

JAPANESE CULTURE

Course Description

This course covers Japanese culture from Prehistory and the “Middle Ages” through the development of a distinctly Japanese cultural identity through the Middle Ages time, the Tokugawa-Edo era, the Meiji Restoration, and the 20th century. The course brings together an analysis of mores / cultural values, folk religion and Buddhism, arts and crafts, theatre, architecture, political structure, philosophy, education, music, and art.

About the Professor

This course was prepared by Bozkurt Guvenc, Professor Emeritus and former Dean of Arts and Sciences of Hacettepe University, and founder of the Population Studies Dozent of Hacettepe University. Dr. Guvenc is author of 24 books in Turkish, 4 books in English, and more than 250 scholarly articles and papers.

TOPICS

- Miracle: Modernity Without Change
- Nippon: Islands and Islanders
- Prehistory, History, 'Middle Ages'
- The Tokugawa-Edo Era
- The Meiji Restoration & Thereafter
- One-Day in Tokyo
- Mores: Kojiki and Kokoro
- Folk Religion and Buddhism
- Bun and Gei: Arts and Crafts
- Iye : Families in Transition
- Economy: Work before Merry
- Nihongi: A Lonesome Language
- FUKUZAWA Yukichi on Education
- Kokoro: World View & Personality
- "Continuities in Change"

The Course Program / Syllabus

Readings: The "Top Ten"–rather than "One" text !

BEFU, Harumi 1971 *Japan: An Anthropological Introduction..* Chandler.
Berque, A. 1976 *Le Japon: Gestion de l'espace et changement...* Flammarion.
Dore, R. P. 1973 *The City Life in Japan.* Berkley UP.
FUKUZAWA Yukichi (ed'd by NAKAYAMA E.) 1985 *On Education.* Tokyo UP.
HORI Ichiro 1974 *Folk Religion in Japan: Continuity and Change.* Chicago UP.
Maraini, Fosco 1971 *Japan: Patterns of Continuity.* Tokyo: Kodansha.
NAKANE Chie 1970 *Japanese Society.* London: Weidenfeld and Nicolson.
OZAKI, Roberts S. 1978 *A Cultural Portrait.* Tokyo: Charles E. Tuttle.
Reischauer, E. O. 1970 *The Story of a Nation.* New York: Knopf.
Smith, Thomas C. 1975 *The Agrarian Origins of Modern Japan.* Stanford UP.

Antithetical, Anti-establishment and Non–conforming

KAWASAKI Ichiro 1976 *Japan Unmasked.* Tokyo: Tut Books.
MISHIMA Yukio, protesting the global modernity and culture changes in Japan,
committed suicide (1970) after a fake coup. Wikipedia, free encyclopedia.

Metaphysical

Singer, Kurt 1973 *Mirror, Sword and Jewel.* New York: George Bazillion.

Instructor's (cultural anthropology)

Güvenç, Bozkurt 2011 (1980) *Nihon Bunka* (7th edition, in Turkish). İstanbul:
Boyut. (For cultural essays in English: < www.bozkurtguvenc.info >

Lecture Outline 1

- Diversity of conflicting premises
- The so-called “scholarly” findings
- Over studied, yet little understood

MIRACLE: MODERNITY WITHOUT CHANGE

I welcome this opportunity to share my long interest in Japan with the academic community. This online, interactive course is in fact a “tri-angular” one. An anthropological fieldwork undertaken by a Turk, originally supported by a Japan Foundation fellowship, now being sponsored by the Humanities University. An exemplary case of globalization, in the proper sense of the word.

Nearly hundred years ago in 1905, the world was shaken up by a series of military victories of some paddy farmers of the tiny Japan over the Imperial “Great Russia.” Ever since, though studied extensively yet little understood, Japanese successes are being acclaimed or praised as a “Miracle”. What is miraculous or unique about Japan derives from the sustained belief that Japan has modernized and became an industrial power without changing her “culture.” When the expert evaluations arrived at the concept of “culture”, however, cultural anthropologists were called upon to deal with the mystery (Benedict 1946). Observing the Industrial Revolution, social scientists found that cultures do in fact change but always with structural problems, ensuing the stages of modernity (Evans-Pritchard 1940). Though all changes are not necessarily progress(ive); yet, for any degree of modernity, to speak of, societies must change. The so-called “Japanese Miracle” proved no exception.

In 1960s, an international committee sponsored by the Ford Foundation had recommended the Turkish Government that “Turks may well follow the Japanese model by *adopting the Western technology but holding on to Eastern roots.*”

Although the Princeton Symposium (Ward and Rustow, 1964) yielded no tangible support for the speculative “eastern roots”. The idea has survived and seems to be with us to stay on. This myth may perhaps be traced to the original Meiji motto “*Eastern Culture –Western Technology*” and reinterpreted as an official panacea, relieving or rather concealing stresses and strains of social changes encountered in the Meiji Japan. FUTABETEI Shimi’s novel *Ukigumo* had questioned the validity of “East-West synthesis”, whither way the “Drifting Cloud”? Soon after the military victory in 1905, however, NATSUME Soseki’s *Kokoro* admitted rather regretfully that Japan was losing the national spirit. Armed forces took over to restore the *Kokoro*. And just before the WWII, Japan, as described in TANIZAKI Junichiro’s *Makioka Sisters*, was fallen breathless.

Turning to the legendary “40 thousand books of the Japanese Studies,” which I could not sample beyond one percent, I discovered more controversies. Such as, for example: are the Japanese people “*Peaceful or warrior like? Affectionate or rational. Number one or just a fragile power? A tribe or society? Creative or imitative? Scrupulous or mischievous? Unique or ordinary,*” etc.

Scholars Reishauer (1970), NAKANE (1970), Chamberlain (1971), BEFU (1971), Maraini (1971) and Smith (1975) had either avoided or already resolved such popular gimmicks, I needed time to discover and read them. At times when the task looked difficult, if not impossible, the Roman poet Terrence revived my faith: “*Nothing human can remain a mystery for me!*”

Setting out for the field, I had in mind not only such issues or dualities but also, literally all the “88 topics” from the *Outline of Cultural Materials* (Murdock et al, 1965), a holistic ethnography or a general survey of the culture. My purpose was to test the validity of stereotyped premises regarding Japan, by looking critically into the Japanese Studies. As noted by Pulvers (1980), the cross cultural study of Japan was a key to understanding the western minds,” rather than the

Japanese. If foreigners are subjective, how could one reach “the heart or the mind of Japan”? Are the Japanese scholars more objective? There were anti-establishment views like KAWASAKI Ichiro's *Japan Unmasked* (1979), challenging and challenged by the Japanese. However marginal, there were relevant disagreements, clashes of opinion about Japan.

I may perhaps wind up this preview with a wise observation by UMESAO Tadao (Founder, the National Ethnographic Museum), quoted by Dr. MAEDAYoichi, Director, International House of Japan:

“Like a whale, Japan lives in the sea but is not fish; looks like a fish but is not!”

Then, “*What is Japan?*” This is the underlying question that we are going to take up and find some plausible answers—hopefully.

References cited in the lecture (for matching with the Readings list.)

- BEFU, Harumi 1971 *Japan: An Anthropological Introduction*. Chandler Publication.
- Benedict, Ruth 1934 *The Chrysanthemum and Sword*. Houghton–Mifflin.
- Chamberlain, Basil, H. 1977 (1901) *Japanese Things*. Tokyo: Charles E. Tuttle.
- Durkheim, E. 1961 (1912) *The Elementary Forms of Religion*. Collier Books
- FUTABETEI, Shimei. 1878 *Ukigumo (Whiter the Drifting Cloud?)*, a novel.
- Evans-Pritchard, E. E. 1954 (1940) *The Nuer*. Clarendon Press.
- HORI Ichiro 1974 *The Folk Religion in Japan*. Chicago UP.
- KAWASAKI Ichiro 1976 *Japan Unmasked*. Tokyo: Tut Books.
- Maraini, Fosco 1971 *Japan: Patterns of Continuity*. Tokyo: Kodansha.
- NAKANE, Chie 1970 *Japanese Society*. Weidenfeld and Nicolson.
- NATSUME Sokoro 1912 *Kokoro*, novel.
- NUMATA Jiro et al (ed.) 1964 “Acceptance of Western Cultures in Japan.” CEACS.
- Paredo, Vilfredo. 1935 *The Mind and Society*. Harcourt and Brace.
- Pulvers, R. 1980 “Japan: A Key to Understand Western Mind.” *JFN*, VII 5-8: 11
- Reischauer, E.O. 1970 *The Story of a Nation*. New York: Knopf.
- Smith, Thomas C. 1975 *The Agrarian Origins of Japan*. Stanford UP.
- TANIZAKI Junichiro 1948 (1938) *The Makioka Sisters*, novel.
- UMESAO Tadao (Ed'd by Befu) 2003 *An Ecological View of History*. Trans Pacific.
- Ward and Rustow (eds.) 1964 *Political Modernization in Japan and Turkey*. Princeton.

Reading assignment

Read one or browse a couple of titles mentioned in the lecture
Which may also be listed in the “top ten” Readings above.

Essay topic and question

Keeping in mind your –personal or national– “Image of Japan”,
Write a two-page essay (about 500 words) to discuss the question:
“*What is Japan?*” or the problematic “*Has Japan not changed?*”

Lecture Outline 2

- *Nihon or Nippon: "The Rising Sun"*
- *Monsoon Rains and Laurisylvan Plants*
- *Sakura: The Cherry Blossom Time*
- *Origins of Controversial Views*
- *A World Power or the Fragile Blossom?*

NIPPON : ISLANDS AND ISLANDERS

Ancient Chinese, referred to the Eastern Islands where the sun was rising from as the "Sun - Root" and called them "*Nippon or Nihon*" depending on local pronunciation with two *Kanji* (Khanji) ideograms':

Sun + roots 日本

Borrowing all traits of an agricultural civilization from China, the "Central State" of the known world, Japanese liked this name given them by the Chinese and called their islands and themselves "*Nippon*". Marco Polo probably heard the Chinese "*Jihpon*" and transcribed it as "*Jiappone*" which became *Le Japon* in French and *Japan* in English.

Japan is a couple of an archipelago extending from Siberian Kamchatka Peninsula in the Northeast Asia down to Philippines' in the Western Pacific. Thousands of Islands, exact number perhaps unknown but the bigger four are known as Hokkaido (the "Ainu" territory), the main Honshu, the green Shikoku and the historical Kyushu. They are all on the continental shelf, separated from the continent by the Sea of Japan, but located on the very edge, bordering the deepest basins of the Pacific Ocean. On a tectonic crust of the Earth, Islands are exposed to the destructive forces of Nature, like smoking or sleeping (retired) volcanoes, hundreds of daily quakes, typhoons and the recent *Tsunami*. *Shimenawa*, heavy ropes tied between little islands and the columns of temple gates, may be seen as symbols of the union of islands and solidarity of islanders.

Honshu is dominated by the Japanese Alps, dividing the island into east and west or back and fore. About 80% mountainous and the 70% of which are forested. Except for wartime, trees and forests enjoy a rare immunity. For reasons not quite clear (to me), Japanese consider Pacific Ocean as the "front or fore" and the Sea of Japan due West as their "back or rear".

Located in the moderate zone (between 30° N and 60° N), islands appear but unlike the Mediterranean winter rains and evergreen pines, Japan has the *monsoons* (hot, *mousson*) rains, and evergreens with shining leaves like magnolia and camellia.

