.

Ms. Isabelle Prochaska

University of Vienna

Satoyama – a Japanese concept of nature

2010 is declared as the International Year of Biodiversity. Japan has an important role within this frame, being the host country of the Conference of the Parties to the Convention on Biological Diversity, to be held in Nagoya in October 2010.

A key concept of sustainable nature conservation is satoyama, describing socio-ecological production systems. Satoyama has been used in the recent past to imply various ideas: a harmonious way of coexistence between man and nature, as well as a model strategy for landscape conservation. In addition, satoyama is often used as a keyterm for a “traditional”, “idyllic” landscape, which also implies a “nostalgic” taste.

I will introduce the satoyama concept and discuss, how satoyama is reflecting Japanese approaches to nature conservation and how it contributes to the definition of Japanese understanding of nature.

Ms. Iga Rutkowska

Warsaw University

Village Kabuki in 21st Century – fossilized tradition or living performance

In the first decade of 21st Century there are almost 200 village kabuki scenes whole over Japan. By village kabuki I mean amateur theatres performed and organised by local communities mostly in occasions of local festivals. Is it a lot? What is the social and cultural role of this performances for present audience and what problems must this local troupes face today?

In this paper, on example of Kuromori Kabuki and Hinoemata Kabuki, I would like to present the character of village kabuki in 21st Century as well as aims and hopes of communities that create it.

Ms. Nagisa Rządek

Adam Mickiewicz University

Mishima Yukio's kabuki project: Chinsetsu Yumiharizuki by Kyokutei Bakin

Chinsetsu Yumiharizuki is a drama written by Mishima for kabuki theater and was first performed under his own direction in 1969. It presents one of Mishima's projects of reviving Edo period popular culture: an adaptation of the historical fantasy originally written by Bakin and published in 1807-1811 as a series of woodblock print books illustrated by Katsushika Hokusai. The paper analyzes Mishima's strategy in putting his idea into practice, especially regarding his collaboration with Yokoo Tadanori, a graphic designer widely known as a creator of Japanese pop art.

Dr. Wiesław Rządek

Manual of valor, Meiji woodblock prints and the creation of the heroic myth for the Meiji armed forces

The gradual changes of the Jieitai status evoke questions about the exact nature of the Japanese armed forces; what the ideas of army and navy represent for the Japanese society and toward what direction these notions can lead in future. Due to the abundance of sources, and to the notoriety of many incidents, it is customary for the non-Japanese audience to perceive the Japanese military mostly in relation to its actions during the World War II, a context not necessary explaining the complicated characteristics of the social meaning of the army and navy for the modern Japan. To understand the social mythology associated with the armed forces it is therefore necessary to look at the beginnings of the modern Japanese military forces in the late 19th century.

This papers will analyze selected examples of military-heroic icons created for the Meiji society and based on real actions underdone by Japanese soldiers and sailors during the Sino-Japanese war; icons that were subsequently transferred into more universal myths explaining and commanding the values appropriate for the Imperial Army and Navy.

It is important to notice the complex function of the Meiji soldiers and sailors within the creation of

new mythology. They are the sources, topics and – finally - subjects of these myths. The actions of the individuals stimulated the propaganda machine, turning them into countless inspiring press stories, kabuki plays and woodblock prints. Those, circulating freely in the Meiji society came back to influence other military men and straighten the tendencies perceived as desirable by the officials in charge.

Not surprisingly from the historical perspective, but not quite noticeable while looking at the World War II references, the majority of heroic myths adopted for the Meiji armed forces were adopted from the romantic, 19th century Western notion of military nobility and gentlemanship, sometimes directly translating popular imaginary of battlefield heroics from German, British, and French narratives. More than a few describe not the skill in fighting but rather moral and humane courage as the main attributes of a model Meiji soldier. The actions of Captain Matsuzaki leading his men despite a severe wound, Private Shirakami sounding the charge with his last breath, and Captain Higuchi saving a Chinese infant at the battlefield, have been widely popularized by Japanese media of the period. Just like their Western counterparts they successfully created a romantic mythology of war, far more acceptable for both the fighting men and for the general society than the actual grim reality of frontlines.

