STRESZCZENIA / SUMMARIES / 要約

English summaries of non-English content of the *Silva Iaponicarum* 日林 XXIII/XXIV/XXV/XXVI (SPRING/ SUMMER/AUTUMN/WINTER 2010) fascicle are available below, in the order of their appearance in the fascicle.

Masato Takiura

新しい葡萄酒と新しい革袋：人間関係の変容と日本語の新しいポライトネスの形
New Wine and New Wineskins: Changes in Human Relations and the new Shape of Japanese Politeness

Times change and so do human relations. In modern history of Japan, one can observe at least three epochs of major changes. The first begins in the Meiji period and ends with the Pacific War. The second time of changes follows the Japan's defeat in the war and social changes resulting from it. Finally, the third period covers the years until present, when subsequent new challenges have been emerging.

The objective of this paper is to demonstrate the evolution in contemporary communication techniques, resulting in strategies recognized both as "polite" and "impolite", that reflect interesting and profound changes in human relations in Japanese society, traditionally oriented formally. They are analyzed mainly with respect to "greetings" and "apologies," which are regarded relatively easy to compare between different languages, according to such dimensions as "respect" and "distance" vs. "proximity" and "friendship". It is the author's conviction

that the examples presented in the paper reveal interesting new subjects for linguistic investigation.

Grażyna Kramm

離島の信仰や宗教的な行事の変化
Changes in Beliefs and Religious Events on the Remote Islands of Japan

On the remote islands of Japan, special societal rules, beliefs and related events have been preserved largely unchanged for centuries leading to the mid-1900s. Since that time, however, economic development in Japan has led to urbanization and industrialization, which have dramatically changed Japanese society and have disproportionally impacted the remote islands. Many of the inhabitants of these islands – located far from the mainland – settled in areas that they believed would guarantee them economic stability and the possibility of self-development. However, Japan's economic development has caused the severe decline of the populations on the nation's remote islands. Several phenomena, including the lack of heirs who will inherit the old traditions, the increase in the proportion of senior citizens in the population, changes in the Japanese family structure, and secularization have led to severe irreversible changes on the remote islands, which include the beliefs and religious events and rituals. Some events have been cancelled or extinguished for various reasons. Other events have seen only partial change, while some others have been reborn in new forms. The author would like to expound on the examples of some of the outlying islands and to explain in detail how the rituals and the events have changed in recent decades. In addition, the

author would like to consider the reasons and the consequences of the changes and how they impact the lives of the residents of the remote islands.

Kōichi Kuyama

大島渚のアンジェイ・ワイダ論
Nagisa Ōshima on Andrzej Wajda

The article contains six parts: (1) Parallel biography of the two great film directors representing Polish and Japanese cinema – Andrzej Wajda (1926-) and Nagisa Ōshima (1932-). (2) Ōshima's critical references on Wajda's films up to 1960 – a) Influences of *Kanal* (1956) on the scenario *Awakening of Love and Human*, that became the base of the second film of the Japanese director *Cruel Story of Youth* (1960), b) List of seven motives from Wajda's *Ashes and Diamond*, that influenced Japanese films of that time, c) Three Japanese films by other directors, containing clear citations of those motives (Yoshishige Yoshida's *Worthless men* (60), *The End of Sweet Nights* (1961), Shigeo [Toshiya] Fujita's *A Juvenile Delinquent – A Cry at Sunrise* (1967)), d) Ōshima's polemics with *Ashes and Diamond* in his *Cruel Story of Youth*, e) Ōshima's film *Sun's Burial* (1960), f) Characteristics of Ōshima's "reading" of Wajda's first films – past and present correspondence. (3) An analysis of Ōshima's article on Wajda's works written in 1970. (4) Ōshima's remarks on Wajda after 1970, much varied from the earlier ones by indifference and criticism on the latest films, especially from 1980-90s. (5) Comparison of Ōshima and Wajda films – although nationality constitutes the main subject of their films, the former refused and protested against his

role of a creator of "national" Japanese cinema, while the latter undertook the mission of a "national" Polish film director.