According to VATSUJI (1973) this *Laurisylvan* ecology, extending from the Tibetan Highlands, thru the Yellow River to Japan, does not provide or allow a fauna for domesticated poultry and grazing animals like sheep and cattle.

Japanese people name their mountains with the honorific "*San*" (Fuji San) and the water "*Tsu*" When combined; *San-sui* means beauty of natural landscape. How can this natural scenery be described? One practical way is to watch or rather follow the *sakura*, Every year the "Cherry Blossom" visits the islands for about 3 months from the early March till the late May. *Sakura* arriving from the south, is welcome and honored as an *Ohanami* (flower festival) and seen off with "*Sakura, Sakura*" song. People follow the daily itinerary of *sakura*, enjoy the rituals briefly for only a couple of days. Known to travel about 40 km north and climb about 50 meters every day, *Sakura* is the spring festival of Japan. One poet sighed philosophically that things [natural] "events don't come or go; it is we the people passing by."

This has been a brief, personal preview of Japan. Now let us turn our gaze to a 'sample of biased views' surviving in the western world (Chamberlain 1977: 251-60):

- Japanese can bear great pains because their nerves are relaxed. (Proceedings of the German Oriental Society.)
- A Frenchman after only three months, "Japanese are not intelligent."
- Sir Rutherford Alcock, praising the Japanese creativity, they do great things with simple tools, little money and hard work. Yet for some reason or other, in the beautiful islands, birds don't sing, flowers have no scent and fruits no flavor.
- Aston, a historian of literature: They not only freely borrow and adopt but they develop and put on them the seal of their national spirit or conscience.
- Father Munzinger, known and noted for his extreme views: Great ability but little genius; high public morale but no faith [in the Holy Ghost].
- An article published in the *Spectator* (5 December 1896): Japanese are open to all teachings but they don't go deep, They mature early yet their perception is higher than their reasoning or judgment.
- Father Gulick, in his relatively objective essay on "Japanese Evolution," says that due to sound observation, evaluation and imitation, they survived the Western imperialism.
- Mrs. Bishop, the daughter of a diplomat, in her published diary of travels in Japan, notes: They impress me as the ugliest but sweetest beings in the world, and how clean and creative.
- Art critic Alfred East's play on words: "Japanese Art is great in little things but little in great ones!" This saying survived to our day by replacing the /t/ of Art: It is now misquoted as "Japanese *are* great in little but little in great."

In different keys, academicians Karl Florenz, Ernest Fenollosa, men of letters like Charles Eliot and George Sansom wrote about Japanese Arts and Culture.

Readings

UEYAMA et al in *GJC* (1977: 10-14), a synopsis by the Japanese Culture Institute. Chamberlain (1977: 251- 60).

Essay Topics or Questions

1. Could the history, made and written by the West, be more objective or tolerant about militant Japan, challenging the Western Imperialism by an ideological "Asia for Asians' slogan, taking Korea, occupying China, attacking the US, etc?
2. Is it feasible to be powerful, successful and popular, all at the same time?

Lecture Outline 3

- Preceramic / Paleolithic (500 000 – BC 4000)
- *Jōmon* pots / Mesolithic / Neolithic, BC 4000- BC 300
- *Yayoi*: Rice Cultivation BC 300 -300AD
- *Kōhun*: Horseback Riders in Yamato 300-710 AD
- Advent of Buddhism in Nara 710-794 AD
- Impact of Chinese Culture: The *Heian* 794-1185 AD
- Kamakura, Ashikaga and Consolidation 1185-1585 AD
- Christian Assault, Confucius, Buddhism 1585-1603 AD

PREHISTORY, HISTORY AND 'MIDDLE AGES'

Ceramics as a trade name is better known as "*terra cotta*" or burned clay. Japanese Islands is uniquely exceptional in that "*Terra Cotta*" wares known as "*Jōmon*" (rope decorated) vases were used long before the Neolithic Revolution. Why? Not very clear! In the rest of the world, terra cotta wares always appeared after agrarian settlements. Because of oceanic isolation, the diffusion of rice cultivation (*yayoi*) from China and Korea was long delayed, reaching Islands very late in BC 300 but rapidly surging on towards north. Islands did not have river deltas of Yang Tse or the Yellow River, and rice cultivation was limited to narrow plains between mountains supported however by ample rainfall.

It is a mythos that Japanese Islands were never invaded. Nomadic "Horseback Riders" from Asia, ethnic identity not known or disclosed, had invaded and ruled central Japan (Yamato or Yamato) for several centuries and left behind colossal tumuli in Osaka and elsewhere. Known as the *Kōhun* (key hole shaped burial mounds), protected by water ditches around and thousands of *hanniva*, clay burned, midget guards inside, suggests high State nobility. Horseback Riders left behind some kind of an Asiatic Shamanism, still surviving in folk theaters (EGAMI Namio). Japan's anthropomorphic *Kami* probably derives from *Sham*'ans. Every new Emperor is said to be initiated as a Shaman, the night before being installed. The setting of Imperial Palace in Tokyo reminds one of a *Kōhun* (Lecture 7).

The second and third attempts in 1274 and again 1281 by Kublai Khan were stopped by divine typhoons, hence the name "*Kamikaze*" (Divine Wind).

Welcome Buddhism and *Kanji*

It seems that Horseback Riders' *Kōhun* Era was concluded not by brute force but by pioneers of Buddhist faith from Korea. Japanese consulted AMATERASU, the Creator, and it was with her consent that they adapted Buddhism; started building the early temples in Nara. The greatest, known as "*Daibutsu*", stands as the largest wooden temple built to protect the bronze cast of Great Buddha. In compensation for treasury draining *temples* and *pagodas* (monumental towers), which were indeed over taxing the people for years, Japanese built modest, just a room size *Jingus* for the one and only Amaterasu, the Creator of Japan. With Buddhism and Buddhist teaching arrived the Chinese *Khanji* alphabet, symbolic carrier of China's refined arts and culture.

The Heian Period

The Heian known as the impact of Chinese Culture is the Golden Age of Buddhism. Following SHOMU's call for peace, there was no capital punishment in the land for nearly 350 years (NAKAMURA 1979: 9). Taking the Janzen city of the Tang Dynasty, as an urban model, they built near Nara, a new capital city called Heian (Kyoto). Lifting compulsory military service and introduction of monetary discipline, challenged the Tang Art in local temples. Japan coming of age severed relations with Tang Dynasty (in 892 AD). The Fujiwara Clan or family supplying brides to the Palace, became more influential in the central government. While the Heian administration pushed the autochthon (native) Ainus towards north; marine peoples from Kamchatka,

studied today as the "Okhotsk culture", invaded Hokkaido and pushed the native Ainu south. Ainu Hunters survive today in historical museums. The significant development was in the language. The Chinese Khanji was supplemented with *Hiragana and Katakana* syllabaries (Walsh 1969), allowing the use of (Ural-Altaic) syllabic suffixes not found in Chinese. The high literary culture reflected the aesthetic moods like *aware* (sensitive to grief or sadness) and *okashi* (merry or joyful). There developed original schools in painting and brush calligraphy, notably the first novels and love stories (*genji /monogatari*) by noble women.

Kamakura: Samurai Feudality or 'Middle Ages'

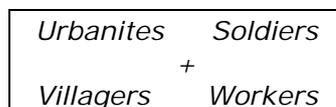
Warrior MINAMOTO no Yoritomo ended the female sovereignty in the Fujiwara Palace and while creating a new military class called "*shogun*" moved his headquarters to Kamakura near Tokyo. Keeping the Emperor in Kyoto just as a figurehead, renewed cultural relations with China. The state economy was based on landed (feudal) lords. While Buddhism was being divided into new schools, priest NICHIRAN tried to establish a national, non tolerant Buddhism, with a military discipline.

Zen Buddhism developed a realistic art school called *Hōjōki*. An open-air bronze *Daibutsu* monument was erected in Kamakura. The new Samurai "Code of Ethics" well reflected in *Heike* story, reminiscent of the "Christian Chivalry" led historians to compare the short Kamakura period of Japan with the European Middle Ages (476-1450 AD).

Aesthetic foundations of *Nihon Bunka* were laid in Kamakura, such as the Tea Ceremony (*chanoyu*), Noh Theatre and Zen Gardens. The Emperor and Samurais served the development of non-religious architecture like the world famous *Kinkakuji* (The Golden Kiosk) built in Kyoto by ASHIKAGA Yoshimitsu in 1397. In due respect to or recognition of Ashikaga's contribution to ceramic arts, this period is also known and studied as "Ashikaga-Muromachi."

Reaction to Rapid Spread of Religions

Defending successfully their islands and people against the Chinese Culture attack, Japanese were literally helpless before the Christian assault led by Francis Xavier, a Jesuit missionary from Portugal. In less than a decade, Christian converts reaching 150 thousands scared Japanese. Shogun NOBUNAGA declared war on Buddhism. Shogun HIDEYOSHI turned to economic structure of the state and made a scientific survey or inventory of the land and production, reformed the tax system and created new casts:



And brutally stopped Christian Missionaries once for all (ENDO 1980) by killing several thousands of Christian converts with some missionaries among them. Upon HIDEYOSHI's failure in the Korean expedition; IYASU Tokugawa of Edo (Tokyo) was appointed as Shogun. He restored the social order and became the founder of the Tokugawa Era. Personalities of these strong generals are simulated in a folk tale: "In case the birds don't sing," i.e., if people don't obey the orders, what will they say?

NOBUNAGA: "I will break their necks off!"

HIDEYOSHI: "I will teach them how to sing!"

IYASU: "I will just wait, until they sing!"

Shogun TORONAGA of the TV series was probably portraying Shogun IYASU.

Reading Assignment

Varley 1972 (1968) *A Syllabus of Japanese Civilization*.

ISHIDA Riyujiro 1961 *Geography of Japan*. IHJ.

MORI, Masao 1967 "The Horseback Riders from Asia."

EGAMI Namio 1967 *Kiba Minzoku Kokka* (Mounted nomads). Chuko Shinsho.

Roberts, Laurence 1971 *Notes on Japan*. NY Museum of Modern Arts.

ENDO, Shisaku 1980 *Silence*. Tokyo: Sophia UP and Tuttle.

Essay Topics or Questions

After reading a couple of sources and seeing the film "*Shogun*",
Write a four page essay (about thousand words) discussing, either:

- 1) How Japan has come of age in her "Middle Ages?" Or,
- 2) How Japan resisted and "Japanised" the Buddhism? Or,
- 3) How Japan learned from and resisted the Chinese Impact? Or,
- 4) How Japan stopped and drove off the Christian Missionaries?

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Key for Bibliographic Abbreviations

AIE	: Assoc. of International Education
AJS	: <i>About Japan Series</i>
CEACS	: Center, East Asian Culture Studies
FAJ	: <i>Facts About Japan Series</i>
FFA	: <i>Facts and Figures of Japan</i>
FPC	: Foreign Press Center (Tokyo)
GJC	: <i>Guides to Japanese Culture</i>
IHJ	: International House of Japan
JCI	: Japanese Culture Institute
JFN	: <i>Japan Foundation Newsletter</i>
MFA	: Ministry of Foreign Affairs
NHK	: National R-TV Institution
TJT	: <i>The Japan Times</i>

Lecture Outline 4

- Shutting off the World, but keeping an eye on
- Tax Reforms by Cadastral Surveys
- Fostering the Agricultural Productivity
- Urbanization ahead of Industrial Revolution
- Commodore Perry's Forceful Intervention

THE TOKUGAWA – EDO ERA

Reforms were initiated by Tokugawa's Cadastral Survey taking an accurate inventory of the land and wealth. Sizes of parcels were measured by a geometric method of dividing the irregular lots into triangles. By the same surveys, suitable crops, average yield or harvest quotas were estimated and the taxes levied for the eight or ten years ahead, until the next round of survey. The taxes (up to 50% of production) were heavy indeed but forced the farmers to produce above the yearly quotas, which were going to be *tax-free*. This temporary but ingenious tax exemption policy paid back generously.

