

Hirofumi Tsushiro

From *Deep Culture* to *Peak Culture*

Cultural Achievements through Innate Course

Review article

Pregledni rad

UDK 008:821.521'243

<https://doi.org/10.32728/tab.18.2021.3>

ABSTRACT

Although in many cases scientific terminology used in Modern Japan was originally coined in the West and then imported and translated, there are certain original terms. Among them this paper focuses on two humanistic and sociological terms, *shinso-bunka* and *choten-bunka*. The former indicates the initial condition of culture, the latter its achievements. As they are not imported terms, we need to translate them into Japanese. The deep culture and the peak culture are their respective translations, both proposed by the author. We may observe and discuss the forms of deep culture and peak culture everywhere in the world. Concerning Japan, there are many contemporary sub-cultures with high reputation such as anime, but here, five classic forms of culture shall be mentioned as peak cultures, that is, *No*-drama, *Sado*-tea-ceremony, *Bushido*-warrior's-way, *Shinto*-religion and *Waka*-poetry. After analyzing deep culture roughly, its peaks shall be depicted rather ideally.

Key words: peak culture, deep culture, *No*-drama, *Sado*-tea-ceremony, *Bushido*-warrior's way, *Shinto*-religion, *Waka*-poetry

PROLOGUE

I thank all colleagues of the University of Tsukuba and Juraj Dobrila the University of Pula for giving me a precious opportunity to publish a paper on Japanese culture. This is a summary of my relevant books and papers (Tsushiro, 1995, 2016, 2017, 2019, 2020). Minor explanations and complicated notes are all omitted here.

There are numerous books intended to introduce Japanese culture to foreigners. Among them, most typical are those which describe and explain Japanese tangible and intangible cultural items in specific order. It might be rather easy to do so, but here, instead, I focus on particular aspects of Japanese culture, namely, the deep culture, the peak culture and their inter-relations.

1. DEEP CULTURE: *SHINSO-BUNKA*

The term 'deep culture' is a literal translation of '*shinso-bunka*' which was originally coined by a Japanese, Professor Ueyama Shumpei at the University of Kyoto in 1969. According to him, it refers to deep layers of culture.

The conception of 'cultural layer' originates in the German concept of *Kulturschicht*. In the same way, the word 'deep' derives from 'depth psychology', '*Tiefenpsychologie*' etc. With such hints, Ueyama (1969) came upon an idea of 'deep layers of culture' and coined '*shinso-bunka*.' Recently, the term became so popular in Japanese studies that a number of articles have been produced about it.

Concerning deep culture, I published a book in 1995. Its title can be translated as *An Introduction to the Deep Culture of Japan: Three Depths and Religion* (Tsushiro, 1995).

There, I surveyed and arranged deep-culture-studies into three groups, namely, the historical, the psycho-sociological and the folkloristic studies. The three groups focus on respective depths.

Generally speaking, every nation has its own historical origin which afforded the people some sense of historical identity. The national

mythology and language have their roots in unconscious depth. In many senses, history constitutes deeper layers of culture.

Psycho-sociologically speaking, amid the modern society, some archaic intoxication often comes over the crowds. You must have observed such atavistic phenomena now and then. Besides, every nation has its collective pattern of behavior and thinking which is called problematically 'national character,' and social structure. These lie in mental or social depth (Tsushiro 1995, Part 2).

Hitherto, I mentioned two sorts of depths in culture. How about the third one, folkloristic depth? Folklore indicates the knowledge or behavior of common people who who have lived their everyday lives anonymously.

As far as I know, the term folklorism has been used to mean some kind of commercialism, public policies or artistic methodology, which utilize folklore or fake-lore as effective attractions. For example, the Japanese drum (*wa-daiko*) is mentioned by some scholars as a favorite item in Japanesque festivals to promote their cultural values. It is true that Japanese drums are inherited in many communities, but some communities without such inheritance often employ the same. In this sense, it is almost synonym to 'invention of tradition' theory. But I'd like to use this term otherwise, more positively.

Among folkloristic emotions, I think nostalgia is of great importance. Yearning for the past, even imaginary, evokes deep affection in us. Such kind of affectionate feeling differs from historical sense of superiority or psycho-social egocentric/ethnocentric feelings. You simply feel nostalgia for the lost scenery or the bygone persons. You miss your childhood, you miss your old country house. You may miss your ancestor's old house which you have never seen. Furthermore, you may weep for strangers, past or present, or even for a stranger to come in the distant future.

Hence we can feel nostalgia for everything worth feeling nostalgia. According to my personal definition, folklorism refers to some nostalgic moments in everyday life (Tsushiro 1995, Part 3).

I included these three cultural depths into a single concept of *shinso-bunka* 'deep culture.' The English translation was first presented at an international conference of religious studies (IAHR 2005, Tokyo) by the author of this

paper. Later in 2007, a book entitled *Deep Culture* by an American scholar appeared (Shaules, 2007), and its Japanese version *Shinso-Bunka* was published in 2013. It is obvious that the authorship for of the English term belongs to the author of this paper.

