

STRESZCZENIA/ABSTRACTS

I. LITERATURE AND TRADITIONAL CULTURE

Marta Wesołowska

MUSIC IN *THE PILLOW BOOK*

The article focuses on the problem of music and musicality in *The Pillow Book* (*Makura no sōshi*) written by Sei Shōnagon in the 10th century. It has been proved that Sei Shōnagon exposed many aspects of the problem of music in Japanese literature of the Heian period (794-1185) – the time of the greatest heyday of aristocratic culture as well as the development of Japanese court music *gagaku*. Unlike any European work of this period, music as art performed an important role in aristocratic society, influencing predominantly themes and composition of the created literature. Apart from many biological-cultural factors being shown in Japanese sensitivity and penchant for nature's music (Tsunoda Tadanobu's theory) as well as specific musicality of Japanese language, this work shows unique musical character of Sei Shonagon's writing, expressed on several levels: the level of thematizing music through introducing description of holidays or popular instruments of that time (*biwa*, *hichiriki*, *koto* etc.); the level of verbal music through description of the sounds, involving sounds heard during Buddhist and Shinto ceremonies, tones of particular instruments, voices of human and nature, mechanical sounds and artificial ones; the level of music visualization based on detailed description of musical instruments or performance without relating to their soundsphere; musicality on the emotional level manifested in showing strong feelings and emotions provoked by the music heard, and the symbolic level manifested by assigning specific qualities of symbolism to certain musical elements (flute, rain). The analysis of the above aspects was carried out in regard to the musical contexts, especially the popularity of *gagaku* court music and the musical education of the ladies-in-waiting in Japan of the Heian period.

Key words: Japanese music; *gagaku*; *Makura no sōshi*; Sei Shōnagon.

Adam Bednarczyk

SACRAL HIDDEN PHRASES, SECULAR POEM-PICTURES. ON INTERRELATIONS BETWEEN TEXT AND IMAGE IN *SENMEN HOKEKYŌ SASSHI*

The article discusses on specific text-image interrelations in *Senmen Hokekyō sasshi* (Fan-shaped album of the Hokekyō Sutra), a XIIth century work restored in Shitennōji temple, Osaka. The album is famous not only because of its uncommon fan-shaped plates but also

colourful underdrawings (*shita-e*). It is considered that the pictures are in fact pictorialization of poems (*uta-e*), which are combined with Sutra's text. Using special technique called "hidden phrases" (*inpukuteki kotoba*) the author focuses on connections of *uta-e* with poems that could be inspiration for such pictorialization. The problem of pictures as means linking religious content with classical Japanese poetry (*waka*) is also emphasized.

Key words: fan painting (*senmenga*); pictorialization of poem (*uta-e*); text-image relations; hidden phrase; Heian period.

Małgorzata Karolina Citko

POETRY OF THE EIGHTH JAPANESE IMPERIAL COLLECTION *SHINKOKIN WAKASHŪ* IN THE *NŌ* PLAYS ENTITLED *KAMO* AND *TEIKA* BY KOMPARU ZENCHIKU

It is undeniable that *nō* theater, a form of art that emerged in medieval Japan at the end of the 13th c., is a genre of drama embodying the performing arts. It is thus non-existent if it is only on a piece of paper. Despite this, written texts are the absolute basis for all *nō* dramas, since in *nō* there is little room for changing an original text which has been constructed in accordance with established composition principles and filled with religious symbolism and references to many earlier Japanese literary works. Numerous versions of extant *nō* manuscripts contain a great amount of allusions to the classical Japanese poetry genre *waka*. It is believed that as Zeami Motokiyo (1363?-1443?), one of the most well-known and respected *nō* playwrights and actors, was fond of the poetic style of the first imperial collection *Kokin wakashū*, as his son-in-law and successor, Komparu Zenchiku (1405-ok.1470), was keen on the poetry of the eighth imperial collection *Shinkokin wakashū*. However, an analysis of poetic allusions in two *nō* plays by Zenchiku – *Kamo* and *Teika* – indicates that it might have been rather a poetic style of an early medieval poet Fujiwara Teika (1162-1241), one of the compilers of *Shinkokinshū*, that had perhaps been an object of fascination and inspiration for Komparu Zenchiku.

