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Aspects of Hybrid Consciousness in Modern Japan

Peter Lutum

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1. Introduction

Culture is a complex network of mental and physical structures, a collective product that manifests itself in numerous ways. It is perpetuated and modified by interchange and transformation. One means of dealing with reality, culture is a process of self-updating, as it were. A constantly new mixture of exogenous and endogenous elements are assimilated in such a way as to both stabilize and reform the underlying structures of a social system.\(^1\) Culture represents an interlinking of individual and collective ideas and actions in and across diverse milieus. Individual cultures influence each other over the long or short period, with one adapting another’s features, and this ability to integrate is based on cultural creativity, a synergetic power which is necessary for self-preservation and further development in a society.

Japanese cultural history can be portrayed as a series of short- and long-term renovations: The incorporation of Chinese knowledge in Japan lasted for several centuries, but was rapidly supplemented by the Western culture within a few decades.\(^2\) The result of this assimilation is a hybrid consciousness, the exogenous and endogenous elements being interpretable as two aspects of a single Japanese form of mentality. Chinese and later Western culture

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\(^1\) See Kroeber, A. L. 1917 ("The Superorganic").

\(^2\) For the meaning of the term culture in China and Japan, see Paul, S. 1984 and NWDV: 269. See also Antoni, K. 1995: 65-77.
served not only as accumulation points of knowledge in Japan, but also as models for developing forms of self-representation. Thus foreign and indigenous ways of thought confront each other in a dialectical relationship, and the result has been fusion of various kinds. This essay deals with the phenomenon of hybrid consciousness in modern Japan, and tries to interpret the different forms of adaptation and assimilation associated with the process of modernization.

2. The meaning of Japanization and Japanizing

The terms Japanization and Japanizing refer to the integration of foreign elements since the Meiji 明治 era (1868-1912). These two expressions are self-descriptive and imply a resulting hybrid or “shared consciousness” within which disparate structures are united. The term Japanization means “the search for a Japanese type of modernization.” It connotes a static condition, for it does not describe so much the process as the mental and physical derivatives in the Japanese culture which emerged by adaptation and modification of elements from other cultures. The term correlates with the partially synonymous expression “Westernization,” translated as seiyōka 西洋化 or yōfūka 洋風化 in Japanese, and referring to the change of thinking brought about by adaptation and integration. “For example, Western hygienic practices were introduced, and Japanese in time became enthusiastic wielders of tooth-brushes and consumers of patent medicines. The Gregorian calendar, together with the seven-day week and Sunday holiday, was adopted and the sixth day of the twelfth month of 1872 (the fifth year of Meiji) was made January 1, 1873 (Meiji six).” Western and indigenous ideas were amalgamated in an effort to modernize the Japanese culture; “the craze

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3 See the contribution by Kohsaka, R. in this anthology.
of Westernization reached its height in the 1880s.”⁸ In short, “Westernization, as impact and model, functioned as a means,”⁹ and this restructure “is the first and most striking example of Westernization in the non-Western world.”¹⁰ The terms Westernization and Japanization contrast, the former referring not only to the mental and physical manifestations which occurred as a result of incorporation and modification, but also to the means used to bring about cultural transformation. The term Japanization, on the other hand, emphasizes the cultural dichotomy of exogenous and endogenous structures, which is not really abolished under a hybrid fusion.

The meaning of the term Japanization will become clearer by briefly considering the different school systems borrowed from Western countries in the early Meiji period: This adaptation represented a process of “trial and error”¹¹ and was directly connected with the question of national identity. The Japanese school system was first revised along the lines of the French model in 1872, but by 1879 it had been replaced with an American one, and then in 1885, in order to increase efficiency both in education and in the state, a Prussian school system was introduced.¹² This latter, then, not only targeted education, but also was a propaganda tool used to raise national consciousness. “There was an ingenious blending of authoritative traditions from Japan with techniques adapted from Central European states, notably Prussia, where institutions were found that seemed best suited to perpetuate the level of authoritarianism which the Japanese oligarchs wished to maintain within a constitutional system.”¹³

The term Japanization resonates with the nationalistic thoughts of the Meiji restoration 明治維新, which represents the second main