The traditionally positive answer that Japanese society usually gives to social education has been a subject of several research studies, it is not surprising to observe a long-standing effects of military-heroic mythology introduced before and during the Sino-Japanese War. The question remains, to what degree these effects are still present and do they still serve as a distraction from the main function of the military man?

Dr. Makoto Sakai

Bunkyo University

The social change that IT brings in Japan

I will introduce recent and future IT influence to Japanese society.

About 80 years ago, Vladimir Ilyich Lenin thought "the revolution" need for not only "communism" but also "electricity". In other words, it is not sufficient for the revolution to have a communism thought similar like software. It is necessary to popularize "the electricity" similar like hardware in order to free people from hard labor.

But what kind of ideas Lenin had, as is generally known, "the revolution of communism" did not succeed. In addition, the Soviet Union was not able to popularize "the electrified hardware", and not able to free people from hard labor. Therefore the Kremlin has transformed itself to the huge bureaucracy nation state. If I consider this point, I think the "IT innovation" has a possibility to follow similar end. When articles to admire the development of IT overflows, and when Google declare "democratic idea on the Web", I feel these words like a propaganda of the ex-socialist state.

That is to say the power has an indivisible relation with information.

In the first place, the word "information" has a nuance called "espionage". This word was spread from the West, and recently the original meaning is forgotten all over the world. I think we should get back to such "original meaning of the information", and it is necessary to think about ambiguity of the information technology. I wonder there are too many people thinking that "progress of the information technology solves the whole of modern society problems".

It is publicized as a myth in Japan that IT makes international competitiveness of Japanese companies. And this myth have embellished collapse of technological competitiveness in Japan. For example Japanese electronics companies and IT companies have already lost the share of the world market, and the technical superiority have been weakened. Does the Japanese companies really make use of the old technology in a new growth industry? The progressing IT revolution is nothing but a new change invalidating a past "craftsman-like technique". I think almost Japanese media company that are sponsored by Japanese electronics companies and IT companies can not break this myth and can not make new Japanese standard.

And I'm afraid that such a Japanese figure resembles the 80 years ago Japan that defeated by U.S.A. while having a superior technology about the delicate technique, but they couldn't be possible for standardization and mass production in World War II. Recently in Japan, I think Japanese major electronics company and information company want to have a close relationship with politicians and bureaucrat on the information technology, and it seems that they try to built "New battleship Yamato and New battleship Musashi in 21th century" that will be useless for the future.

Dr. James M. Shields

Bucknell University

Radical Buddhism then and now: prospects of a paradox

In the early decades of the twentieth century, as Japanese society became engulfed in war and increasing nationalism, the majority of Buddhist leaders and institutions capitulated to the status quo, preaching, in the words of Joseph Kitagawa, "the virtues of peace, harmony, and loyalty to the throne." One notable exception to this trend, however, was a movement called the *Shinkō Bukkyō Seinen Dōmei* (Youth League for Revitalizing Buddhism), founded on April 5, 1931. Led by Nichiren Buddhist layman Seno'o Girō (1889-1961), and made up of young social activists who were critical of capitalism, internationalist in outlook, and committed to both an pan-sectarian and more "rational and practical" form of Buddhism that would work for social justice and world peace, the League's motto was "carry the Buddha on your backs and go out into streets and villages." In many ways, they were an extension of earlier trends towards Buddhist modernization and reform dating back to the 1880s. And yet, by the time they were founded, Japan had entered a very different, and much more conservative (some would argue fascist) stage. Their activities in support of poor

farmers, striking workers and *burakumin* “outcastes” eventually led to the arrest of Seno’o and the League’s forced dissolution in 1937. The life and work of Seno’o and the League provide a fascinating case of what I call “radical Buddhism” – a term which appears, at first glance, to be an impossible paradox, given Buddhism’s tendency towards moderation in all things, but especially with regard to matters of the state. This paper analyzes the views of the Youth League of Revitalizing Buddhism as found in the writings of the Seno’o Girō, in order to situate the movement in its social and philosophical context, but also to raise the question of the prospects of “radical Buddhism” in 21st century Japan and elsewhere.