Key words: *waka*; *nō*; Komparu Zenchiku; *Shinkokin wakashū*; Fujiwara Teika.

Katarzyna Sonnenberg

IN DARKNESS AND SECLUSION. RHETORIC OF MADNESS AND PROBLEMS OF MODERNITY IN THE WORKS OF HIGUCHI ICHİYŌ (1872-1896)

The author attempts to analyse how madness is aestheticized and poeticized in the late novellas by Higuchi Ichiyō (1872-1896). While referring to the concept of illness as a metaphor as developed by Susan Sontag and applied to the Japanese context by Karatani Kōjin, the author elaborates on the evocative and symbolic images of madness in Ichiyō's works. The possible correspondences between the analyzed metaphors and the discourse of modernity in Meiji Japan are also considered.

Key words: Higuchi Ichiyō; Karatani Kōjin; Meiji literature; madness.

Marcelina Leśniczak

TANIZAKI JUN'ICHIRO'S EARLIEST FASCINATIONS OVER *KABUKI'S* WORLD – CHILDHOOD AND YOUTH

In this article I focused on introducing the writer's earliest fascinations with traditional Japanese theater such as *kabuki* (it can be translated as 'the art of singing and dancing') and other theatrical performances he witnessed in temples and shrines of Tokyo in late years of 19th century. Tanizaki, born into merchant's family in Tokyo, was educated from his early childhood by his mother and grandfather – who both shared a refined taste, with respect to traditional Japanese culture and especially Japanese theater. This article is based on Tanizaki's essays, memoirs where he describes his interest and passion for theater in great detail. These essays and memoirs are an indispensable and significant source of knowledge of the subject in question.

Key words: Tanizaki Jun'ichirō; Japanese literature; *kabuki*; Japanese traditional theater.

II. LITERARY AND CULTURAL RECEPTION

Zbigniew Osinski

JERZY GROTOWSKI AND TADEUSZ KANTOR'S JAPAN

The paper focuses on the relation between two prominent theatre artists – Jerzy Grotowski and Tadeusz Kantor – and the Japanese culture. The text is divided into five parts: 1. On *nō* theatre and its reception in Poland (including the context of the Euroamerican reception); 2. the visit of Tadeusz Kantor's theatre ensemble Cricot in Japan in years 1982 and 1990, and its triumphant welcome; 3. Grotowski's three-day visit in Tokyo in 1973 in the company of Tadashi Suzuki; 4. the symposium *Sztuka debutanta* in 1978 in Warsaw and Grzegorzewice; 5. Tokimasa Sekiguchi's translation into Japanese of Grotowski's *Performer*, published in the *Polonica* journal in 1992.

Key words: Jerzy Grotowski; Tadeusz Kantor; *nō* theatre; Witold Gombrowicz; Theatre „38”.

Elżbieta Kruszyńska

“CLIMB MOUNT FUJI... AND COMPREHEND LIFE TO THE DREGS” – FASCINATION WITH LAND OF THE RISING SUN IN ANTONI FERDYNAND OSSENDOWSKI'S SHORT STORIES

The paper attempts to analyse *Szkarłatny kwiat kamelii*, a collection of short stories written by Antoni Ferdynand Ossendowski. The paper focuses on the clearly dominant cognitive function of the stories, as well as the author's fascination with the Land of the Rising Sun. The text concentrates on the short stories' protagonists, whose perspective the author used to demonstrate the customs, history, religion and, philosophy of the people of an exotic

country to the European reader. Next to the glorification of the presented phenomena, the dominating element of all the stories is the depiction of nature as a force influencing and shaping human destiny.

Key words: Antoni Ferdynand Ossendowski; short stories; history; religion.

Katarzyna Marak

WORDS, MEMORIES, AND STORIES: THE SEARCH FOR JAPANESE IDENTITY IN HIROMI GOTO'S *CHORUS OF MUSHROOMS*

The novel *Chorus of Mushrooms*, written by Hiromi Goto, a Japanese-Canadian author, is a peculiar search for identity and the language necessary for expressing that identity. From experiments with words, memories, and stories with which the protagonist attempts to construct her own self, emerges the concept of the scattered, relative Japanese-Canadian identity. The text emphasizes the problem of the dissonance between the ability to speak and the ability to express oneself, and reveals the complicated web of relations between words and communication, body and identity, and truth and memories.