Considering that many humanistic and sociological terminologies were originally coined in the West and imported and translated in Modern Japan, the originality of the term *shinso-bunka*, and its translation *deep culture* is obviously exceptional.

Of course, it has its forerunners and competitors such as ‘tacit dimension,’ ‘hidden culture,’ ‘*Grundschichtskulture*,’ ‘*Unterschichtskulture*’ and so on.

They all refer to some deeper (not superficial) strata by archeological or pedological metaphor. All plants generate from deeper soil without which no plant can survive. Similarly, no cultural expressions survive without deep culture. They must take roots in fertile soil to flourish.

It must be stressed that it should not be understood as substantial, essential or destined. We have our traditional tastes for everything; food, color, sound, manner, style, form and so on. Although they are indispensable to our life and rather hard to change, they are plastic as all things are plastic. They can be changed gradually, or suddenly in emergent situations.

2. PEAK CULTURE, *CHOTEN-BUNKA*

The ‘peak culture’ is a coinage by the author of this paper presented firstly at a small seminar for foreign intellectuals in 2007 which refers to the achievements of every culture (Tsushiro 2016). This term may be far more problematic than ‘deep culture’ and has provoked many criticisms from respective points of view.

The relation between deep culture and peak culture is as follows. The former sustains the latter, the latter completes the former. The deepest attains the highest in the end. The latter must emerge from the former through innate course, which has been surrounded by and affected by outside moments also. As an example, No-drama may be most illustrating. It has several sources, Shinto rituals and folklore on the one hand, Buddhist ceremony on the other, and furthermore Chinese variety arts with acrobatic performances. All these

elements were amalgamated into serene movements, stern postures and rigorous standstill.

Japanese culture may have several peaks, among which I selected five, on my own authority; *Shinto*-religion, *No*-drama, *Sado*-tea ceremony, *Bushido*-warrior's way and *Waka*-Poetry. The common character among these consists in the very manner; that is, to live in the presence of divinity with least artificiality. You could find the same character in Japanese garden, Japanese dish and so on. You could even sense the similar tastes in the decent people's lifestyle when they clean their rooms neatly and decorate them with only a few items. Contemporary term 'minimalism' may be relevant to this character.

Many westerners who visited pre-modern and modern Japan noticed such merits and demerits. For example, Lafcadio Hearn (1850-1905, naturalized into Japan as *KOIZUMI Yakumo*) pointed out, 'the merit of Japanese culture lies in the beauty of the triviality, in the reverse way, its demerit lies in the triviality of everything.'

As merits and demerits cannot exist alone, we must elaborate respective merits and at the same time refine the demerits. All cultural elaborations have developed gradually from their basic conditions, which I called deep culture. We have our traditions, and all of them have roots in the deep culture and aim at the peak culture. Cultural values shall be thus achieved in the infinite future.

In the peak forms of culture, the masterly agents behave very slowly and humbly. It may be said that the humility of human beings is completely and aesthetically expressed there.

No-drama and *Sado*-tea ceremony are exercised in the same manner of *Shinto*-rituals. *No* drama and tea-ceremony are not necessarily religious, but they are performed with pious compassion to the holy. It looks as if all items in the space are sacred. The agent grasps a folding fan or a teaspoon with so great seriousness, that the movement cannot help slowing down, lest anything in the tranquil space should be disturbed.

The merits, however, are to be necessarily accompanied by demerits. For example, rather regrettable character may be the absence of logical reflection. In *Shinto*-religion, it has been called 'the way of no utterance' (*koto-age senu-michi*), which leads to avoiding even discreet discussions.

The peaks of respective cultures are their most precious treasures should or could not be invaded by political power, whether mundane or celestial. They represent the deepest and highest values, sustaining the noble spirits of decent people. Even if people become very rich and wealthy unless they have reserved their deep foundation and peak values, they will become more and more miserable, more rootless. On the other hand, with their depths and peak values, they may live their even economically poor and politically weak lives with more dignity. No one can ruin their treasures in the innermost sanctuary.

Tragedy, such as war and depression, cannot damage the deepest values, likewise, any mundane successes cannot exalt the peak values. Let me introduce an episode concerning the former.

Just after the Second World War, in which Japanese military power was thoroughly broken, a *No*-drama was performed on the outdoor *No*-stage in the court of *Yasukuni*-Shrine (One of the most disputed and problematic religio-political institutions in modern Japan). The audience appreciated the program in such tranquility as if nothing had happened just before. This implies, as one attendant had reported, deepest and peak values can be preserved even in spite of catastrophic circumstances.

Concerning the latter, we have many episodes everywhere. Generally speaking, mundane prosperity drives more mundane desire and may ruin the creative spirit of the people. The summit once achieved by ancestors now remains as no more than a heritage, because it needs ceaseless maintenance. As cultural peaks do not last automatically, they must be fostered by decent population, who shall be fostered by peak cultures in reverse.