In two hundred and fifty years from 1600 to about 1850, Japanese agriculture grew twice, without much expanding the rice fields under cultivation. The motivation itself was not sufficient for fostering the productivity. What needed was soon provided by agricultural experts like MIYAZAKI Antei (1697). After a life long work in the field MIYAZAKI, inspired by an earlier model (*Seiryoki*), wrote an agricultural handbook about all species or varieties of rice, vegetables, grass, trees; prescribing soil conditions, fertilizers, planting, irrigation or watering, etc. His essays were contemporary with Francis Bacon's "*Organum Novum*" on methods of Science or the "Natural History" (Durant 1926). Miyazaki had in fact just done what Bacon suggested man should do.

TSUCHIA Matasaburo (1717) soon turned this wealth of information into an "illustrated agricultural calendar or handbook," describing in minute details not only seeding, planting and harvesting, but things to do, on everyday of the year. Inspired probably by TSUCHIA's calendar, OKURA Eico (1826) wrote the popular *Nogu benri ron* (agricultural tools and equipment). Phenomenal growth of agriculture caused an incipient migration to urban centers. In 1750 Edo was the largest metropolitan city, in the World, probably larger than Philadelphia. This urbanization led to a unique division of labor (i.e. Durkheimian organic solidarity) well in advance of the Industrial Revolution. Outside the prospering Honshu, however, there were at least six major famines (from 1640 to 1866) causing thousands of deaths and forcing survivors to migrate to cities where they found work, food and shelter (YONEYAMA 1967). NUMATA and his colleagues (1964) draw attention to the "Acceptance of Western Cultures in Japan." Though still officially cut off from the world, no human being allowed in or out, secular Dutch traders in Nagasaki provided a two way bridge between Japan and the World. In addition to the *Anatomy Atlas* (mentioned in Lecture 1), Japan invited Linnaeus of Sweden for finding cure of smallpox. Hence the Swedish interest in Japanese language (Steenstrup 1978). The year 1840 may perhaps be taken as a landmark: Thanks to parochial Buddhist schools, 35-40 % of the population (the urbanites) was estimated to be literate, well ahead of the West.

Commodore Perry's Threat

Japan wisely yielded to the American Free Trade Agreement and opened up her harbors to commercial transactions and exchanges. The alternative was a deadly clash with Perry's "black ships." They had bitterly learned that brave Samurais and sailboats were no match for the gun power of smoking warships.

Prince ITO Hirobumi, later the first PM of the Meiji Government, spent just a few months at the British Industry– disguised as a guest of the Dutch– came back and formulated the strategic alternatives lying ahead: a) Fight and loose bravely b) Surrender and become a colony and c) Industrialize rapidly as possible and start building your own black ships. Campaigning from one end to other for years, he

convinced local leaders and the Samurai that Japan must accept the Industrial Revolution, thus paving the way to Meiji Restoration ahead (NAKANE AND SHINZABURO 1991).

Readings

MIYAZAKI 1697 *Nogyo Zensho*. (The Handbook of Agriculture.)

> TSUCHIA Matasaburo 1707 *Koka Shingu Shunya* ("Illustrated Calendar for Agrarians")

OKURA Eijo 1931 (1826) *Nogu benri ron* (Agricultural tools and equipment).

>> NUMATA Jiro (ed) et al 1964 "Acceptance of Western Cultures in Japan: XVI-XIX Centuries." CEACS.

KUWABARA Masao 1971 (1969) Isso Hiya Katay. "Artist KAZAN Watanabe's Realities of Life. Iwasaki Bijutsuŝa."

NAKANE AND SHINZABURŌ (eds.) 1991 *Tokugawa Japan*. Tokyo UP.

Steenstrup, Carl 1977-78 "A Japanese Grammar Published in Sweden in 1772," in *Newsletter*, Skandinavian Institute of Asian Studies, No.11-12: 23-28.

>>> SMITH, Thomas C. 1975 (1959) *Agrarian Origins of Modern Japan*. Stanford UP.

***Notes:** Thomas Smith and NUMATA Jiro et al (eds.) are must readings, for grasping the Meiji Restoration and the "Miracles of Japan" that follow. TSUCHIA'S (1707) hand written and illustrated manual is a highly valuable rare book –just browse, if a photocopy album is available. Others are secondary supplements.

Essay Topic and Question

Write a 2-3-page essay (500 to 750 words) expounding the lecture:

" How justified are the historians, giving full credit to the Meiji Restoration while rejecting or discarding Tokugawa-Edo simply as a "feudal or outdated antecedent"?

Lecture Outline 5

- A Radical Modernization
- "Restoring" What?
- Readings of *De-Kan-Scho*
- Opening to and fighting the World
- "JAPS", A-Bomb and *Kojiki*

THE MEIJI RESTORATION AND THEREAFTER

In the inauguration lecture the young Emperor Meiji declared that
We should have an Advisory Assembly. (Parliament?)
Let rationality and justice be our national guide.
We should study and benefit from world cultures.

In the decade of 1880-90, Darwin's and Herbert Spencer's scientific essays on "Evolution" were translated to Japanese. And the Japanese elite was reading "*De-Kan-Scho*" i.e., works of Descartes, Kant and Schopenhauer (presumably the builders of the Western mind and culture).

They subsidized industrial investments by heavy taxes collected from agricultural sector. Detailed stories of all these national undertakings, in Banking, Credit-Finance Holdings, Railroad Construction and Naval Architecture may be found in SHIBUSAWA Eiichi and OKUBA Toshimichi. Ideological problems rising out of this radical transition were anticipated and handled wisely by Educator Fukuzawa who, in *Seiyo Jijo* (Western World), warned that the western concept of "Freedom" is not irresponsibility of the individual. (Lecture 13)

The cultural change did not fare as smoothly as expected (Lecture 1). The Armed forces took over, restored the *Kokoro* and eventually led Japan to Second World War. In accepting the "Unconditional surrender", Emperor Hirohito sighed, "There are times when *leaders bear the unbearable!*" Prime Minister Admiral Suzuki wisely told the new Foreign Minister in a lower key: "You cannot always win, as a great nation, we must learn how to loose." After the Korean War (1950s), the West was talking again about the Miracle of Japan. Reischauer commented upon the postwar revival:

*The Japan incorporated works rather well.
They make rational use of high technology.
Savings in military expenditures finance the economy.
Power and credit requirements are met right away.
Japanese progress is based on sound investments.*

Readings

OKUMA Shigenobu, founder of Waseda U. and political parties.

SHIBUSAWA Eichi, founder of Western Banking System;

OKUBO Toshimichi, founder of several industries.

FUKUZAWA Yukichi 1960 *Autobiography*. Hokuseido.

NAKAYAMA Ichiro 1963 *Industrialization of Japan*. CEACS.

NAKAYAMA Eiichi 1985 *FUKUZAWA Yukichi on Education*. Tokyo UP.

Reischauer, E. O. 1977 *Japan: Past and Present*. Charles E. Tuttle.

Essay Topics or Questions

Write a two-page (500 word) essay on:

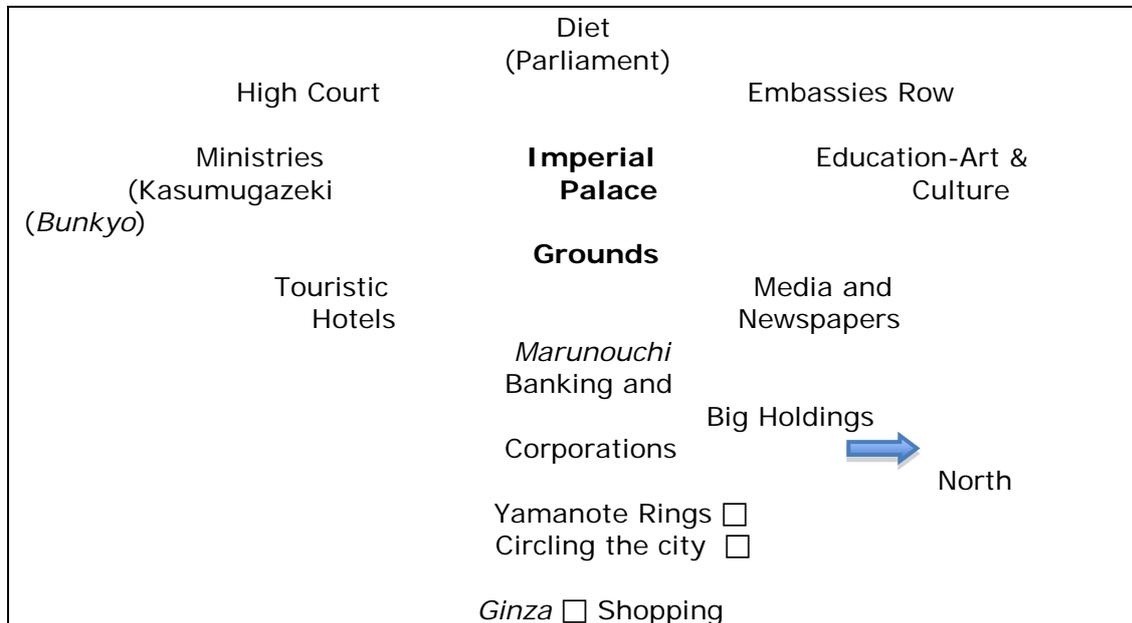
1. Leaders of the Meiji Restoration above, or
2. Why the "Meiji Revolution" was called a "Restoration"?

Lecture Outline 6

- Anguish of a "Dry Summer"
- *Depatoes* and transports
- Work, sleep and smile
- Dress up and look smart
- Lunch Box and *Sake*
- Sports and Entertainment
- "Hydro" (water) trade

ONE-DAY IN TOKYO

How to describe Tokyo? Difficult! Those who tried said: "Biggest, complex or complicated, crowded, dirtiest or cleanest, noisiest and –no doubt– the most expensive city of the World!" Historian Toynbee (1968: 36) wrote: compared to Tokyo, London is a dwarf! Others, not impressed by size, preferred: the head, the heart, the life, the mirror, the show window and the *kokoro* (soul) of the country. From a sightseeing bus one may agree with one or the other. If you take a walk or stroll around the Imperial Palace located in *Chiyoda* district, however, you may discover the hidden order (a spatial mental map) of the Capital:



Observation: The water "dip" around the Palace Grounds reminds "*Kôhun*" (Osaka).

From June to mid July, it is *baiu* or *tsuyu* (rain) season in Japan. Weather is hot and humid. They would say "*ame de sho*" (looks like rain, any time). Temperature rises to 40° C, humidity 90 %. Everybody carries a couple of umbrellas and talks about rain. There is a deep-rooted anguish of the drought in 1934, when it did not rain and rice harvest fell sharply causing nation wide famines. Municipality officials are in the air and on the TV screens warning, in effect: if you don't save voluntarily we will have to. Seven out of 10 days is considered rainy, 5 out ten is normal, 3 out of ten dry! Valleys around are short, pools and reservoirs small; excess rains simply wash away. Colorful roof tiles collect some rainwater for domestic use.