Key words: novel; Hiromi Goto; identity; ethnicity.

Marta Mańska

THE JAPANESE WOODCUT IN POLAND – ON THE JAPANESE ASPECTS OF THE BATTLE FOR NEW ART

The paper concerns Japanese art. Japanese woodcuts reached Europe during the times of change and the search for new opportunities in European art, which tried to break free from the strict rules of academic painting. Japonism reached Poland with a twenty-year delay. The Land of the Rising Sun was an inspiration for Olga Boznańska, Julian Fałat, Wojciech Weiss, Leon Wyczółkowski and Stanisław Wyspiański's art. The Japanese style was quickly incorporated in the contemporary discussion about national style in art and the need to create the Polish school of painting. One of the greatest promoters of and speakers for Japonism was Feliks „Manggha” Jasieński.

Key words: Japanese woodcuts; Olga Boznańska; Wojciech Weiss; Manggha.

Hanna Ratuszna

ASAGAO – A PLAY ABOUT MORNING GLORY. FEW COMMENTS ON JAPANESE ART

The paper concerns Yamada Kakashi's one-act play, translated by Henryk Fogl and published in Poland in 1905. The play refers to another work, written for the puppet theatre, *Asagao*. Noteworthy is not only the reception of Japanese plays presented by Japanese troupes travelling throughout Europe at the turn of nineteenth century, but also Japanese aesthetics and the motif of morning glory, recurring in Japanese literature and art.

Key words: Henryk Fogel; drama; Japanese aesthetic; motif of morning glory.

Adam Jarosz

KOMURASAKI. STORY AND ITS ETERNAL LOVERS

The focus of the paper is the analysis of the story about the courtesan Komurasaki and the samurai Shirai Gonpachi. The story, recurring in Japanese literature, appears also in Czech literature – the writings of Juliusz Zeyer – and in Polish literature of the turn of nineteenth century. The analysis will focus mainly on two works: Waclaw Sieroszewski's *Miłość samuraja* and Władysław Reymont's *Komurasaki. Żaloszna historia o pękniętem porcelanowym sercu japońskim*.

Key words: Władysław Reymont; Czech literature; woodcut; love.

III. JAPANESE CINEMA – MEDIA - MUSIC SCENE

Krzysztof Loska

MIKIO NARUSE: ON MODERNITY AND WOMEN

The aim of the paper is to present the films by Mikio Naruse, a distinguished Japanese film director, within the frames of the genre conventions, as well as to place his films in the context of moral and economic changes taking place in Japan in the middle of the last century (with a particular emphasis on the ideological determinants of the process of modernization, and the place of women in modern society). In my opinion, most of his works follow the conventions of melodrama, as it is these conventions that allow the female viewer to assume the position of the subject; at the same time, the conventions present a critical view of the country during the time when patriarchal structures and the traditional family model disintegrated. My research perspective, therefore, is to regard the films primarily as cultural texts.

Key words: Mikio Naruse; woman in modern society; melodrama.

Piotr Skrzypczak

A FILM BASED ON A TRUE STORY: NAGISA ŌSHIMA'S *THE REALM OF SENSES* FROM THE POLISH PERSPECTIVE

The article is devoted to the Polish reception of the most controversial film of Nagisa Ōshima, who has erroneously defined all his valuable work and himself mostly with scandals and pornography. Nagisa Ōshima, who is one of the most renowned directors of Japanese film, was born in a feudal family in Kyoto and has, unexpectedly, become a protester and a rebel, sympathizing with Marxist theory. In the true story of Sada Abe, who is the main character of *The Realm of Senses*, he found the subject corresponding to his ideological attitude. *The Realm of Senses* focuses on losing oneself in total erotic abandon, in the atmosphere of impending war in Japan. Unlike the Japanese mainstream erotic films (pink films), which border on pornography, *The Realm of Senses* is interpreted as a treatise on self-destruction in the aspect of upcoming catastrophe.

Key words: Nagisa Ōshima; Realm of Senses; pornography.