Prof. Reiko Shimamori

University Jean Moulin-Lyon 3

21 世紀の日本語と日本の社会 敬語の変遷を通して見る言葉と社会の変化に関する一考察

言葉は社会の構造と民族の意識の変化に応じて変遷し、その変化は語彙・文法・発音という言葉を構成する様々な領域に、様々な形で現れる。中でも言葉の仕組みを受け持つ文法の変化には社会の変移が反映していて興味深い。

筆者は以前から言語の変化に興味を抱き、その背後にある社会的現象に注目してきた。特に最近問題にされている「敬語の乱れ」と言われる現象は日本の社会と人間関係の変化の言語的表れと解釈することができる。

そこで過去二回にわたって現代の日本人の敬語意識調査を行った。2005年にリヨン在住の日本人に対して行ったアンケート調査と、2007年夏に日本に住む日本人に対して行った同様の調査である。

今回はその締めくくりとして、二つの調査結果を比較し違いを検討する。そして、現在日本で起こりつつある敬語表現の変化が社会のどのような変化を映し出しているのかを考察し、21世紀の日本語のあり方を推察したい。

昨今若者たちの行動やものの考え方がアメリカナイズされていると言われているが、人間関係もアメリカナイズされているのだろうか。それとも日本の伝統的な考え方はなお現代の日本人の中に深く根付いているのだろうか。

Ms. Aleksandra Skowron

Warsaw University

Masao Abe’s view on the idea of god in Paul Tillich’s philosophy

Masao Abe (1915-2006), a leading member of the third generation of the Kyoto School of Philosophy founded by Kitarō Nishida (1870-1945), dedicated his life to the interfaith dialogue, especially with Christianity. He studied under Paul Tillich (1886-1965) – the Protestant theologian and philosopher – at Union Theological Seminary in New York. Abe was awarded a Rockefeller

Foundation Research Fellowship in 1955 and this enabled him to study Western philosophy in the United States.

The aim of this article is to present Abe's reflection on Tillich's notion of God in Mahāyāna Buddhism context. The author analyzes the Buddhist philosophical principles of Abe's interpretation of Christian concept of God, for example, the idea of 'anātman' and the notion of what Abe calls 'dynamic śūnyatā'. Then the author quotes Tillich to exemplify essential differences between the Buddhist and the Christian thought, even the one which entails a radical revision of the traditional theistic notion of God. For Tillich it is crucial that the sacred sphere and the secular one are in the same way distant from and near to the Ultimate, none of them is more privileged than the other in this regard. Although such approach may seem very similar to the Buddhist understanding of samsāra and nirvāna, it reflects a quite different idea of the Ultimate Reality. Tillich's idea of 'God above God' signifies the ground of being and leads to the notion of "being which embraces being as well as non-being", "being which precedes nonbeing in ontological sense" and, as Abe stresses, for that reason doesn't really go beyond the duality of being and non-being.

Dr. Tatyana A. Smaglichenko

Russian Academy of Science

Disaster reduction planning as an important factor of social protection in Japan

In Japan earthquakes can be so strong that damage is concentrated even within 100 km from the focal region. In last decade tools of the protection from hazard were developed and they are still expanding that serves as an example of state care for its citizens. Tools include the countermeasures in order to prevent damage and the effective implementations, which permit to protect human safety and property after event occurred. For the creation of such tools it was necessary to determine mechanisms, due of which it was possible to make the agreement between stakeholders belonging to different layers of society and to find sources of finance. However the presence of money is insufficient factor, the substantial role plays the high responsibility of institutional initiatives. An automatic processing system for broadcasting earthquake alarms has been developed at the National Research Institute for Earth Science and Disaster Prevention in Tsukuba. High accuracy of hypocenter parameters is distinctive feature of this system, which is an achievement of the group of leading scientists. It is assumed that the experience of the disaster reduction planning in Japan has essential value for other countries of Europe. As recent years showed even if a country does not face the problems of seismicity, it is still subject to other natural disasters. The prediction of hazard is much cheaper than the recovering of damages caused by the natural event. In Russia there are few active seismic regions such as the northern Caucasus,-Kopet-Dagh, Tien-Shan. From the other hand, the large industrial facilities AES are located in such regions as the Kovdor massive (the eastern part of Baltic Shield), the southern Urals and in other districts, which are characterized by weak active

seismicity and by the presence of the induced seismicity that leads to the risk situation there. Therefore, the disaster reduction planning is the principal goal for these areas and the framing of alarm system could be accessible by means of collaboration with Japanese colleagues.