Adam Bednarczyk

大小暦の「絵合化」—その発端と衰頽を中心として
Turning *Daishō goyomi* into Imagery- the Development and Decline of a Trend

There are many different concepts that have influenced Edo period culture. One of them is the longing that the commoners of that time felt for the elegant lifestyle and culture of the nobility, and their attempts at imitating court customs and amusements. One example of such behavior could be *daishōkai,* meetings discussing the qualities and weak points of pictorial calendars known as *daishō goyomi.*

Daishō goyomi, first appearing in Japan around the Kambun era, is a simplified calendar presenting through imagery the division (changing every year, which made *daishō goyomi* a popular New Years gift) of months into 30 and 29 days. Its growing popularity in the Edo period was directly connected with the evolution of illustrative techniques, making it possible to be appreciated even by commoners.

In this paper, I want to put some light upon the following questions: what influenced the idea of organizing meetings based on Heian period *eawase* custom and devoted to the appreciation of *daishō goyomi*; how the progressing aesthetisation of the latter (directly connected with the development of woodblock printing techniques allowing a multiple reproduction of imagery) influenced the nature of

those meetings; and finally what made them so popular in the first years of the Meiwa era and completely forgotten straight afterwards.

Reiko Shimamori

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
The 21st Century Japanese and Japanese Society
Reflection on Changes of Language and Society, as Seen through the Changes in Honorifics

Japanese, similarly as other languages, has undergone significant changes in recent centuries. Especially the changes in Japanese honorifics may be considered relevant for demonstration of transformations in Japanese society and human relations.
In this paper, the author focused on the topic of honorific incompatibilities in Japanese language (*keigo no midare*). A survey on the honorific conscience of contemporary speakers of Japanese was conducted twice, in 2005 for the first time, among the Japanese residents in France, and in 2007 for the second time, with the same content, in Japan. The author demonstrates that the comparison of the results makes it possible to generalize on contemporary conscience of honorifics among the speakers of Japanese, as well as on its background, that is, on social changes in contemporary Japan that have triggered the respective changes in honorific expressions. This is how the present, 21st century state of Japanese language has been shaped.

Senri Sonoyama

『栄花物語』の法華八講考
Thoughts on the *hokke hakkō* of *Eiga Monogatari*

Much has been written about Buddhism in *Eiga Monogatari* - its influence on the epic is specially visible from the fifteenth scroll onwards, as the illness of Fujiwara no Michinaga aggravates itself and he becomes more and more devoted to copying sutras, making Buddhist sculptures and the like occupations.

In this paper I shall analyze the *hokke hakkō* (eight lectures on the Lotus Sutra) ritual as shown in *Eiga Monogatari* chapter by chapter, while contrasting it with historical accounts.

My aim is to demonstrate how this ritual was used by the author(s) mainly in the latter part of the epic not so much as to depict authentic events, but rather as a way to emphasize the changes undergone by Michinaga and his surroundings as he becomes aware of his death approaching – or maybe also as a mean of demonstrating his high social status.

Monika Tsuda

21世紀における夏目漱石の『坊っちゃん』
Natsume Sōseki's *Botchan* Read in the 21st Century

Although considered an author of the old Meiji times, it seems to me that Natsume Sōseki's works can be re-read and reinterpreted so as to fit modern times. One such example is his novel *Botchan,* than can be read with a feminist approach.

Upon shortly reviewing Sōseki`s biography and works, (including those published in the Polish language), I would like to concentrate on the Polish edition of *Botchan* (as first published in 2009) and the analysis of this work from a feministic point of view (work of women, belonging to and looking for one's own place in the world) according to written compositions by students of the third year of Japanese Studies at Adam Mickiewicz University.

Botchan is not an autobiographical novel, but the problem of finding one`s place is of primary concerns for Sōseki, also as an effect of his personal biography and numerous travels, including two rather unhappy years he spent in London.

One could say that Sōseki was endlessly looking for a place to live through creation.

Terumichi Tsuda

文学の「純粋」性―横光利一の「純粋小説論」をめぐって
"Purity" in Litterature – as Analyzed in Yokomitsu Ri'ichi's *Junsui shōsetsu ron*

Yokomitsu Ri'ichi (1898-1947), active as a writer between the two World Wars in Japan is mostly known for his works *Shanghai* (1928-32) and *Ryoshū* (1937-unfinished), an account of his travels to Europe and Shanghai. *Junsui shōsetsu ron* (1935; "On the Pure Novel"), written in 1935 and explaining the need of the creation of a "pure novel", belongs to his late works and developed into being the pretext to a huge literary debate in Japan at that times.