Michał Bobrowski

AT THE INTERSECTION OF GENRES: SAMURAI FILMS OF HIDEO GOSHA

The paper is dedicated to the intertextual and polemic threads in *jidai-geki* films of Hideo Gosha – especially *The Sword of the Beast* (*Kedamono no ken*, 1965), *The Secret of the Urn* (*Tange Sazen: Hien iaigiri*, 1966) and *Official Gold* (*Goyokin*, 1969). Those works are treated here as emblematic of the transformations which occurred in the Japanese genre cinema of 1960s, when the samurai film (similarly to its American counterpart, the western) entered the phase of revision and reinterpretation of its fundamental ideological, aesthetic and philosophical values. This tendency, which had been anticipated by pre-war dissidents of the samurai films, such as Buntaro Futagawa or Sadao Yamanaka, and elevated by Masaki Kobayashi in 1960s, became a point of departure for further explorations for directors like Kihachi Okamoto, Eiichi Kudo or, last but not least, Hideo Gosha. Gosha's works are characterised by a certain type of double-coding: his well-crafted, attractive adventure stories have all the features that distinguish the so-called "audience-friendly" films – and yet, on the higher level of interpretation, they appear as high quality genre pastiches, which deconstruct the national stereotypes imprinted in genre typing.

Key words: Hideo Gosha; samurai film; western.

Dawid Głownia

POLISEMIC MONSTERS: THE SOCIO-POLITICAL ASPECTS OF THE KAIJŪ EIGA GENRE. A CASE STUDY OF THE ORIGINAL GODZILLA

The main goal of the article is to discuss the socio-political aspects of *kaijū eiga* (literally "monster movie") genre, especially in the relation to war time and the atomic trauma of Japanese society reflected in the first instalment of the *Godzilla* series. In the first section of the article I present a brief history of the Western reception of *kaijū eiga*, from the disregard by the mainstream film criticism to its recognition as an important cultural phenomenon by the academic community. The second section serves as a brief review of the canonical and the unorthodox interpretations of the original *Godzilla*, which appeared in the literature on the subject during the course of the last three decades. In the next part of the article I discuss Honda Ishirō's influence on the *Godzilla* form and significance within the context of his world-view and the traumatic events of his past. The last section of the article is devoted to the changes introduced to the film by its American distributors, which led to the distortion of its original meaning.

Key words: Godzilla; monster movie; Honda Ishirō.

Sławomir Wasiński

MYTHICAL UNIVERSES AND LOGICAL UNIVERSES. THE DISTINCT WORLDS OF STUDIO GHIBLI

The following essay outlines the differences in Studio Ghibli's creative strategies by pointing out not only constructions of the various universes, but also other topics and

ideas on the structure and plot of the texts. The author distinguishes the two worlds in Ghibli films, falling into either of the two categories: a mythical reality or a logical reality. The first category relates to the miraculous events and the wide variety of vivid characters; these are mainly found in the works of the studio's founder, Hayao Miyazaki. The logical realities, on the other hand, are characteristic of the works of Isao Takahata, Miyazaki's best friend. Takahata creates stories populated with everyday, down-to-earth characters, set up in a more or less contemporary Japanese reality.

Key words: Ghibli Studio; animation film; Hayao Miyazaki.

Malgorzata Major

MYSTERY IN TECHNO-HORROR. ON THE EXAMPLE OF *KAIRO* (2001) BY KIYOSHI KUROSAWA

In my paper I focused on the concept of horror cinema, and on how Japanese horror films functions in reception by a modern viewer. I also try to analyse interrelations between American and Japanese horror movies. I refer to the *Kairo* as the evidence of a trend towards J-horror, not appropriate for every viewer. What I am interested in is differences between viewers who watch American and J-horror and how they are using new technology because nowadays, new technology is important part of horror movies (especially J-horror).

Key words: J-horror; Kairo; Kiyoshi Kurosawa.

Alicja Helman

THE MYSTERY OF A CERTAIN BIOGRAPHY. THE CHINESE-JAPANESE RELATIONSHIP IN THE FILM *THE GO MASTER*

Alicja Helman's text is dedicated to one of the most important works of Tian Zhuangzhuangh. The author carefully analyses the complicated structure of the film, the aesthetics of the picture specific and questions of genre. The most important subject touched upon in this article is the attempt to highlight the history of the main character in the context of Chinese-Japanese relations, which determined his biography.

Key words: Master Go; biography; Chinese-Japanese relations.