Yamanote Lines, running every few minutes, have 30 stops around the ring; six of them major *Depato* (Department store) hubs, connecting the city to the sleep towns. Citizens identify with *Depatos* of Tobu, Sebu, Keisei or Kinsei. High rising *Depatos* like "clusters of grapes" of two dozen townships or districts each with the historical *Chiyoda* ("millenia") at the center make up greater Tokyo, connected with a web of metro-bus lines and elevated super highways. There is no street parking. To get a yearly license plate, a legal access to, or property right of a covered garage is required.

Depots competitively provide just about everything from food and shelter, to transportation, communication, entertainment, education and culture, health services and shopping except perhaps the spectacular sports like football, baseball and *Sumo* (wrestling), some may even have mini-golf areas or tennis courts for practice. Between the modern *Depato* and the official *Chiyoda* lies the bulk of Tokyo, 2-3 storey business offices, restaurants, markets and residential built after the war with

fireproof masonry or concrete. Traditional wooden homes were saved in *Bunkyo ku* (education zone), marked by postmodern streetcars hoping to be called back to urban or metropolitan services some day when the current consumption craze is over. Citizens, "salary men" who are neatly and smartly dressed, in dark (black) suits, white shirts and spotless shoes, seem to be rushing to meet somebody, somewhere, greeting each other day long, saying with a smile, "*Sumimasen*" meaning, if you please, excuse me or thank you. Sometimes simply "*dômo*" (very much, what?). As members of an "achieving society," they are no expected to be ahead or left behind anybody else. No easy job indeed! Women, in full control of the family budget or finances are shopping. Everybody seems minding own business, but considerate, with empathy. Peaceful, as if there is no conflict at all. Children are in school and, after school, attending private lessons of calligraphy, art, piano, sports, etc. Midday lunch is away from home. Ready to take out "*bento*" (lunch) boxes are date-stamped showing the day, hours and minutes. The microbiology is so aggressive that in few hours, food inside the box may spoil. Food is prepared for a specific meal, left over's are hardly ever consumed. Tourists are baffled or impressed that they decide to write a book. *Sarary* (salary) men of the working class get tired of this daily routine. On the way home, they may stop or hang at a *Sake* (rice drink) joint, take out the neckties and relax. Occasionally they will watch a local *matsuri* (festival) honoring deities. The most popular are the national *Sumo* Tournaments, several times a year, when all, well almost all nation, come together at TV, to share the excitement of being reborn. An estimated 25 thousand, registered or legitimate "Love Hotels" (known as "*mizu* (water) business") may be taken up in lectures ahead. There are beautiful gardens in the city but no time to visit them except perhaps weekends or holidays. The next morning Tokyo wakes up fresh and starts a new day, clean and serene.

Readings

Sansom, Katherine 1937 *Living in Tokyo*. Harcourt and Brace,
Dore, R, P. 1973 (1958) *The City Life in Japan*. Berkeley UP.

Essay Topics and Questions

Read or browse the three Tokyo of 1930s, 1950s and 1970s, at 20 years intervals, two wars apart; write a 2 page (500 word) essay on:

- 1) Changes and continuities in the city life as noted by three observers? Or,
- 2) Differences and similarities of looking at a City Life? What can you say?

Lecture Outline 7

- *The Kojiki Epic* Popular school song:
- *Torii* □ *Shimenawa* • *Ware wa umi no ko!*
- *Ōmatsuri and* (I'm the child of sea)
- *Geisha and Kimono*
- Leaves of Calendar

MORES: KOJIKI AND KOKORO

Kojiki

The popular saying "Since *Jummu*" comes from or refers "Jimmu Tennō", the great grand son of Goddess Amaterasu, Creator of the Universe. In due course, the God Emperor Jimmu Tennō had created Japanese Islands and the people. The epic (oral) mythology was transcribed by ONO-Yasumoro, in the Nara Period of 8th Century AD. This epic story known as *Kojiki*, was compiled in 48 volumes by MOTOMORO Norinaga (1822). More recently YAKU Masao's (1972) modern commentary on *Kojiki* was supported by UNESCO. Emperor Meiji in his late years wrote *haiku* (17- syllable short poems) about *Kojiki*: "The oldest writing, Mirror of our language, In Yamato land." Emperor Hiro Hito, accepting the surrender in 1945, had found in *Kojiki*, the moral strength "to bear the unbearable" (mentioned in Lecture 5). Nationalist poet Mishima committed suicide on moral grounds that the *kokoro* (cultural identity) of Japan inherited from *Kojiki* was being lost. He was not blamed.

Torii and Shimenawa

Modern Japanese pilgrims visiting AMATERASU's dramatically modest *Jingo* in the Ise Bay, stop and watch the Sun, rising between the little rocks connected with *shimenawa*, a sturdy rope, symbol of the national unity and solidarity. The same *shimenawa*, with "wish tie" hangings are often found at the shrine gates and the *Torii*. *Torii* which looks like a giant bird stand is a traditional Japanese gate. Two wooden columns (*hashira*) and two horizontal beams (*nuti and shimakî*) topped by *daiwa* (roof), slightly curving up at the ends. The free-standing gate in space was first built in the Heian period, now represents the identity and integrity of the nation, a *rite de passage* from the sacred to profane, as told in the *Kojiki*.

Ōmatsuri

Matsuri is known as a Japanese festival but unlike western festivals it is a ritual meeting of the community with one of the *yaoyorozu* (8 thousand or 8 million deities) to be with them (ONO Shokyo 1968: 12). Typically, a group of young men (sometimes girls and children, in imitation) carry a very heavy *mikoshi* (God house from a local shrine) on their shoulders for all day long and share the playful joy of eating and drinking with the community. Unlike western festivals, which are time-outs from routine chores or daily duties, *matsuri* honors deities. Currie (1978: 20) observes that anybody who can decipher the message of *matsuri* can understand Japan. *Matsu* (pine tree) syllables in the name have a shamanistic flavor sensed in some folk theaters.

Geisha □ *Kimono*

Geisha –as the "gei" suggests– is the refined art of being woman, an educated artist, not an entertainer. (*Gei*, in Lecture 9). She can resign to become an ambassador's wife. She wears *kimono* but every woman clad in kimono is not a *Geisha*. (The film *GEISHA*.)

Leaves of Calendar

The Japanese Zodiac taken from China has the same animal names and hours based on 12 but not heard of very much (see Bush 1977). The year has 12 months with different names but they use numbers 1 to 12.

COMPARATIVE TABLE OF MONTHS

Months			NATIONAL □ OFFICIAL DAYS
English	Japanese	Meaning	

january	<i>mitsuki</i>	human relations	1	January	New Year, Birthday	
february	<i>kisaragi</i>	double wear	15	January	Elders' Day	
march	<i>yayoi</i>	awakening	11	February	Foundation Day	
april	<i>uzuki</i>	flower	21	March	Spring Day	
may	<i>satsuki</i>	planting		(??)	Emperor's Birthday	
june	<i>minatsuki</i>	no water, dry	3	May	Constitution Day	
july	<i>fumizuki</i>	writing to friends	15	September	Respect Elders Day	
august	<i>tsukimizuki</i>	moonshine		23	September	Autumn Day
september	<i>kikuzuki</i>	chrysanthemum	10	October	Health and Sports	
october	<i>konnazuki</i>	godless	3	November	Culture Day	
november	<i>shimotsuki</i>	white ice white	23	November	Thanks to Workers	
december	<i>shivasu</i>	forget / forgive			Source: <i>FAJ</i> March 1977	

Source: Bush (1967: 398-9)

Note the priority given to seasons, weather conditions, human relations!

Note the odd numbered days.

DAYS: EASY TO REMEMBER

Day / Month	Name
1 1	The Newyear's Day
3 3	Girls (<i>Hina Matsuri</i>)
5 5	Boys (<i>Tango no</i>)
7 7	Lovers (<i>Tanabata</i>)
9 9	Chrysanthemum
10 10	Health and Sports Day

Falling leaves of the Calendar support the observed views that Japan is a "Human Relations" society, living in *Sekku*)

peace with nature. There are signs, Day

however, that the "Heaven on Earth" is (*Kiku*) changing too.

Reading Assignment

ŌNO Yasamaro (Look for in Yaku 1972)

YAKŪ Masao 1972 *Kojiki in the Life of Japan*. CEACS.

FUKUZAWA Yukichi 1960 *Autobiography*. Hokuseido.

Bush, Lewis 1977 *New Japanalia*. Tokyo: *Japan Times*.

HUCIII Oto'o 1940 *Japanese Proverbs*. Japan Railways.

OKAKURA Kakuzo 1995 (1906) *The Book of Tea*.

Essay Topics and Questions

Read Yaku selectively, or what else you can find on *Kojiki* and OKAKURA'S *Book of Tea*, considered by some as "*The Japanese Etiquette*", browse Bush's *New Japanalia*. Write a 2 -3 page (500-750 words) essay on instructor's early contention (in Lecture 1) that "The Japanese religion is neither *Shinto* nor Buddhism but "*Japanese*." (I.e., nationality before religion.) Whether you agree or not, on what grounds?

Lecture Outline 8

- *Uchi, "Ego" & Kami*
- *Shinto: Way of Gods*
- Buddhism and Others
- *The Folk Religion*

FOLK RELIGION AND BUDDHISM

Most of the religions—theological / divine or not— deal with questions of human relations and the relations with super natural beings as arbiters.

Main religions in Japan like the *Shinto* and Buddhism deviate from the majority and pose problems for the scholars. Although known as the "Way of Gods", Shinto is a moral or epic history of anthropomorphic *Kama* who may be coming from shamans of Shamanism of the "mounted nomads" (Mori). Buddhism, on the other hand, based on teachings of Buddha, has no divine revelation; Budhahood is open to all human beings. To simplify a confusing phenomenon, a 5 or 6 steps approach may be tried to arrive at what is known as the "Folk Religion."

1. <i>Relations between Uchi, Ego and Kami's</i>		<i>Remarks</i>	
<i>uchino mo</i> (We-group)	<i>yosomo no</i> (Others)	EGO has <i>on</i> obligation toward <i>Uchi</i> EGO has <i>giri</i> responsibility to <i>Kami</i>	
<i>uchi</i> -----EGO	----- <i>kami</i> (near or far)	Consult Benedict for "on" and "giri".	
"on"	"giri"	Concept of " <i>uchi</i> " is in the Lecture 7.	
2. <i>Religions and Members</i>		<i>Remarks and Explanations</i>	
	(Million)	Break down of major of Religions (2)	
Shinto	98	Believers in <i>Kamies</i> in the epic	
<i>Kojiki</i> Story.			
Buddhism	88	Buddhism has about 160	
denominations			
Christianity	1	Estimated. Some youth learning English	
(?).			
Others	+ 14	Not specified. Agnostics or atheists	
included?			
	201 millions	Nearly twice the national population figures.	
<i>SJK Religions in Japan</i>			
<i>Shukyo Jijo Kenkyu-kai</i> 1980: 5.		Way of Gods may be visualised as a <i>Torii</i>	
row.			
3. <i>Religions: Survey Findings</i> (1973)		4. Religions of the Japanese People	
<i>Questions</i>	<i>Yes</i>	<i>No</i>	<i>Questions</i>
Do you have religion?	30	70	<i>Buddhism?</i>
Do you attend services	7.5	--	---
			88
			Family religion?
			90
			--
Is religion important?	49	<<<	-----

<i>SJK Religions in Japan</i> (1980: 37)			Dore, R.P. <i>The City Life</i> (1973:
329)			

Footnotes to Tables 3 and 4

- | | |
|--------------------------------------------------------------|---------------------------------------------------------------------|
| a. Only 25 % of Japanese who have religion attend services. | a. 88 % who have no religion say: Their families are Buddhist (90%) |
| b. 70 % who have no religion say that religion is important. | b. SJK's national survey agrees with Dore's (1973) findings. |

c. Findings suggest that religion is a collective identity, rather than individual.