Dr. Senri Sonoyama

Warsaw University

『栄花物語』の法華八講考

『栄花物語』は仏事関係の記事が多く描かれることで有名である。特に巻第十五「うたがひ」以降から道長の仏事善業は多様化を極める。みずからの病に不安を抱く道長は、出家を遂げた後、一層精力的に御堂造営や造仏・写経、四天王寺や高野山への参詣などの仏事に関わるようになるのである。そのような仏事のなかでも、『栄花物語』の法華講会（八講・三十講）に関する言説に着目したい。そのほとんどが道長主催の法華講会であることから、従来から道長の仏事に傾倒する姿を論じることには力点が置かれていた。本発表では、巻第七「とりべの」から巻第二十九「たまのかざり」までの道長存命中の法華講会、とくに八講を対象として、『栄花物語』の法華八講が個々の巻のなかで、いかなる役割を担っているのかを考察する。『栄花物語』における法会の機能とは何か、物語の表現構造という視点から考えていきたい。

Prof. Krzysztof Stefański

Nicolaus Copernicus University

The art of navigation and naval warfare in old Japan

One of many peculiarities of Japan consists in the fact that the Japanese being a highly civilized nation, living on an archipelago surrounded by the sea and being excellent warriors, did not contribute considerably either to the world seafaring or to the art of naval warfare. Nevertheless they were never separated from the sea, fishing, carrying goods on their coastal vessels, and, from time to time, travelling to the continent or fighting naval battles of which some were important for future history of the nation. The talk will briefly overview Japanese achievements in these fields between the 6th and 19th centuries.

Prof. Christian Steineck

Universitaet Zuerich

The rhetoric of Dogen's early writings

Bendōwa and *Gakudō yōjin shū* are fundamental texts in which Dōgen seeks to convince his adepts of the most essential aspects of his teaching. Research so far has mostly focussed either on the history of the texts, or their content. But in order to interpret their meaning, an analysis of the ways in which Dōgen attempts to achieve acceptance of his tenets in his readers is of equal importance.

The paper focusses on aspects of rhetorical structure, such as the various uses of narrative sequences, antithesis, or repetition, while also highlighting seminal *topoi*.

Dr. Bogusław Stelcer

Poznań University of Medical Sciences

Successful aging – around the psychological determinants in Japan

Twenty-first century is the period of the growing importance of Asia in the world. The role includes the continent's largest economic position of economic giants such as Japan, China, South Korea and India which are developing rapidly, but also in term of deep and varied forms of religious life and spiritual present on the territory of these countries. Asian continent covers a vast area from Near Asia to Japan, and bringing to Australia, including one organism population professing a number of varieties of religions' and Islam as through Hinduism, Buddhism, and specific to the archipelago of Japan, Shintoism - to mention only the most representative of the variety prevailing in the area of religion. This text is an attempt to familiarize the concepts of meaning and course of human life, leading to old age crowned with success in life, which emerged in some Asian societies.

The comprehensive study devoted to clarify the various aspects of human life that is called in Japan *ikigai*, draws attention to the presence of the seven human needs. Significant role to play in this view is the need to complete the life cycle. Meaning it coincides with a complete life-cycle units, which are the current trends of psychology, human development lifespan psychology known as psychoanalysis and related currents. Alongside the need for complete life cycle, there is need for change and development. Subsequently, there is a need to have prospects for the future and to obtain confirmation of his existence by others. Then situate the needs of freedom and liberty. List of human needs arising from the existence of term *ikigai* need fulfillment, and the perception of his life as having meaning and value.

Prof. Ma-Li Svensson

Norwegian Academy of Education

Sangaku Mathematical Tablets – a study of the history and uses in education

The tradition of Sangaku, or mathematical tablets, seems to me one of the finest of all from Japan. In sangaku mathematics is integrated naturally with history, education, art, and Japanese culture. The earliest sangaku can be dated slightly before the beginning of the Edo period. In this paper we analyse Sangaku from historical and cultural viewpoints, and offer suggestions for using sangaku in contemporary education.