Karolina Robaczek

ORIENT LIGHT? THE IMAGE OF JAPAN IN AMERICAN POPULAR CINEMA OF THE LAST DECADE

The paper *Orient Light? The Image of Japan in American popular cinema of the last decade* focuses on the stereotypes about Japan featured in American films. The social reception of these films and the mechanisms that reinforce those stereotypes in film culture provide the essential cognitive contexts for the paper. The starting point of the author's analysis is the relation between the Japanese culture (the explored) and the American culture (the exploring).

Key words: Orient; American film; The Last Samurai.

Sylwia Kołos**AMÉLIE CLEANS THE TOILET AND JIRO DREAMS OF SUSHI: FILM IMAGES OF WORK IN THE JAPANESE STYLE**

The paper *Amélie cleans the toilet and Jiro dreams of sushi: Film images of work in the Japanese style* is dedicated to two films: David Gelba's documentary *Jiro dreams of sushi* and the film adaptation of Amélie Nothomb's autobiographical novel *Fear and Trembling*. The main focus of the paper are the two different reflections on Japanese work philosophy, presented by artists outside Japan, regarded in the context of positioning theory. Both the position of women and foreigners in the Japanese society and corporations are essential aspects of the analysis of the films.

Key words: Jiro Ono; work in Japan; shokun.

Olga Katafiasz**"THIS COUNTRY WHICH I CALL JAPAN:" KENNETH BRANAGH'S FILM ADAPTATION OF AS YOU LIKE IT**

Olga Katafiasz analyses *As You Like It* (2006), the fifth adaptation of Shakespeare by Kenneth Branagh, which is set in Japan – or a place resembling it. Branagh's Japan is viewed as a strange simulacrum, a reference specific and distant at the same time. From the very beginning of the film Branagh builds the impression that he is creating the reality or an illusion of reality. That is why Roland Barthes's famous essay *L'empire des signes* (Empire of Signs) is crucial to the author's interpretation. The key character is Jaques (Kevin Kline): he plays an extremely important part in Shakespeare's comedy, and in Branagh's film he seems to be the director's *alter ego*. Jaques is melancholy, but his melancholy is not regarded as an illness, but more as a defense strategy against the world. The director's world (strange, foreign Japan and unreal Ardennes Forest) is dominated by Melancholy experience, and its inhabitants have abandoned their dreams of Utopia. The country which Branagh named Japan is in fact a world of loss.

Key words: Shakespeare; Roland Barthes; melancholy.

Justyna Bucknall-Hołyńska**WESTERN VIEWER PERSPECTIVES ON JAPANESE REALITY SHOWS**

Japanese reality TV shows can be considered outstanding and exceptional among the world's productions, considering their enduring domestic popularity. They remain, however, difficult to understand for the viewers outside the Land of the Rising Sun. Nonetheless, international curiosity does not abate. These shows derive from the unique ingenuity of Japanese people and their culture, and the specific character of the productions differs from the character of other countries' productions; they feature bright aesthetics, hyper-activity and intense commitment from the participants, frequent changes of scene and dynamic, intense and disruptive noise and, most significantly, a high degree of contrivance and cruelty. All this does not cease to amaze and shock the foreign spectators. In this article,

I intend to analyse the most popular productions in recent years in order to understand their character, identify and evaluate the differences between Japanese and Western TV programs, and reflect on what the essence of their phenomenon could be.

Key words: Japanese reality show; modern culture; western viewer.

Dariusz Brzostek

(POP)CULTURE AFTER ROCK AND ROLL. REMARKS ON JAPANESE EXPERIMENTAL MUSIC

The article discusses the history of Japanese experimental music as a confrontation between the traditional – even conservative – Japanese cultural values and the modern, or post-modern, artistic and social values of the experimental music influenced by jazz, rock and roll and American popular music. The early electronic works, post-jazz improvised music, free-form composition, avant-garde rock music, and electronic and electro-acoustic noise are music genres to which the rise of the Japanese counter-culture in the late 1960s and early 1970 can be attributed. The article presents the works of such artists as Taj Mahal Travellers and Kosugi Takehisa, Takayanagi Masayuki, Otomo Yoshihide, Merzbow, Nakamura Toshimaru, Maru Sankaku Shikaku, Les Rallizes Dénudés, Haino Keiji and Fushitsusha.

Key words: Experimental music; pop culture; counter-culture.