5. Principles of Buddhism in Japan

<i>Two Doctrines For</i>	<i>Four Realities</i>	<i>Eight Courses Finding Right Ways</i>
Life (time) is change!	Sufferings universal! Stem from desires	Right Knowledge Right Purpose Right Word Right Conduct Right Earning
Budhahood is human!	Salvation from desires Follow the Right Way	Right Effort Right Counsel Right Attitude

SOURCE: *Bukkyo Dendo Kyokai* (Teachings of Buddha), 155th Edition, no date.

Straight forward, clear-cut, lucid and simple. Yet what is right? That's the question! There is probably a minimum of 88 different paths or maps to follow, all believed to be leading to Buddha –actual number is around 160. For some reason or other -not clear to the instructor, 88s often seem larger than 100s. Though changing of life is a scientific truth yet the right (middle) ways have to be found. Buddha will teach how! Buddha's right or middle way may remind of Plato's philosophical "*Golden Rule*" that "good is the middle." In the context of cultural change, however, the middle way may also correspond to dialectician Hegel's concept of "*Geist*" or historical *synthesis of thesis and antithesis*. Wise men of the Far East, like Confucius, did not seek the synthesis of *yin and yon*, but just tried to keep them separate and in balance. In 6th century Prince SHOTOKU Taishi probably got the idea from Buddhist monks. His message in the *Kojiki* reads:

"Wa o motto totooshi to masu!"
(Unity in peace be guide of Wa!)

Modern Japanese upon hearing the "*Wa*", thinks of money, because there is a figure of the Prince Shōtoku on paper bills. Hence the *Wa* becomes once again the power of nation. Kurt Singer (1973) observed "It's difficult to understand Japan, because very simple." Historian HORI (1973) named it "*the Folk Religion!*" –of popular beliefs.

Reading Assignment and References (cited in the lecture)

- BDK (*Bukkyo Dendo Kyokai*) *The Teaching of Buddha*. (155. Printing, no year)
 Dore, R. P. 1973 *The City Life in Japan*. Berkley UP.
 Horii Ichiro 1974 *Folk Religion in Japan: Continuity and Change*. Chicago UP.
 MORI Masao 1967 *Yuboku Kiba Minzoku Kokka: "Aoki Okami no Shishontachi (Our Kami)*
 Seidensticker, E. & Time-Life (eds.) 1970 *Japan*. Time-life International (Netherlands).
 Singer, Kurt 1973 *Mirror, Sword and Jewel*. New York: George Brazillor.
 YAKU Masao, 1973 *The Kojiki in the Life of Japan*. Tokyo: CEACS.

Essay Topic or Question

Now: What do you think about religion in Japan? in 500 words or two pages.

Lecture Outline 9

- Names and Tastes of Beauty
- *Terra cotta*: Oldest tradition
- Calligraphy: "Mirror of person"
- *Chanoyu*: The Tea Ceremony
- Architecture and *Tatamies*
- Zen Buddhism as Art

BUN AND GEI: ARTS AND CRAFTS

WORDS AND CONCEPTS OF BEAUTY

Name	Meanings	Descriptive	Tastes or
<i>Wabi</i>	Calm, modest, friendly	(Adjective)	Sensations
<i>Miyabi</i>	Pleasant, elegant (as Heian)		
<i>Shibumi</i> / <i>Shibusa</i>	Bitter, harsh, hurting and Astringent as raw persimon	<i>Hade</i> <i>Shibui</i>	Impermanent, as buds, flowers Defective, sad, faulty, flawed
<i>Sabi</i>	Wise, mature, ripe, plain	<i>Jimi</i>	Stable, as roots feed from Earth
<i>Yōgen</i>	Mystery, spell (Noh & Zen)	<i>Kirei</i>	Pleasant, nice, as it should be
<i>Monono aware</i>	Grief, sad as autumn leaves	<i>Iki</i>	Sober, secular, seasoned

Source: TAZAWA Yutaka et al (1973: 1)

Source: Condon & KURATA (1976: 40)

"What is not art!" –Picasso

Gei wa mio tosuikeru (**It's art that makes life**) –popular saying.

Although Japanese language has concepts like "*Geijitsu* or *Gigei*" meaning or corresponding to Western "fine arts," cultural distinction between crafts, arts and fine arts is not clear cut. In imitation of Western fine arts there is a concept of *bijutsu* but not used very often. Crafts like *bonsai* (dwarf tree in pots), *bonseki* (stone carving), *chanoyu* (tea ceremony), *engei* (miniature gardens), *hanabi* (fire works or flowers), *origami* (paper folding), *seppuku* (*harakiri*), *zoen* (gardening) are all considered legitimate or respectful arts. The literary (higher) arts however are always derived from *Bun* (writing): *bungei*: literature; *bundan*: writers' circle; *bunka*: culture; *bunkyo*: education; *bunraku*: *popet theater*; *bunmei*: civilization, etc.

It may perhaps be said that everything may be art—in response to Picasso's sharp remark. Highly refined distinctions between beauties and adjectives qualifying beauties (above) are well beyond the scope and purposes of this course. Something should be added here about *bun* and the art of calligraphy also known as *shodō*.

Calligraphy

Pottery is the oldest but brush writing (*shodō*) is the common basis of all arts. In China it developed as a symbol of state administration but turned into a stately art. Artists ask their apprentices "write something so I will know you!" The popular saying "*Sho wa hito nari*" (Brush [is the mirror of] personality.) Like babies learning to speak, brush writing is introduced as a play in early childhood. As the child learns to coordinate his brain and hand, the brush and paper sizes are reduced. *Shodō* is written with soot ink (*sumi*) on (*washi*) mulberry paper. The brush is lightly held by fingers but moved swiftly by *hand, wrist, elbow, shoulders and belly together*. Thus reflecting not only the mind but also feelings in the body. As one discovers others in their handwritings, ego discovers himself in his own writing. It is the Japanese way of "knowing oneself". They keep practicing it life long. "Beauty is in the behavior of Man" –not the product– says IDEMITSU (1978). While western cultures emphasize reading, *Kanji* cultures of the Far East share writing. So, it may be a good idea to read some more about *shodō*.

The concept of *bun-ka* (culture), derived from *bun* (Lecture 12), is understood as a moving, changing, growing or *dynamic*, progressive and developing *bun*, directly related to education (*bunkyo*, Lecture 13). *Bunka* is perhaps comparable to Hegel's

historical "*Geist*" but less mysterious and definitely more worldly, perceptible and tangible.

Readings

ADACHI, Barbara 1978 *The Voices and Hands of Bunraku*. Sekiyu Kabushiki Kaisha.
Blyth, R.H. 1952 *Haiku* (poems, 3 volumes). Hokuseido Press.
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Kirkwood, Kenneth P. 1971 *Renaissance in Japan*. Tokyo: Charles E. Tuttle.
KISHIBE Shigeo 1974 *History of Arts*. Tokyo: CEACS.
KUWABARA, Masao 1971 *Isso Hiya Kutay*. (*Kazan's Realities of Life*). Bijutsusha.
OKAKURA Kakuzo 1944 (1906) *The Book of Tea*.
Richie, Donald 1979 "Japan's Avant-Garde Theater." *JFN VII*, 1: 1-4.
Roberts, Laurence P. 1971 *Notes on Japan*. NY: Museum of Modern Arts
SUZUKI Daisetsu 1977 *Zen Buddhism and its Influence on Japanese Culture*. A brief summary is available in the *Guides to Japanese Culture 1977*: 46-50.
TAZAWA Yutaka et al 1973 *Japan's Cultural History*. Ministry of Foreign Affairs

Visits

For the evolution of Japanese calligraphy (*shodō*) visit Wikipedia.
For Japanese Gardens, visit < www.japanesegarden.com > And the Photo Gallery of *Zen Gardens* (Kyoto) by Frantisek Staud (Google).

Essay Question

Select any two references in the readings that you are interested and write a 500 word (About 2 page) essay on the Arts and Crafts, except Zen Buddhism, ceramics, gardens and the theater (stage or performing) arts.

Lecture Outline 10

- *Kazoku Seido*: Stem Family
- *The Tate Shakai* paradigm
- *Dôzoku*: The Agrarian Family
- *Ko - kumi*: Democratic Family
- *Dôtoku*: Morality and Control

IYE: FAMILIES IN TRANSITION

So far we have been dealing with families without mentioning, names. Like all societies, Japan is nation of families and they are very much aware of this (Dore 1973: 91). Most of the institutions function like a family: *Oyabun-kobun* (elder-younger) distinction is valid in business relations as *senpai-kohani* (senior-junior). *Meuye-takai* (upper-lower) is universally observed. Exchange of cards is needed to make sure how to address one another properly. What NAKANE (1972) summed up as "*tate shakai*" (vertical society). In business however president isn't a shrewd *tycoon* or CEO but a gentle father, coming from, responding to, the ranks (DOI 1976).

The family home, with three homes across the street and two on the sides (*muko jungen riyo donari*) constitute the smallest neighborhood unit which, when extended in space-time, build up the community or the nation. Neighbors and neighborhoods have mutual responsibilities to one another. Before the WW II, Emperor (*Tennô*) had become the titular God of this nation-size family. Sociologist Clark (1974: 4-6) contended that the urbanized and industrialized "Japan Inc." still lived like a tribe that the Meiji reformers had hastily – but not very successfully – tried to change.

Origins of Population

Japanese are not the native inhabitants of islands; they came by way of migration. OMOTO and MISAWO (1976) identified three origins from Oceania ("Children of the Sea" Song), Continental China (*Yayoi*) and the Central Asia (*Kôhun*). The last may support Miller's (1971) thesis regarding the *Nihongi*'s structural similarity to Altaic languages. New comers, entered from Fukuoka Harbor in Kyushu, advanced towards Nara-Heian (Yamata), and moved on to the Musashino plains near Tokyo. During Tokugawa-Edo, the autochthon Ainu was pushed north and Tohoku region was gradually opened to rice cultivation. Hokkaido Island was Japanised by the Meiji. Today the Ainus are practically extinct, their hunting culture can only be studied in ethnographic museums. Until last decades, there were local skirmishes, unheard of in the World. And the horseback riding nomads were assimilated in the genetic pool, leaving only three privileges for the ruling *samurai*: wearing *silk*, riding *horse* and carrying the *sword*.

Kazoku Seido

As a Weberian "Ideal Type", *Kazoku Seido*, also known as "*honke*" (stem), resembles Le Play's "*Famille souche*": Man and wife, unmarried children, elder son, his wife and their children. If not patriarchal, it is definitely a patrilineal family group going on with male members. This generic family is known as "*iye*", but its functions are always read with a prefix "*ka*": *kamei*: name, *kakun*: law, *kafu*: line, *katoku*: elder son, *kasan*: property, *kagiyo*: occupation and *O'kasan*: the *honorable* mother. Even husbands often address their wives as "*O'kasan*," the unchallenged, undisputed authority of the family.