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⁸ See Reischauer, E. O./Craig, A.M. 1978: 157. It was even proposed “to write Japanese literature in Western letters 洋字を以て国語を書する論” (MRZ: 27-51).
⁹ See Nagai, M. 1971: 76.
¹⁰ See Nagai, M. 1971: 35.
¹¹ See Nagai, M. 1971: 44.
¹² See Nagai, M. 1971: 47-76.
process of modern transformation, there being “a suggestion of this pattern in the Japanese reaction to Chinese cultural influences in the ninth century.”\textsuperscript{14} Like what occurred a thousand years ago, when knowledge was imitated and mingled into a hybrid form in order to emancipate the country from the Chinese and Korean cultures, the recent modernization could be interpreted as a strategy for getting the upper hand on reality: “Japan’s task lay in combining elements from these different traditions and shaping them into a system which corresponded to the needs of the Japanese situation.”\textsuperscript{15} The second strand of meaning of Japanization relates to the nationalistic reactions which were provoked by the process of Westernization. An ideological attempt was made to revitalize a national identity by idealizing the past and using Western knowledge as a means of obtaining more power, with the aim of stopping the process of modernization or even reversing it.

The term Japanizing (nihonkai 日本化)\textsuperscript{16} connotes assimilation and correlates with the word Westernization. In contrast with Japanization, it refers to the ongoing incorporation and modification of exogenous elements, the mental and physical reactions being at the same time products of a certain attitude. More particularly, the term expresses the process of Westernization in regressive or progressive forms which may blur the relationship between exogenous and endogenous structures or else make it more radical. Therefore, the word Japanizing has dynamic, not static, connotations.

3. Mimicry and Mimesis. Strategies of Assimilation

The closely related terms Westernization, Japanization and Japanizing are expressive of a process of having to form reality and to cope with the result. The common feature of these three terms is adaptation and assimilation based on the principle of selection and inclusion: exogenous elements from another culture are selected on the basis of compatibility and merged with endogenous structures. This incorporation of Western knowledge from the Meiji era can be described in terms of mimicry and mimesis, which are two different forms of imitation. In zoology mimicry means the ability of animals to protect themselves by assimilating to the environment – for example, by imitating colours or shapes that are feared by their predators. Mimesis in the context of cultural assimilation also involves imitation but not only represents a copy, but also calls for an act of interpretation based on mental reflection: by imitating the exogenous elements in order to develop endogenous potential, the imitator realizes his own true nature. Therefore, mimicry represents a form of imitation which aspires to protection and security, whereas the term mimesis connotes the development of endogenous potential by exploiting exogenous elements.

The expressions Japanization and Japanizing correspond respectively to mimicry and mimesis. Japanization is similar to mimicry, since it entails a strategy of self-assertion in the struggle for cultural identity. Japanizing, while including forms of mimicry, is more properly a form of mimesis in the interest of cultural

development through a process of transformation and reorganization. In the following, the two concepts of adaptation and assimilation are introduced, again corresponding respectively to the terms mimicry and mimesis.

4. Wakon-yōsai und wayō-setchû. Concepts of Modernization in Japan

The indigenous culture in Japan at its very beginning reflects the principle of selection and inclusion of exogenous ideas and culture. In ancient times knowledge was adapted from China and Korea, but during the Meiji era China faded away as a model and was replaced by Western culture. "A millennium later, when the same dialectic was brought to bear upon Western rather than Chinese culture, it would become wayō and its operation described as wakon-yōsai, ‘Japanese spirit, Western technique’, or less tendentiously, wayō-setchû, ‘the accommodation of Japanese and Western.’" The dichotomy between Chinese spirit (karagokoro 漢心) and Chinese knowledge (kanzai 漢才) on the one hand and Japanese spirit (yamatodamashii 大和魂) on the other, which runs through the literature of the Heian 平安 period (794-1192), left its imprint on the new hybrid consciousness of the Meiji era. The decay of tradition (loss of meaning) that was caused by selection

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20 "It was during the Heian that the dialectic known as wakan (Chinese/Japanese) is first recorded. Indicating the process whereby contemporary Chinese and Japanese elements were brought into accommodation, the term tells us nothing about that process, except that it involved placing elements of both cultures into some sort of relationship to one another, often as crudely as the two characters wa (Japan) and kan (China) are joined to form a complex concept" (Pollack, D. 1986: 58.).
21 "The dissonances that resulted from the harnessing together of two forces as powerfully antagonistic to each other as we shall see Japanese matter and Chinese script to be created a primitive and almost geological strain that permanently fractured the surface of the entire semiotic field of culture. The important semiotic fracture continued thereafter to spread itself over a thousand years and more of Japanese cultural history" (Pollack, D. 1986: 17 and p.9).
and inclusion (indigenization) induced further eclectic and syncretistic processes in an effort to bring cultural identity back into balance. This second phase of adaptation and assimilation is called “civilization and enlightenment” (bunmei-kaika 文明開化), and this expression, which virtually translates as Westernization, was used as a slogan for modernization by those intellectuals who were eager to force through reforms and propagate Western culture in the 1870s.