The work first published in 1935 arose much criticism in literary circles, firstly due to the definitions that Yokomitsu

gave of concepts such as the need for the ordinary and realism pushed to the extreme in literature, a way of thinking absent in literary criticism until then, that later developed into a concept demonstrating the role of literature as having to be a pure reflection of reality and the need for literary subjects to be depicted as oneself looking at oneselfˆ.

It is interesting to notice how in both the East and West between the two World Wars there were attempts being made at looking for the 'pureness' in a novel, but it is even more fascinating to see how this concept of 'pureness' was then associated with 'supremacy' and 'superiority'.

Karol Żakowski

青嵐会の興亡史　ー　政策集団から派閥まで
The Rise and Fall of Seirankai – From a Policy Group to a Faction

Seirankai was one of policy groups established in the Liberal Democratic Party (LDP) in 1973, well known for the fact that its members signed the act of its foundation with their own blood. Seirankai was also called a "detached force" of Fukuda faction, because its politicians sided with Fukuda Takeo against Prime Minister Tanaka Kakuei in the so-called "Kaku-Fuku war". They represented the right wing of the ruling party, and opposed normalization of relations with the communist China.

The basic policy of Seirankai consisted of introduction of patriotic education, revision of the constitution and promotion of relations with the countries representing the "free world". In 1974 its politicians opposed the plans of signing an aviation agreement with the People's Republic

of China, and tried to sabotage government's efforts by blocking the discussion in the LDP Policy Affairs Research Council. Seirankai's activity weakened since 1975, but in 1979 its leader Nakagawa Ichirō officially established a new faction to compete for power in the party. Nevertheless, in the 1980s former Seirankai members assumed important posts in the government, and exhibited a much more moderate political posture than before. The paper analyzes Seirankai's evolution from a policy group to a faction.

Nagisa Rządek

三島由紀夫の歌舞伎プロジェクト『椿説弓張月』―横尾忠則の演劇ポスター研究の視点から
Mishima Yukio's Kabuki Project- the *Chinsetsu yumi harizuki* – Considering Studies on Theatrical Posters by Yokō Tadanori

My field of interest is the study of Japanese graphic design history, especially the history of theatrical posters, which brought me to learn more about the relationship between Mishima Yukio （1925-1970）and the graphic designer Tadanori Yokoo (1936-), author among others of the poster for Mishima's kabuki play *Chinmitsu yumi harizuki* (椿説弓張月), first shown on stage in 1969. The two first met in 1965 and Mishima, as he later wrote in an invitation to Yokoo's exhibition, saw that his art "is expressing openly what is most hidden and untold inside the Japanese people" and that this was design that "made clearly visible things that are painfully distant", depicting the inner construction of people from Mishima's generation yet

using a modern mean - a poster, destined for the mass audience.

This feeling of mutual understanding is probably what made Mishima chose Yokō to be the author of the poster of *Chinmitsu yumi harizuki*, that Mishima declared to be the more revolutionary the more it is actually close to kabuki origins.

In this paper I want to explain different changes that Mishima brought to the play based on a novel by Takizawa Bakin (1767-1848), take a look at how he directed his troop of actors, at his anachronistic, primitive approach to how kabuki is meant to be presented to the audience and what he understood under the concept of "pure kabuki techniques".

Estera Żeromska

歌舞伎を理解すること
Understanding Kabuki

At the beginning of the Meiji period, the only traditionally Japanese art that seemed to have a potential for further development was *kabuki* - an ability which gave its propagators the illusion that it could be easily adapted to Western standards. Yet upon encountering difficulties when facing a completely different audience, the thought that *kabuki* was a hermetic art bound to perish began to prevail.

The popularization of kabuki in the West in the 20th century brought to the Japanese an objective opinion on where to place their own theatrical genres among the Western ones, as well as the understanding of the need to

maintain the indigenous dramatic tradition and of educating an audience who would come to see those plays. The most important task ahead of Japanese kabuki artists and admirers is to prevent Japanese from feeling alienated when confronted with their own traditions and to justify the pride of a nation which produced such admirable art.