Dôzoku: The Agrarian Family

In transition from Tokugawa to Meiji there were some 70-80 thousand villages called "mura". During Meiji, numbers came down but populations went up, *mura* became an agrarian town *Buraku*. After Embree's (1939) "*Suye Mura*," Suzuki Eitaro (1940) laid the foundations of rural sociology. Ethnologist ARIGA K. (1943) described the rural Japan as "*dôzoku and non-dôzoku*" changing from "*Kazoku-seido* to *Kosaku seido*." There were structural similarities between *Kazoku* and rural *dôzoku*. While in cities and/or two-generation families, *O'kasan* was dominant; it was the grand father in the rural *dôzoku*.

Ko-kumi Family

FUKUTAKE (1949) noted that in contrast to northeastern *dôzoku*, in the south west there was a more democratic kinship that he called *ko-kumi* ("equal partnership"). He found the rising productivity and affluence changed *dôzoku* to *ko-kumi*. GAMO (1952) endorsed FUKUTAKE'S findings; EMORI (1957) discovered that in *ko-kumi* communities 'peer or age organizations' were taking over some family responsibilities. MURATAKE (1959) agreeing with EMORI'S peer groups, further described that *ko-kumi* family was not either *patrilineal* or *matrilineal* but *bilateral*, two equal lines (Marvin Harris 1971:313). This development or transition was in keeping with policies of the new *Constitution*. Japan was en route to democracy. Some of these voluntary age groups (*seinendan*) have been transforming to cooperatives. (SEKI 1958)

Confucian impact on Tokugawa Woman

Well-known maxims of Confucius on "Education, family, society and state" had a great impact on Tokugawa –Edo Japan. His moral commandment to women, however: "Obey: in youth to your father, in marriage to your husband and in old age to your son!" fired back. Women took refuge at home and, as the *honorable O'kasan* preserved her gender integrity. So secure and confident those modern women don't even respond to the present feminist calls for gender equality. Samurai culture is a feminine one.

Dôtoku Morality

Nationalist Idemitsu (1978) contends that there is no perfect society but Japan probably comes very close to being one and underscores, in response to FUKUZAWA'S MORAL convictions on education (Lecture 13), that in *Dôtoku Morality*, individual duties and responsibilities prevail over modern (western) human rights and freedom issues

References cited in the lecture

- ARIGA K. 1943 *Nihon Kazuko-seido to Kosaku-Seido* (Family and Land). Kawede-shobo.
Clark, Gregory 1978 "The Human Relations Society ..." *JFN*. VI No.3: 2-7.
Dore, R.P. 1973 *The City Life in Japan*. Berkeley UP.
EMORI I. 1957 "Living in neolocal tradition *Sakaigaku-Kenkyu* 8, 5-6: 103-199.
IDEMITSU Sazô 1978 *DôTOKU of Japan differs from Western Morals*. Idemitsu Kosan.
ISHIDA Eiichiro 1977 *Japanese Culture*. Tokyo UP.
FUKUTAKE Tadashi 1949 *Nihon no sonno shakai-teki seikaku*. (Japanese Villages)
NAKANE Chie 1967 *Kinship and Economic Organization in Rural Japan*.
OMACHI T. 1958 "Family in Japan." *NMT* (Ethnology Handbooks). 3: 203 – 232.
OMOTO K. and MISAWA S. 1976 "Origins of the Ainu." *AIE Studies*
SEKI K. 1958 "Age Groups." *Nihon MinzogugakuTaikai*, 3: 127-74.

Essay Topics and Question

After reading two or three articles on the "Japanese family in transition" that you can readily find, write a 3-4 page essay (750 -1000 words) on "Trends or prospects of a) democracy or b) the gender equality in Japan, or c) Samurai's feminine culture. "

Lecture Outline 11

- Techno-Economic Innovations
- Hard Work

SENJU KORAKU: WORK THEN MERRY

Two charts (Fig 1 & 2) and two Tables 1 & 2 may render a long lecture short and simple.

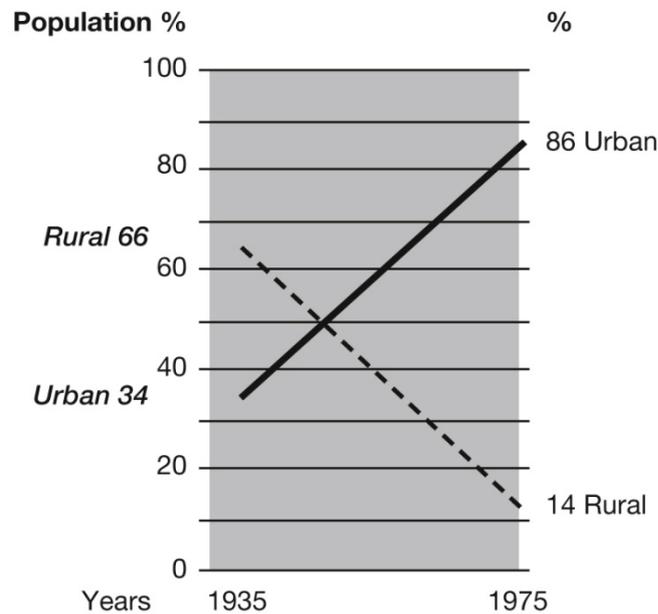


Fig.1 Urban and Rural Ratios
Source: *NOH & Gordon 1977: 20*

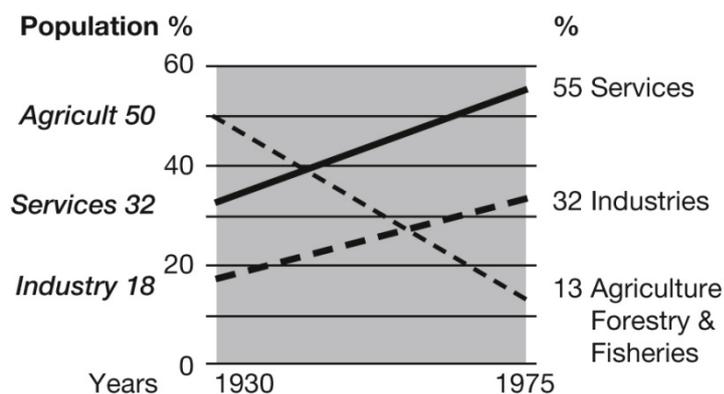


Fig.2 Changes in Employment
Source: *NOH & Gordon 1977: 20*

Notes

1. In forty years from 1935 to 1975 (Fig 1):

The Urban population jumped from 34 % to 86 %; whilst the rural population dropped from 66 % to 14 % (Fig 1).

2. In the same period from 1930 to 1975 (Fig 2):

Employment in Industries went up from 18 % to 32 %; Services from 32 % to 55 %; while Agriculture (including Forestry & Fisheries) came down from 50 % to 13 % (Fig 2)

Table 1**Contributions to Economy**

<i>Sectors</i>	<i>%</i>
Agriculture	6.0
Industries	37.4
Services	56.6
<i>Total</i>	100.0

Source: *FFJ*, March 1977: 21.
 (*FFJ*: Facts & Figures Japan)
 (*FAJ*: Facts about Japan)

Table 2**Dependence on Imports**

<i>Raw materials</i>	<i>%</i>
Bauxite	100
Coal	89
Copper	92
Iron	99
Plumb	79
Petroleum	100
Zinc	64

Source: *FAJ*, No. 5103: 4.

Contributions of major sectors to economy reflect the population profile during 1970s. Despite the dependence of the industries on imports of petroleum and strategic materials, Japan seems to have overcome or compensated the scarcities of natural resources. Also note that the decade of 1970's was marked and known as the "Rising Yen of Japan." (Mikes 1970). Hence Reading Assignments, all published in 70's, deal with and try to evaluate the phenomenon. Just browsing a couple, you could see that Japan is up and coming yet commentaries are diverse and controversial.

Reading Assignment

- Berque, Augustin 1976 *Le Japon: Geston de l'espace et changement social*. Flammarion.
 Halloran, N. 1977 *Images and Realities*. Charles E. Tuttle Co.
 KAWASAKI, Ichiro 1976 *Japan Unmasked*. Charles E. Tuttle Co.
 Kimball, A. G. 1973 *Crisis in Identity and Contemporary Japanese Novels*. Charles E. Tuttle.
 UCHINO Tatsuuro 1976 *Japan's Postwar Economic Policies*. Ministry of Foreign Affairs.
 Mikes, George 1970 *The Land of Rising Yen: Japan*. Tokyo: Tut Books.
 NOH Tashio and D. H. Gordon (eds) 1974 *Modern Japan: Land and People*. Teikoku-Shoin.
 OZAKI, Robert S. 1978 *The Japanese: A Cultural Portrait*. Tokyo: Charles E. Tuttle.
 Sawyers, S. M. 1976 *Income Distribution in OECD Countries*. OECD.
 Smith, Thomas C. 1975 *The Agrarian Origins of Modern Japan*. Stanford UP.

Essay Topics and Questions

Read a couple from Readings, -you can try others- and write a 500-750-word essay on:

- 1) Whether literature available supports the "First Work Then Merry" saying in the title?"
- 2) Why the postwar Japanese Policy has always been for the global peace?
- 3) Can Japan maintain her No 2 position in the on going global economic crises?
- 4) Do you agree that Japanese people seem to be tired of working and rushing?
- 5) How would a new global crisis affect the Japanese Economy?

Or consult the instructor for another topic of your choice.

Lecture Outline 12

- *Kanji, Hiragana, Katakana and Romaji*
- Syntax and Logic of Sentence Structure
- Rituals of Speech and Conversation
- Media: Radio, TV and Cinema
- *Nihon Shiki: The Japanese Way!*

NIHONGI: A LONESOME LANGUAGE

Nihongi is known and often described as a "lonesome language, for it has unique and rare attributes and characteristics like:

Several alphabets used together, a female tongue not understood by men (Komatsu 1962), no gender but excessive honoring bigness and highness, a rare syntax, probabilistic tenses and syllabic / agglutinative logic; an original ritual observed in conversations reflecting the Nihon shiki (Japanese etiquette) and the kanji aesthetics of brush calligraphy (shodō).

When a foreign guest dares to utter few words like "*ohayo*" (good morning) or "*arigato*" (thanks), they reward him. "Ooh, you speak Japanese very well". That is a complimentary gift. To be a speaker of the Japanese one must know at least 750 *kanji*, i.e., the highly sophisticated Chinese ideograms. At secondary schools or the intermediate level, this goes up to 5 thousand, at the higher level, there is no limit. In 80's a new *Kanji* Dictionary prepared in Japan had some 30 thousand ideograms. Yet, this rich and noble treasury is not quite suitable or sufficient for Japanese Language. Though new Kanjis can be created from known ones, *kanji* does not accept any suffixes. Japanese have supplementary alphabets like *hiragana* for writing grammatical suffixes, and *katakana* syllabaries for foreign words and names and *romaji* for writing Japanese in Roman or Latin alphabets (Walsh 1980). In these lectures, I have been using the *romaji*. Sounds of the language are written as syllables and read as written. Ice cream is written as *ay-su cri-mu*, pronounced as *Aysu Krimu*; McDonald becomes "*Ma ku Do na ro do.*" Since their /r/ and /l/ sounds are very close, they have difficulty distinguishing them. Back in 50's, fans supporting Mac Arthur's candidacy to U.S. Presidency, had posters reading: "We are for Mac Arthur's erection." They often hesitate and choose the other. In contrast to Indo-European (SVC) languages, the word order (syntax) of sentences is Altaic: SCV (subject > complement > verb). Since endings of the verbs may also reflect the subject, they are not pronounced and sentences are reduced to elliptical CVs. Verbs are often used in probabilistic conjugation: *Ame desho!* (looks like rain), whether or not it actually rains! Conversations and/or dialogues are directed by listeners (*aizuchi*) who accompany speaker with sounds like "*So, aah, ooch, soo, so des ka* (is that so?), not really? Incredible!" (Kleinedler 1978) Occasionally the listener becomes so attuned to and affected by speaker's mood that the speaker may stop and try to calm the listener. In business they keep saying "*hay*" (yes) not meaning "I agree" but I understand and follow you, keep on. Speaker is very receptive to listener's attention and responses. He will stop when he feels he is understood. As in art, "*the less is more!*" in public speaking. If speaker feels that he is not understood or the concept was not clear, rather than repeating, he will quickly write the *kanji* on the board or on the palm of his hand. By the order of strokes the meaning becomes clear. It is the order, which counts. The concept of "education" in *kanji* is written by seven sequential strokes. The class teacher or the calligraphy *sensei* can spot any change of order. This is the discipline that *Kanji* gives the individuals and the culture. *Kanji* is both the etymology and thesaurus of the language: it shows where concepts come from.