The motto bunmei-kaika heralded a programme of cultural mobilization to imbue a host of fields with Western culture, based on the concepts wakon-yōsai 和魂洋才 (Western technology and Japanese ethos) and wayō-setchū 和洋折衷 as two strategies of adaptation for modernizing Japan. These terms express central themes of the campaign to join Western knowledge with indigenous structures capable of absorbing it: both the hopes pinned on progress (reflected in the motto, which called for radical change in society) and the protection of old traditions and values. Wakon-yōsai and wayō-setchū represent two different forms of hybrid consciousness in modern Japan, that is, two different concepts of selection and inclusion of exogenous and endogenous elements – based on regressive and progressive ways of thinking respectively.

The ideologically motivated term wakon-yōsai calls for the fusion of the Japanese spirit (wakon 和魂) with Western technology as a strategy of national self-assertion. Wakon is synonymous with


\[24\] The most important person in this movement was Fukuzawa Yukichi 福澤諭吉 (1834-1901), a philosopher dedicated to Enlightenment ideals. In the year 1873 “the Meirokusha was founded, a society of scholars dedicated to bringing the light of Western civilization to dispel the darkness of Japan’s ‘feudal’ isolation” (Shively, D.H. 1971: 81). There were also people critical of the eagerness to Westernize who said ironically: “If we knock on heads with shaggy European hair styles, it sounds like modernization” じゃんざり頭を叩いてみれば文明開化的音がする (KJE: 982).

\[25\] For the history of the term wakon, see Kozai, Y. 1984: 5-115.
the compound yamatodamashii 大和魂 (spirit of Japan), while the motto wakon-yōsai was created from the longer wakon-kan-yōsai 和魂漢洋才 (national spirit joined with Chinese and Western knowledge). The prototype of the latter is the motto “Eastern morals and Western science,” which was used for the first time by Sakuma Shōzan 佐久間象山 (1811-1864) in his book Seikenroku 省けん録 in 1854. This expression could be said to encapsulate the ingrained mental attitudes (Ger. “geistige Habitusformen”) which played a decisive role in the modernization of the Meiji era. The term wakon-yōsai correlates with the rallying cry “Enriching the nation and building up its defenses” (fukoku-kyōhei 富国強兵), which was important throughout the Chinese-Japanese War (1894-95) for the rearment of Japan as a modern military – and the predominant power in Asia.

Wakon-yōsai presupposes a dichotomy between selfhood and otherness, the latter specifically in the form of Western knowledge, which it is to be used in order to concretize Japan’s national identity in an act of self-creation. In a process of adaptation and assimilation, Western elements considered to be useful for preserving power and cultural identity are incorporated, whereas the values and norms associated with Western knowledge are factored out, since they put at risk the construction of a national identity (wakon). This kind of fusion is regressive, given that the aim is to revitalize the national spirit (wakon), and therefore the

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26 The earliest use of the term yamatodamashii is thought to occur in The Tales of Genji (Genji-monogatari): “It is where there is a fund of Chinese learning that the Japanese spirit is respected by the world” (Pollack, D. 1986: 58). The Japanese original is recorded as: はお、才を本としてこそ、大和魂の世に用あらるる方も強ははべらめ (NKBZ: 16).
cultural difference between exogenous and endogenous ways of thinking becomes more radical.\textsuperscript{32} The strategy of wedding the substance of Japanese spirit (wakon) with forms of Western knowledge (yōsai 洋才) and using the result as an arsenal for cultural self-assertion is meant to overcome the West by drawing on the latter’s own political and economic resources. Not only the modernization of thought but also the conservation of nationalistic ideas with the aid of Western knowledge was formulated in the slogan wakon-yōsai.