Dr. Aleksandra Szczechla

Jagiellonian University

A certain woman – modernity, gender and female identity in a novel by Arishima Takeo

Among many literary texts that explore the issues of gender, sexuality and identity in modern Japan “Aru onna” (A Certain Woman) by Arishima Takeo occupies a special place. Arishima was one of the leading figures of Japanese literary circles of the first decades of the 20. century and one of the members of *Shirakaba* (white birch) – the literary coterie known for their interest in the arts as well as new intellectual trends such as humanism, individualism, culturalism and also feminism. Arishima was one of the first proponents of feminist ideas belonging to the *bundan* (established literary circles).

Satsuki Yōko, the heroine of his most famous novel, is an explosive mixture of modernity and old, feudal system’s oppressive mechanisms. She is 26 (a little aged though still) beautiful and sexually attractive – a true femme fatale whose social techniques are unrivalled. She is conceited and bold, able to vehemently pursue her own goals, even if they run contrary to her family’s and social expectations. She is thus the best known as one of the most rebellious women in Japanese literature.

In the modernizing Japan romantic love was one of the measures of the individual and nation advancement. Is Yōko a modern “new woman” with her sole purpose in life to bind her lover to herself? Do the relationships she maintains with her family, sisters and lovers prove her modern identity? What can be read from the notions of love, sex and gender identity as expounded in *Aru onna*? In my paper I will try to give some answers to these and other such questions.

Ms. Katarzyna Szczepańska

Warsaw University

Teaching Japanese pronunciation in the Polish speaking environment: the future of Japanese language teaching materials.

Teaching Japanese pronunciation is probably one of the most dynamically developing areas in modern teaching methodology and textbooks with a potential worth of serious investigation, both theoretical linguistic and communicative aspects of the didactic process. There is a huge demand of implementing Japanese pronunciation exercises that could help students in Polish speaking environment fully acquire not only basic pronunciation skills such as correct vowel / consonant / length distinction realisation, but also detailed phonological processes, phonotactics and prosody.

Pronunciation is still commonly considered to be a subject of minor importance, second to grammar or lexis in the teaching process, however closer look to modern methodology of teaching Japanese or simply speech samples of most Japanese learners (as L2) proves the real hierarchy to be different. Recently published textbooks show several changes regarding the subject, phonology is present in most of them. There are changes in romanized versions of Japanese text, the Japanese pitch accent

patterns appear in numerous textbooks. That is a milestone change, but still far from what academic publications suggest should be present in modern teaching materials: it lacks a holistic approach with implementation accurate in academic guidelines.

Using analysis of linguistic data I will present the most problematic areas on these levels: consonants, vowels and their phonological processes, with basic information on the phonotactics and prosody, contrasting the data with Polish phonology. I will also present selected exercises from academic papers on these phonological aspects as well as suggest more variations of these exercises to be used on all language proficiency levels with different teaching materials. If frequently and correctly implemented, these exercises will result in significant improvement of the students' pronunciation of the Japanese language.

Academic research-based, well designed pronunciation exercises are what is missing from still too many textbooks. This paper is aimed at filling the gap and helping Japanese language teachers to further develop their base of pronunciation exercises fitting any teaching material they choose to use, thus helping students to speak more natural, fluent, phonologically correct Japanese language.

Prof. Masato Takiura

Reitaku University

新しい葡萄酒と新しい革袋を —人間関係の変容と日本語の新しいポライトネスの形

近代日本における対人的言語生活は、多かれ少なかれ“金太郎飴”的な様相を呈してきた。起床／就寝、食事の開始／終了といった反復的行為は、各々専用のあいさつ言葉によって区切られ、感謝や詫びの表現といった言語行為は何通りかの表現のくり返しを基本として遂行される。重要なことに、これらのあいさつ言葉や固有の表現は、いずれも定型表現であるという共通性を持つ。対照的に、中国や韓国といった近隣の言語文化に目を遣れば、近隣文化における非定型的（そのつど異なった実質を持つ）表現の優位性と定型表現の限定性が浮かび上がる。

こうした対照を通じて得られる見通しは、近代日本の対人的言語表現が、上下の別ある距離の大きな人間関係を基軸として構築されてきたという、近隣文化とは必ずしも連続しない特殊性のそれである。本講演は、その原因の一端を明治政府によって整えられた作法・礼法における西洋への過剰適応に見る。そして一方、身分制を反映した垂直的な社会秩序が弱化し、戦後民主制の浸透による水平的な社会秩序が優勢となった現在、親疎を基軸としたコミュニケーションにおける、とりわけ親しさの表現様式が、日本語にとっての課題になっていると考える。