Kanji tells the reader and writer alike its history like an encyclopedic dictionary. Difficult indeed to change or replace.

Dialogue in Public Information and Media

Communication issues in electronic media are serious but more effectively dealt with or solved by the information technology (*IT*): written commentaries, photos and moving

pictures, videos or the combinations thereof. Chinese saying "one picture worth thousand words" is valid in Japan. Audiovisuals are used wherever necessary. In radio, however, the handicap is overcome by "shadow speakers" (generally of the same sex), who produce the echo sounds of a listener and asks proper questions to keep the program flowing. NHK (JRT) modeled after BBC, seemed at par if not ahead. (De Vera 1968). If in future, the IT can create a modern information society, Japan is likely to be not far from it.

Nihongi has no *comparative or superlative* expressions -except perhaps 'Number One' (*primus inter pare*)– but suffers from an over use of *greatness or highness* (Raucat 1965).

Samples:

Hi: Sun, *O'hi Sama*: Honorable Sun; *Tsuki*: Moon, *O'tsuki*: Honorable Moon and *O'saru* is Mr. Monkey. Human Relations Box: Two middle age ladies at 50s, in a fashionable restaurant in Roppongi (Tokyo), after ordering fish plate for lunch they discovered that menu offers salad, called on waiter and the dialogue –as monitored at the neighboring table:

Lady: "Sumimasen, sarado nee?" (Sorry, salad, no?)
 Waiter: "Hay, dôzo" (Yes, please).
 Lady: "Miksu, nee?" (Mixed salad, no?)
 Waiter: "Hay, dôzo." (Yes, if you order)
 – "Dressingo, nee?" (And sauce, too?)
 – "Hay" (Yes, of course)
 – "Mayoneysu, nee? (Mayonnaise possible, no?)
 – "Hay, dôzo." (Yes, if you so wish!)
 – "Hay, dôzo!" (If you please?) [That is the order.]
 – "Hay, dômo." (Yes, Mam, with many thanks)
 – "Dômo arigato, sumimasen! (Thank you very much)
 – "Dôzo! (It's my pleasure (duty) to serve you!)

From: Instructor's fieldwork notes (1980-81).

References cited and Readings recommended

- Condon J. and KURATA Keisuke 1976 *What is Japanese about Japan?* Shufunotomo Co.
 De Vera, J. M. 1968 *Educational TV in Japan*. Sophia UP.
 KAWASAKI Ichiro 1976 *Japan Unmasked*. Tut Books.
 KOMATSU Isao 1962 *Origins of the People & Language*. Kokusai Bunka Shinkoku (IHJ).
 ONO Susumu 1977 *Origins of the Japanese Language*. JCI, Synopsis, GJC 1977: 32-36).
 Raucat, Thomas (pen name) 1965 (1935) *Honorable Picnic*. Charles E. Tuttle.
 SUZUKI Takao 1977 *Kotoba to Bunka*. Iwanami Shinsho. Synopsis: GJC 1977: 24-28.
 TOYOMA Shigehiko 1973 *Nihongo no Ronri*. Chuo Koron-sha. Synopsis: GJC 1977: 28-31.
 TSUNABO Tadanoku 1978 "Left Cerebral Hemisphere.. And Japanese." JFN VI 1:3-7.
 Walsh, Len 1969 *Read Japanese Today*. Tokyo: Tut Books

Abbreviation Notes: JCI: Japanese Culture Institute; GJC: Guides to Japanese Culture; JFN: Japan Foundation Newsletter; IHJ: International House of Japan (Tokyo).

Essay Topics and Questions

After consulting some of the references, write a 1000-word essay on one of the following:

- a) Is it true that cultures and languages are closely linked or interconnected?
- b) If in fact culture is a holistic existence, what keeps the traits together?
- c) How well do you think *Nihongi* and *Nihongo* represent *Nihon Bunka*?
- d) If you are familiar with "geist": How comparable are *Bunka* and Geist?

Lecture Outline 13

- From SHÔTOKU TO FUKUZAWA
- Lifelong Education in Japan
- Duties, Rights and Freedom
- Unity, Diversity and Integrity

FUKUZAWA YUKICHI ON EDUCATION

Closely related to culture, "Education in Japan" is a comprehensive area of study, Often treated separately. In this lecture, principles of FUKUZAWA's "*Code of Ethics*" corresponding to the UN *Universal Human Rights Declaration* are introduced.

Basic Principles

- *Kokoro*: the national spirit or social identity is the ultimate product of education.
- Human beings created by education can be changed by education (Locke).
- *Ôkeigoto* (continuous / informal) education is equally important as scholastics.
- In *Dôtoku morality*, duties like *on and giri*, come before the *rights and freedoms*.
- Personal differences and diversities are tolerable only in unity and conformity.
- *Hotoku Ka*: Preserve what in the past proved to be sound and working successfully.
- Quality or quantity? *In education* both are equally essential and needed.
- Theory or practice? Induction or deduction? Develop together by interaction.
- Human beings make history and history [culture] in turn make human beings!

FUKUZAWA Yukichi

Towards the Meiji Restoration in 1866, FUKUZAWA Yukichi, founder of the Keio University wrote *Seijo Jijo (Western World)* and interpreted the western concept of "freedom" as "*jiyu*," but warned his people that this freedom should not be construed as the right to do whatever one wishes to do. On the contrary, freedom entails moral duties

And they go hand in hand together. He was in fact echoing Prince Shook's call to "Wa People" that "*peace in order should be our guide.*" Advocating parliamentary rule, language reform, women's emancipation and public education for everybody, he has been the moving spirit of Japanese education. He is quoted as saying "Difference between wise and foolish is a question of education." In recognition of his services, FUKUZAWA's picture is now on the 10 thousand yen. More than hundred years later, Tokyo University honored this wise man and his ideas on moral education, which sound like a "*Declaration of Human Rights*" for the Japanese; where FUKUZAWA is trying to replace traditional obligations like *on and giri*, with contemporary values like "*independence, self respect or integrity*" of individual and the society. In about 29 articles, one short of the *UDHR's* 30, he proposes "*a code of ethics*" in human relations. The "high lights" of this moral code in Japanese concepts follow as translated and edited by KIYOOKA Eiichi in NAKAYAMA Eichi (1985: 270-73).

FUKUZAWA on Education

It can be said that while *UDHR* speaks of basic "rights and freedoms", guaranteed by laws and the *Declaration* itself, FUKUZAWA addresses to the conscience or the common sense of people with a complementary couple of "rights and duties" as the ultimate source of a legitimate rule. FUKUZAWA was apparently trying in earnest to open Japan to modern world. Japan, as a "human relations society" has been living with these principles.

How successfully? Just a couple of hints: Historian IMANISHI (1963) challenged Darwin's "Survival of the fittest" and proposed instead "Survival of all" —collectively.

My gentle host in the fishing village Tomari Hama (1980) asked where I was from and then brought a volume of *Japonica*, opened a map of Europe and said, "now show me!"

Foremost are FUKUZAWA's Principles of ***independence & self respect*** (integrity).

For independence and integrity, earn your bread and be healthy, body and soul.

Life is a universal duty; suicide is just a folly.

Independent and self respecting human beings cannot be directed by others.

Treating women as inferior of men is but an anachronism, useless residue.
Respect also children's independence and integrity
Life long education, learning self-development is a *duty*. (UDHR's Article 29)
Peace and order depend on independent and self respecting families.
Hate and revenge (vendetta) are primitive practices.
An independent and self respecting person cannot neglect his moral duties,
Reciprocity: Trust others and be trustworthy yourself.
Do not do others what you do not want them to do you. (Confucian altruism)
Living (life) in self- security is a universal human right.
Respect the laws of the land and encourage others to behave likewise.
Don't be cruel to any living species– [including plants.]
Citizens defending their country and paying taxes are entitled to govern it.
Human beings are one family, treat all (races, creeds, ethnicities) fairly.
It's universal duty to learn, develop & transfer our heritage to new generations.
The aim of education is to create independent, self-respecting human beings.
Abridged and edited from NAKAYAMA Eiichi (ed) (1985: 270-73).

References (cited) and Readings

- ASO M. AND AMANO I. 1983 *Education & Japan's Modernization*. The Japan Times Ltd.
De Vera, J.M. 1968 *Educational TV in Japan*. Sophia UP.
Doi Takeo 1971 *The Anatomy of Dependence*. Kodansho International.
FPC 1977 "*Education in Japan*". Foreign Press Center.
FUKUZAWA Yukichi 1960 *The Autobiography of Fukuzawa Yukichi*.
IMANISHI K. 1956 *Karakurum*; 1963 *Afurika –Tairuku* (Continent) . Chikumashobo.
Kirkup, James 1971 *Japanese Themes & Scenes*. Tokyo: Tsurumi.
Singer, Kurt 1973 *Mirror, Sword and Jewel*. New York: George Brazillion.
MFA 1977 "Education in Japan" in *Facts About Japan No. 8*. Ministry of Foreign Affairs.
Maraini, Fosco 1971 *Japan: Patterns of Continuity*. Tokyo: Kodansha.
NAKAYAMA Eiichi (ed) 1985 *Fukuzawa Yukichi on Education*. Tokyo UP.

Essay Topics and Questions

After reading and consulting a couple in Readings and References given above, write a 750 word essay on one of the following popular (folk) sayings:

- 1) Education before inheritance (genetics): *Uchu yori sodachi*,
- 2) Parental marks (on children) remain forever: *Oya-no name hikari*,
- 3) Let your beloved child see the World: *Kawaii koni wa tabi saseyo*.

Or, two definitive observations and predictions by foreigners:

- 1) "Japan has been a modern country since Prehistory." – Maraini.
- 2) "Japan is the future of past!"– Singer.

Lecture Outline 14

- "Tatamisation"
- "Bamboo Ideal"
- Life Styles & the
- Kokoro Ethics

KOKORO, WORLDVIEW AND PERSONALITY

The notion of "Kokoro" or "Japanness" depends on a comprehensive worldview known as "Daichi-sei." (SUZUKI Daisetsu 1980) "It's a world view enduring all evils and hardships without any complaint but recreating them with love and tolerance." (SJK 1980 & AJC 14.)