This dichotomy between self and other still exists in the context of wakon-yōsai, a popular incentive to strengthen national self-consciousness. After the end of fascism in Japan, the terms wakon and yamatodamashii disappeared in the media, but when in the 1980s Japan’s economic power began to rise, and along with it a sense of national self-esteem, the term wakon-yōsai again became popular. Since then wakon-yōsai has been a motto for national and cultural self-assertion, the ultimate aim of which is to master the forces of globalization. This way of thinking can be seen in the short article “The enforcement of revolutionary reforms on the base of the spirit wakon-yōsai”\textsuperscript{33} written by Kamei Shizuka 亀井静香, a member of parliament, and published in June 2001. His opinion that the term wakon-yōsai could be used effectively to cope with cultural, political and economic challenges is also obvious in other titles such as “Back to the starting point wakon-yōsai”\textsuperscript{34} and “Wakon-yōsai. Technical progress in producing steel after the Second World War.”\textsuperscript{35} In his essay “Back to the original values of Japan,”\textsuperscript{36} wakon-yōsai is proposed as a means of overcoming the economic weakness of Japan. Such calls for self-assertion also come from “the Japanese culture industry, whose

\textsuperscript{32} This form of assimilation could also be called „reverse Japanization“, see Pollack, D. 1986: 44.

\textsuperscript{33} 和魂洋才の精神のもと、革命的改革を断行. Kamei, S. 2001: 44-49.


\textsuperscript{36} 本来の“日本的価値”に戻れ. Kogane, Y. 1990: 175.
methods of commercial exploitation are the way of wakon-yōsai.”

Wakon-yōsai sets the pattern for similar expressions: “Japanese spirit in making Western clothes” (wakon-yōsai 和魂洋装) or “Japanese spirit and Japanese skills” (wakon-wasai 和魂和才), and “spirit of the world and Japanese skills” (ukon-wasai 宇魂和才). These expressions bespeak a collective and national ability (wasai 和才) to modernize. The word wasai is synonymous with the Japanese term for spirit (wakon 和魂) and has been used with the intention of intensifying ethnic and national consciousness. Wakon-yōsai (endogenous spirit and exogenous technology and knowledge) is also made to apply to a category of analysis involving a comparison between Japanese and Western ways of thinking, as in the essay “Comparative literature and humanities: The connection between the French spirit and Italian know-how and the Japanese spirit and Western technology.”

The original thrust of wakon-yōsai, along with later variations on it, is as an indigenous form of self-description and coping with invasive reality. These different expressions are typical of mental attitudes within diverse milieus in modern Japan and relevant to the “discourse about the nature of the Japanese” (Nihonjin-ron 日本人論).

Wakon-yōsai as a strategy for national and cultural self-assertion comes close to mimicry: Wakon-yōsai represents a form of imitation and adaptation with the aim of achieving equality of power. In a relationship of rivalry, the inferior imitator appropriated only the potential necessary for maintaining and

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38 See Yasumoto, N. 1982.
39 The title The era of wakon-wasai 和魂和才の時代 (Kawamura, N. 2001) reveals the new spirit of the age. An earlier book Going forward with wakon-wasai (和魂和才のすすめ) (Kimura, S. 1979) alludes to Fukuzawa Yukichi’s essays from 1872 until 1876, collected under the title Going forward with studying (学問のすすめ).
41 比較文学と比較文化—仏魂伊才から和魂洋才へー (See Hirakawa, S. 1999: 4-16).
42 On further connotations of the term wakon-yōsai, see Pauer, E. 1987: 19-51.
expanding his own power. This imitation was merely a form of national self-defense, in that it adapted skills from a superior enemy in order to avert colonization in the early Meiji era. Therefore, it was not a fusion involving a modification of endogenous structures by exogenous elements – not, that is, a synthesis of different mental attitudes of equal rank – but rather a lesser form of synthesis of disparate features, one that did not bring about cultural progress, being geared as it was to prevent a change in the traditional ways of thinking.\textsuperscript{43}

At the same time as wakon-yōsai emerged in the first decades of Meiji era, the expression wayō-setchû was formed. Literally it means a “compromise between Japanese and Western elements”. This term signifies the “ability to fuse and create harmony”\textsuperscript{44} in a progressive synthesis (setchû 折衷) which blends elements of Japanese (wa 和) and Western (yô 洋) culture into one. Wayō-setchû 和洋折衷 acted as a counterpart of the slogan wakon-yōsai, and led to numerous innovations in Japanese culture. This synthesis is of a different nature than the hierarchical structure implied by the term wakon-yōsai, which is based on the distinction between the sacral Japanese spirit (wakon) and secular Western knowledge. Instead the exogenous influence modify the endogenous structures, the different features being considered as equal potentials in the creation of a modern culture: The expression wayō-setchû denotes a hybrid consciousness arising out of a symbiotic relationship between Japanese and Western ways of thinking that have blended into a new form of cultural identity. “Strictly speaking, the modern history of Japanese culture has

\textsuperscript{43} Fukuzawa Yukichi has criticized this reactionary adaptation when he writes: “Finally the poor mental attitudes of scholars who study the ways of Chinese thought could not be avoided, and this is like covering a Chinese body with European clothes 畢竟漢学者流の悪習を払われざるものにして、あたかも漢を体にして洋を衣にするがごとき”(MRZ: 89).