格式的で対人距離の大きな表現は実質ある内容を要求しないが、非格式的な表現は実質性を要求する度合いが相対的に高くなる。しかし近代日本語が発達させてきたポライトネスの表現はこの要求を満たさない。新しい人間関係の様態に、言葉はいかにして追い付くことができるだろうか。

Prof. Motohiro Terai

Doshisha University

Longtime working hours — legal consideration on case studies

One of the typical working situations called Longtime Working Hours has been a serious social problem in Japan. The working hours are legislated as 8 hours a day and 48 hours a week. If an employer infringes upon the law, he or she will be punished with criminal penalty, fine and imprisonment. However, there is an exception. If an employer and a representative of employees at a workshop reach the agreement to extend the working hours (This agreement is called “Saburoku Kyoutei ”. which is named after section 36 of Employment Act), an employer is allowed to put his or her employees to work more than the ordained working hours. However, this exception does not connote unlimited working hours. The standard limit of working hours is determined by the Minister of Health, Labour and Welfare, as 45 hours a month, 360 hours a year. However, it is notoriously known that the Japanese employees usually work much more than this limit. In spite of strengthening of the regulations on “Saburoku Kyoutei” as well as of the raise of overtime pay rate, the situation has not been improved yet.

Some scholars argue that longtime working hours are caused by the typical characteristic of Japanese people such as a follow-the-crowd mentality and a virtue of working. Some regard the inefficiency of white-colour workers as a cause. Others discuss the problem in relation with the assessment of wage based on performance. However, we have not had an appropriate analysis of the reasons why these elements have strong influence on the issue of working hours.

I will try to explain an institutional factor of longtime working hours in terms of law, dealing with some case studies on labour-management cooperation in the Japanese leading motor and electronics companies. Especially I focus on the difference between Japan and European countries on working conditions, such as specialization and non-specialization, promotion in companies and assessment of wage based on performance. For example, in Japan most of employees are hired in certain companies, and then assigned to suitable jobs in accordance with their potentialities and aptitudes. After start working they are trained by senior employees on the job (OJT). In this sense, senior employees have to do their own jobs as well as take care of young ones. Their wages and promotions are assessed according to not only their performances but also training for young employees. Every employee has almost equal opportunity to promote to a manager and an executive. Then, Japanese employees tend to work concerning about how managers and colleagues perceive them. Since they are anxious about their assessments, even after finishing their own work, they are not able to go home. Regarding these Japanese distinguishing working feature, I believe it is inadequate to simply introduce the standard of EC direction on working time to Japan, so in this presentation, I would like to examine some legal issues to improve the problem.

Dr. Monika Tsuda

Adam Mickiewicz University

21 世紀における夏目漱石の『坊っちゃん』

著名な日本作家、夏目漱石は世界中に知られており、漱石の作品は様々な外国語に翻訳されている。だが、漱石はあくまでも古い明治時代の作家だと思われているため、漱石の本も現代にはもう通用しないものと考えられている。しかし、現代文学理論のスタンスから漱石の作品の面白さが明白になり、現代だからこそ興味深く読まれるはずである。とくに『坊っちゃん』は現代 フェミニズムの視点から再解釈する価値がある。

Mr. Terumichi Tsuda

Poznań College of Modern Languages

文学の「純粋性」——横光利一の「純粋小説論」をめぐって

両大戦間期の 1935 年、横光利一（1898-1947）が「純粋小説論」を発表し、当時の文壇全体を巻き込んだ論争に発展した。同じ時期、ヨーロッパでも文学あるいは芸術の「純粋性」を問題にした理論が現れている。横光、さらには日本が理解する文学の「純粋性」について、ヨーロッパの例と比較しつつ、分析する。

Dr. Hiroaki Richard Watanabe

University of Sheffield

Politics of Income Inequality and Poverty in Contemporary Japan.