This worldview, originating probably from Zen Buddhism, approaches the *Sufi* orders of *Dervishes*. The planting of this worldview into basic or modal personality is called "tatamization." *Tatami* is a floor mat (measuring 1.80 m x 0.90 m, about a door size), woven of rice straw and used in all family (domestic) rooms, traditional or modern.

"Tatamization"

Japanese children are tatamised on tatami rooms, with guiding rules or guidelines:

- 1) Attend the baby on demand. (Rather than Dr Spoke's timespace schedules.)
- 2) Do not separate the child and mother and carry the infant on the back (*onbun*)
- 3) Do not hush or repress; don't reward crying as long and as much as possible.
- 4) Try methods of soothing or comforting rather than frightening or repressing.
- 5) Scare when and if necessary, with the assurance that you will not allow it happen.
- 6) Shame rather than frighten, however, make the child feel ashamed (later on "*haji*")
- 7) Burn with a flame of *Moxa*", not as punishment but as if curing the misbehavior.
- 8) Try surprise shokes, baffling the infant without hurting self-respect or integrity.
- 9) Engage indirect assistance / corrections from institutions like schools, hospitals, etc.
- 10) Always reduce tension without resorting to outright conflicts or clashes.

Two observations from the field: a) On a train trip, mother could not soothe the baby. Father with a single flip stopped the crying (8); b) In a crowded train (*O'bon* Aug 14, 1979) standing-up passengers admired a young mother with three little kids. She attended children's all needs all night, without a sound heard (all rules 1-10 with a perfect score).

DOI (1962) believes that this is how the "*amae*" of dependence on dear ones are created and developed, leading eventually to adult values like *on*, *giri*, *ninjo* and duty-first *dōtoku* morality.

Seward (1977) distinguished two personality types a) with *shoes-on* (brute, rude, rough) and b) *bare-footed* (refined, polite, empathic), from tatami years of the childhood.

Japanese lust for bamboo too may be attributed or likened to tatami: feeling not alone but in touch with Nature, pure and beautiful (*kirei*), like straw, reflecting like a mirror, softness of carpet, hardness of steel and sharpness of sword (KURATA). Tatami's special scent may also help the soothing. Fearing the mother more than father is attributed to *amae*, out of respect rather than fear of sheer force. Children's high motivation scores in competitions have been taken as a clue to the "Achieving Society" (TODA Masanou, Tokyo: *TJT Weekly* No. 21)

Socio-analytical studies

- 1) "What is the *nature* of Man?" The highest score goes to "Neither good nor bad!" followed by "Basically good" and "Both good and bad." (HAYASHI 1954: 38)
- 2) "How should be the Man's relation with / to Nature? "Harmonious 40 %, dominant 30 %," (SUZUKI Tatsua 1970: 53)
- 3) "Man's orientation to time?" "Towards future" 40 % (and rising); followed by "Past and future" 22 % (falling) in BEFU Harumi (1971: 172.)

4) "And the all time dilemma: *to be or to do?*' Though doing things can be measured but how about being? BEFU (1971: 173) observed that in traditional Japan, *being* was pronounced; but in modern times *doing* comes afore. Zen Buddhism had compromised to "being by doing." Modern times (*Zeitgeist*) encourage doers or the wealthy "to becoming somebody or something in life."

5) "Human Relations? "Caudill and Scar (1961) found cooperation is the modal tendency rather than being lone stars. NAKANE noted "*tate shakai* is not a hurdle to working together."

In about ten novels translated to English, Kimball (1973) observed that in Japanese *Kokoro*, warfare was morally out and protagonists were dependent on females in the family or without.

TSUNOBU (1978: 3-7) found combinations of vowels like a, e, i, u, e are meaningful parts of the speech, expressing *hunger, hiding age, thirst of love, running after love*, etc.

In crime - punishment statistics, Japan trailed the U.S & Germany (*FFJ* 1980: 107). More than 95 % of attorneys-at-law was being employed out of courtroom.

In over all *Female Suicide Statistics*, Japan seems racing the highest-ranking Denmark; with a radical difference however that in frequency distribution, while Danish women reach highest at the age of 50, Japanese women are lowest at 40. Suggesting that compared to western sisters, duty bound Japanese women defer suicidal tendencies or decisions to the next decade. In "realites and images," Halloran (1977) concludes:

"At the middle of XX Century Japan was not westernised perhaps never will be!

References and Readings

- BEFU Harumi 1971 *Japan: An Anthropological Introduction*. Chandler Publication.
- Caudill, M. and DOI Takeo 1963 "Psychiatry, Culture & Emotions in Japan," in Galston, F. (ed) *Man's Images in Medicine & Anthropology*. International UP.
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- OZAKI, Robert S. 1978 *The Japanese: A Cultural Portrait*. Tokyo: Charles E. Tuttle.
- SJK 1980 Society for Religious Research
- Seward, Jack 1977 (1971) *The Japanese*. Tokyo: Lotus Press.
- SUZUKI Daisetsu 1977 *Zen Buddhism & Its Influence on Japan*. *GJC* (1977: 46-50).
- SUZUKI Tatsuzo 1977 "A study of the Japanese National Character-IV" *Annals of the Institute of Statistical Mathematics, Supplement No. 6*.
- TODA Masanao 1978 "Motivation of Japanese Children." *Japan Times Weekly* N. 21.
- TSUNODA Tadanoku 1978 "Left Cerebral Hemisphere of the Brain." *JFN VI* N. 3-7

Essay Topic and Question

After getting familiar with some of the references and readings above, especially the new comer OZAKI (1978), write a 1000 word essay, discussing rather than answering the question: "Why or how the modal Japanese personality seems surviving the socio-cultural and structural transformations that the country has been experiencing."



Lecture Outline 15

Continuity in Change

Folk Religion

Onda to

Honda

Past to Future

Nationalism

Sustainability

CONTINUITIES IN CHANGE

The Japanese Culture course began with the "*Modernization without Change*" dilemma: Whether or not possible? Whatever is meant or understood by *modernization*, we have seen that Japan has changed, is changing and the change is likely to continue. As a globally conceded verity the Meiji Restoration was a continuation of Tokugawa reforms. After MISHIMA's sensational *seppuku* in 1970, Maraini (1971), HORI (1974) and OZAKI (1978) called our attention to *continuities of* the complementary aspects of changes. In recent press interviews NAKANE Chie kept telling students of Japanese culture that "If [her book] *Japanese Society* (1970) is still in print, asked and read, there must be some '*continuities*' in Japanese society.

In the last session of the course, then, let us discuss those "*continuities in change.*" i.e., not "Continuity versus Change!" but the *Continuity in Change!*" scenario.

Notes on the Outline

1. HORI called it "*Folk Religion*" rather than paganism, Shinto or Buddhism.
2. BEFU pointed to the "Past to Future" prevailing in time concept or worldview.
3. OZAKI traced the "*Onda to Honda*" continuity to traditional management.
4. FUKUZAWA seems a nationalist rather than a make-believe internationalist.
5. In the "Sustainability of life vs. Sustainability of growth debates, Japan stood firm, with Greens for saving the *biosphere* –in Kyoto and HABITAT Protocols.

Reviews and/or Readings

BEFU Harumi 1971 *An Anthropological Introduction to Japan*. Chandler.
HORI Ichiro 1974 *Folk Religion in Japan Continuity and Change*. Chicago UP.
Maraini, Fosco 1971 *Japan: Patterns of Continuity*. Tokyo : Kodansha.
NAKANE Chie 1976 "New Horizons in Cultural Exchange from International to Cultural," in *Japan Foundation Newsletter IV*, No.1: 7-12.
OUCHI William 1982 *Theory-Z*. New York: Avon Books.
OZAKI Robert 1978 *The Japanese: A Cultural Portrait*. Charles E. Tuttle.
NAKAYAMA Eiichi (ed.) 1985 *FUKUZAWA on Education*. Tokyo UP.

The Final Essay

For dealing with the current global crises, I don't recommend *Theory-Z* by William OUCHI (1982), but Robert OZAKI's (1978) *Japanese: A Cultural Portrait*.

Read OZAKI's essay seriously, take notes and write a 1000-word (4-page) essay on:

- 1) NAKANE's scholarly reminder, "Continuities in change in Japan." Or,
- 2) The so-called miracle or affluence of Japan" as seen and told by OZAKI."

A personal request: I will appreciate if you kindly let me know your evaluations of the course; or, how would you develop it, if you were in charge of the course.

Syllabus

Learning Outcomes:

By the end of this course, students should be able to do the following:

1. Discuss the meanings and manifestations of culture found in the subject of the course.
2. Identify unique theoretical underpinnings and influential thinkers in the course topic.
3. Analyze the relationship between the various aspects of cultural texts and the particular social, cultural, and biographical contexts of their production.
4. Research and critically evaluate cultural productions.
5. Use secondary sources and close reading skills to produce a substantive critical essay relating one or more specific cultural productions to the economic, social, cultural, or biographical contexts of its production.
6. Demonstrate a balanced perspective and a deepened understanding of the cultures, times, people, and situations that produce these works.
7. Write coherent historical arguments that explore the relationships of various concepts and texts, and which provide a clear synthesis.

Course Goals:

1. To provide students with a broad perspective of approaches to world culture and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse cultural and interdisciplinary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of cultural analysis and interpretation methods and help students apply these skills in writing essay examinations and a critical essay.
4. To read widely and critically in a variety of cultural texts in order to explore potential meanings and to demonstrate the depth and breadth of this reading in essay examinations and a critical essay.
5. To do library research on a particular trend, event, concept, an individual theorist, or an issue in the area of comparative culture and to write a critical essay which incorporates this research.

Course Content:

1. Cultural developments and texts that have been designated as being produced within the category of the course topic.
2. Discussion of the theoretical, social, philosophical and biographical contexts in which those works were produced.
3. Historical movements in various periods.
4. Discussion of the cultural issues and questions related to theoretical, social, philosophical, and biographical approaches to the study of the course topic.
5. Key ideas about how to evaluate and interpret cultural events, texts, and approaches.
6. Criticism and reflection upon political and economic systems as reflected in culture.
7. Discussion of the relevance of course readings to the understanding of contemporary cultural issues.
8. Critical analysis and interpretation of culture.
9. Conducting scholarly research on and off-line.

Course Outline:

For the detailed course outline, please see the study guide.

Course Readings:

The course readings for this course will be available through the Online Library, which will provide students access to selected journal articles, book chapters, and reference materials. Please review your study guide for this course.

Course Preparedness:

This course is a history course which requires analysis, research, and writing. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in history and does not address remedial writing issues at the sentence, paragraph, or essay level. The California Department of Education "English-Language Arts Content Standards for California Public Schools" offers context for understanding the standard for writing at the college level. Students who do not meet the standards outlined in the "English-Language Arts Content Standards" will not pass this course.

In short, this course assumes that students already "write with a command of standard English conventions, write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument, and use clear research questions and creative and critical research strategies" (California Standards, Grades Nine and Ten). This course focuses on texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

Course Workload:

In accordance with accreditation standards, requires approximately two hours of outside work for every contact hour. For a 3-hour course, there are 48 contact hours, plus a minimum of 96 hours outside work. For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework.

Grading Factors:

For grading and required work, please refer to the Study Guide.

Plagiarism:

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Ethics:

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

Technology:

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

Diversity:

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

Civility:

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

Students with Disabilities:

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

Writing Across the Curriculum:

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers.

Online Library:

Our Online Library supports academic rigor and student academic success by providing access to scholarly books and journals electronically.