\textsuperscript{44} 調和，融合の能力 (Shôya, K. 2001: 286).
generally been in line with the concept of wayō-setchû⁴⁵: rather than the invention of a cultural self on the basis of a nationalistic ideology (wakon), it has been both individual and collective self-development achieved by fusing exogenous and endogenous structures (wayō 和洋).

The first steps towards this kind of assimilation can be seen in the attempts to mix Western and traditional medicine by physicians of the Dutch school (rangaku 蘭学) in the early 19th century. But it was not until after the adaptation of Western military uniforms in the last year of the Tokugawa shogunate 徳川幕府 (1868) by troops of the Satsuma 薩摩 clan that the assimilation of Japanese and Western culture began on the level of everyday life. In 1868 new school uniforms were made according to Western patterns, and this led to the first modern hybrid forms, such as the “combination of Western clothes and hairstyles with traditional shoes made of wood.”⁴⁶ Such assimilation penetrated many other areas, offsetting the nationalistic slogan wakon-yōsai.⁴⁷

The term wayō-setchû was probably mentioned for the first time in the novel The coexistence of Japanese and Western people in Japan. A dream of the future⁴⁸ written by the dramatist Tsubouchi Shōyō 坪内逍遥 (1859-1935). Therein it is said: “The construction of the entrance. It reveals a synthesis of Japanese and Western thinking.”⁴⁹ The expression wayō-setchû is still used in the contemporary parlance to mean a fusion of exogenous and endogenous elements into something new. Titles of essays like

⁴⁵ 校にいえば、日本の近代文化史というのは、おしなべて、和洋折衷の方式で進行してきたのである (Katō, H. 1991: 169).
⁴⁶ 切下髪に洋服下駄 (Katō, H. 1991: 164). See also Shōya, K. 2001: 291f. “Western-style haircuts, in place of the samurai shaved pate and long peripheral hair tied in a top knot, were a major symbol of Westernization. Soldiers and funtionaries were put in Western-style uniforms, and men of prominence often adopted Western clothes and even the full beards then in style in the Occident. Western dress was prescribed for all court and official ceremonies in 1872” (Reischauer, E. O./Craig, A.M. 1978: 157).
⁴⁸ 内地雑居未来之夢.
⁴⁹ 玄関の建方. 和洋折衷と思われて (Tsubouchi, S. 1921: 121).
“Wayô-setchû. A big dinner with several courses”\(^50\) or “Craftsman who realized the style of Western and Japanese architecture”\(^51\) draw attention to this.\(^52\) Such progressive syntheses occur in diverse physical, behavioral and conceptual forms. Modern Japanese poetry was created by adapting Western forms of literature in such a way as to revitalize outdated psychological approaches.\(^53\) Western literature offered not only a pattern for self-description; the themes and structures of Western novels also caused a change in traditional mental attitudes as Western norms and values were internalized. This Western influence was also thematized in the play Nanoriso なのりそ of the writer Mori Ôgai 森鴎外 (1862-1922), who modernized Japanese literature: Teruko, the young and self-possessed daughter of a former government minister and successful businessman, opposes the traditional behavior of women and wants to choose the right candidate for marriage by herself.\(^54\) In technical and other fields, too, wayô-setchû has promoted the basic idea of change and progress.\(^55\) Some examples are the mini-sized electronic dictionaries of the 1990s which, in providing knowledge, testify to the great importance attached to access of information in Japan.\(^56\) The creating of food products by modifying exogenous items and combining them with such traditional ones as sukiyaki 鍋焼き or anpan 餅パン, again reveals an inclination towards progressive synthesis.\(^57\) “A curious hybrid of East and West was the rickshaw, invented in Japan in 1869. It was an ingenious combination of superior Western-style
wheels with cheap Eastern labor and spread widely throughout Asia before giving way in Japan itself in the twentieth century to motorized transport.” Even the invention of karaoke 歌謡曲 in the 1970s is an example of the creative concept of wayō-setchû. Such entertainment offers a means of representing the self via both enka 歌謡曲 music, which was composed in both the Meiji and Taishō 大正 (1912-1926) eras, and indigenous popular music (kayôkyoku 歌謡曲), which first surfaced in movies in the year 1933 and later spread to radio and television. The latter kind of music was created by modifying Western elements; while it “does not belong to a Western genre, it is the fruit of Westernization, for it would not have been composed without the influence from the West.” Wayō-setchû entails mimesis. Under this progressive form of learning, imitation is seen as a way to create a new self from exogenous and endogenous elements. The basic mental attitude which enables such progressive synthesis or symbiotic coexistence is a hybrid consciousness: Disparate features are blended into a new unity (setchû) of products, thought patterns or modern life-styles, and this duality of Japanese and Western (wayō) is the foundation of innovation in Japan. Even as China had influenced the Japanese way of thinking for several centuries, so too in 1868 Western culture began acting as a model for the formation of cultural and personal identity in Japan.