This paper examines from a comparative perspective how politics and public policies, in addition to economic and social factors, have contributed to the high levels of income inequality and poverty in contemporary Japan, which is a significant new challenge for the country in the 21st century. It is argued that the labour market deregulation policies since the 1990s and the policies related to social safety measures (such as unemployment insurance and minimum wages) are among the major factors that have contributed to the increasing inequality and poverty in contemporary Japan.

Mr. Jan Wiślicki

Warsaw University

The graphemic structure of "Man'yōshū" from the point of view of text linguistics – the problem of honorific category and its textual realization

Man'yōshū, the oldest anthology of Japanese poetry, has always been an object of linguistic and literary studies, as giving rise to a wide range of possible multifaceted interpretations, from different points of view. Its complex structure opens up many ways of analysis, starting from the level of phonemes, through the level of morphemes, words, syntax and finally the level of text (with 'text'

understood as the typologically highest level of language, containing speaker and addressee). The complex structure of this anthology becomes even more complicated object of linguistic description, as being formally complex in many aspects. From the point of view of script we have a unique system called *man'yōgana*, where ideograms are used irregularly, showing the meaning and the way of reading, only the way of reading, only the meaning or are even used in suppositio materialis. On the other hand, from the point of view of the linguistic system, we have two subsystems: the Japanese and Sinojapanese, realized separately in writing and speech, and especially interesting against a background of strict rules of Japanese poetry.

The aim of this presentation is to draft the honorific structure of the *Man'yōshū*, seen on many levels. We will try to show, how this category, especially complex, grammaticalised and still vivid at the contemporary Japanese language, is realized in the above-mentioned text. Therefore we will discuss an influence of the systemic duality, uniqueness of script and a complex character, containing not only a set of poems, but also some type of speaker and characteristic dialogue, showed in so-called *hanka* or 'answering poems', on a honorific category. In such an approach, the honorific category becomes a multifaceted problem, which needs to be discussed differently from the traditional studies, where specific categories, such as the honorific one, still seem not to be properly described from the point of view of the multisystemism of the *Man'yōshū*.

Mr. Karol Żakowski

University of Łódź

青嵐会の興亡史 - 政策集団から派閥まで

青嵐会は、血判をした政治家達のグループとして、1970年代に有名になった。右翼的な思想を抱いているその政策集団は、田中角栄と福田赳夫との間の「角福戦争」の最中、1973年に成立し、福田赳夫の「別働隊」と呼ばれていた。日中国交正常化を始め、田中角栄の政策に強い異議を唱えていたからである。

青嵐会の主な方針は、自由主義諸国との連携の強化、「教育の正常化」、憲法改正などであった。青嵐会の政治家は、特に1974年の日中航空協定に反対し、自民党政務調査会で暴力を使うほど、猛烈にその協定の締結に歯止めをかけるようにしていた。1975年以降青嵐会の活動は弱体化したが、1979年にはそのグループの会長、中川一郎によって自身の自民党内派閥、自由革新同友会の、旗揚げが宣言された。1980年代になると青嵐会の元会員は、重要なポストに就き、彼らの政治姿勢はより穏健となった。本論文では政策集団としての青嵐会から派閥への道を考察してみたい。

Prof. Estera Žeromska

Adam Mickiewicz University

歌舞伎を理解すること

明治時代に入ったころ、日本伝統芸能の中でまだ発展性を見せていたのは歌舞伎ぐらいであった。そのため歌舞伎を西洋風の劇にしようとするのは当然で、簡単であると思われたが、歴史が違うヨーロッパ劇とまったく違うため、そのような考え方は間違いで、歌舞伎の近代化は不可能であり、無意味であると考えられるようになった。歌舞伎に基づいた、表面的に近代化された”新派”という新しい種類の劇の形は、19世紀の終わり頃に固まったが、”新劇”というヨーロッパスタイルの劇は日本演劇伝統と関係なく創作されるようになった。昭和時代の始め頃からは、新劇の人气が高まってきて、日本で最も好まれる劇の種類になっていったが、それと同時に、日本人は徐々に自国の伝統文化を理解する力を失っていったため、能、狂言、文楽、それとこれから主な例として挙げる歌舞伎を見る際に、外国人が鑑賞するのと同じような状況になってしまった。

西洋劇と新劇が異なる要因が、日本古典劇にあるということが主な発表のテーマである。また、外国人と現在の日本人観客の日本古典劇を見て反応する態度にも注目する。