5. Patterns of cultural creativity

In the introduction, culture was identified as the collective output of a social system. A network of mental and physical structures, culture not only produces numerous phenomena, but also systematizes the interchange of information between individuals

59 This is “keine westliche Gattung, aber doch eine Frucht der Verwestlichung, da sie ohne den Einfluß des Westens nicht hätte entstehen können” (Tokumaru, Y. 1990: 1218).
and the collective. It therefore has the creative potential of allowing an ethnic group to actualize and modernize themselves. The terms Japanizing and Japanization were described as a process of adaptation which gave rise to diverse forms of blending in Japan. Further, the terms wakon-yōsai and wayō-setchū have been portrayed as respectively inducing regressive and progressive mental attitudes, that is, national self-assertion versus individual and collective self-development. These two concepts of Japanizing and Japanization correspond not only to two different ways of acquiring Western knowledge, but also to two different forms of cultural creativity in Japan. Cultural creativity is the ability of a social system to maintain or reorganize underlying structures. It entails a form of interaction with the environment in which patterns of thought and action are imitated, selected and modified in the interests of self-preservation and development. The potential for cultural creativity in a society will be enlarged or limited by corresponding driving or retarding forces.

The slogan wakon-yōsai itself could be interpreted as a limited form of cultural creativity, inasmuch as the replacement of old mental attitudes by new ones based on both exogenous and endogenous elements is a characteristic of ideological thinking: The potential for cultural creativity is reduced in the interests of national self-assertion and remains restricted to a monologue with an idealized past. The concept wayō-setchū, on the other hand, represents a progressive form of cultural creativity, since here exogenous knowledge acts as a resource leading to new possibilities of defining oneself. Not a sense of reality that faces backwards, as with wakon-yōsai, but rather the maximal realization of existing potential is the main concern. This open form of cultural creativity takes the form of a dialogue between different cultural voices that results in innovative fusion.⁶¹ In short,

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⁶¹ The cultural blending by which hybrid cultures are created is not only limited to Japan. Still, the Japanese case can be considered as a special form of hybridization, for Japan is the only non-Western country on the same economic level as Western countries. On the term hybrid culture, see Schneider, I./ Thomsen, C.W. 1997.
the terms wakon-yōsai and wayō-setchū can be interpreted respectively as encouraging patterns of minimal and maximal cultural creativity. As expressions of a “reduction of complexity” in the mental reservoir of individual and collective structures of thought, they stand for two different forms of actualizing the self. In any social system’s confrontation with the environment, cultural creativity represents its power of self-preservation (autopoiesis) – the power of an indigenous cultural network to organize and regulate itself. From this point of view, wakon-yōsai and wayō-setchū both embody strategies of self-invention and self-discovery which react to influences from the environment. These two concepts of assimilation reflect the consciousness in modern Japan that Western culture always exists as a parallel world in the Japanese mind.

Abbreviations:
Tübinger interkulturelle und linguistische Japanstudien.

63 See Luhmann, N. 1984: 12.
64 “Autopoiesis qua Leben und qua Bewußtsein ist Voraussetzung der Bildung sozialer Systeme, und das heißt auch, daß soziale Systeme eine eigene Reproduktion nur verwirklichen können, wenn die Fortsetzung des Lebens und des Bewußtseins gewährleistet ist. (…) Es sind Differenz und Ineinandergreifen von Autopoiesis und Struktur (die eine sich kontinuierlich reproduzierend, die andere sich diskontinuierlich ändernd), die für das Zustandekommen von Interpenetrationsverhältnissen zwischen organisich/psychischen und sozialen Systemen auf beiden Seiten unerläßlich sind” (Luhmann, N. 1984: 297f).
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