3 FIVE PEAK CULTURES

3.1 SHINTO-RELIGION

Shinto is national religion of Japan. It literally means 'the divine way' or 'the way of *kami*-divinity'. You could get every kind of information, detailed or concise, about *Shinto* quite easily. So, I would like to depict its profile from my own (maybe biased) viewpoint.

Numerous (8 million) Deities worshiped in *Shinto*-religion are regarded as ancestor spirits on one hand, or as natural spirits and deities on the other hand. In this sense, *Shinto* does not have necessarily unique character compared with other ethnic religious traditions all over the world.

Shinto has not developed an authorized theology of its own, although we have mythologies, pantheon of divinities, chronicles of imperial court, spiritual proverbs, and not a few sectarian theologies.

Among them, the oldest theology explained the divinities as disguised manifestations of Buddha. Of course the theory was invented by clever Buddhists, notably, Saicho and Kukai. The next dominant theology adopted Confucianism as basic framework and situated *Shinto* at the root of other three religions, namely Confucianism, Buddhism and Taoism.

Later, one of the biggest pre-modern scholars Motoori Norinaga rejected such outside explanations and defined Japanese divinities originally as 'anything that has some excellent abilities in his epochal masterpiece *Kojiki-den* (Commentary on Archaic National Narrative, 1790~1822).'

After Second World War, a famous modern scholar of *Shinto* and Japanese Folklore Yanagita Kunio published a book on ancestor worship (Senzo no Hanashi, 1946) pointing out, 'Many Japanese deities derive from ancestor spirits.' Besides, another famous modern scholar Orikuchi Shinobu confessed, '*Shinto* is still an immature religion with immeasurable potentiality.'

Concerning the absence of authorized theology, contemporary scholar Ishida Ichiro once described *Shinto* as 'dress-up doll' which meant '*Shinto* has not its own thought but borrows convenient thoughts at hand.' 'Even the nationalistic and militaristic manifestation of modern *Shinto* was a temporal dress-up in that TPO.'

All these explanations point to the dogma-free character of *Shinto*-religion. What then is the core character of *Shinto*? I think most sophisticated character in *Shinto* lies in the ultimate passivity of priests and laypersons alike. The passivity omits even the human ardor to establish theology by human premature reason.

I have never observed that kind of tranquil humility outside of Japanese culture, which I believe is the incomparable virtue of our own, and with which we can contribute to the human culture as a whole.

Now I would like to depict the most idealistic features of *Shinto* only on my own authority. Ideal *Shinto*-priests and priestesses have no opinion of their own. They are ideally a transparent medium of divinities. They may learn various knowledge and sacred wisdom, and obtain some spiritual powers in the process of religious exercise. But they never build up their own doctrines. *Shinto*-priest/ priestess stands in the presence of divinity without any prejudices.

Many religious geniuses appeared in 19th century Japan, who evoked spiritual awakenings in great population. Not a few among them were persecuted by officials, but some were highly appreciated as reformers of *Shinto*-religion by prominent scholars.

For example, Katoh Genchi, a professor at the University of Tokyo and Kokugakuin University, argued as follows: 'Such personalities as Konko Daijin and Kurozumi Munetada could be regarded as reformers of *Shinto*-religion just like Jesus has been regarded as reformer of Judaism.' They were equally forerunners of new universal religion who had overcome nationalistic and exclusive characters of former religions.

Konko Daijin declared, 'The Golden Divinity of Heaven and Earth (Ten-Chi-Kane-no-Kami) fosters every being' or 'Pray earnestly in your innermost heart, and you find divine grace there.' Similarly, Kurozumi Munetada declared, 'The benign virtue of supreme Sun-Goddess in Japanese pantheon pervades the whole world' or 'Let everything go away and stay alone in no possession.'

Two founders instructed their followers only to trust in the universality of divine grace and nothing else. Although their disciples have edited many scriptures, they contain no compulsory instructions. Their beliefs and exercises lie in attuning themselves to the universal grace of paternal/maternal divinity.

I think these explanations may sound quite familiar to you also, since you can hear almost the similar teachings in Holy Scriptures. Truly these are universal religiosity or spirituality of decent believers.

I would like you to take notice of the manners in which pious *Shinto*-priests (except for not so pious priests, who exist in every religion) perform their services, especially of their walking and handling. You could see the straight

faces and so-to-speak the straight backs in their behaviors, and you might also sense the slowness and quietness of their movements.

Such slowness, quietness and every kind of straight manners imply, I believe so personally, the essence of *Shinto*-religion. Worshippers stand still in the presence of divinity.

I will explain another characteristic of *Shinto*. Among the greatest artists in modern Japan, Okamoto Taro is most famous for his saying, 'The art is explosion.' His great works including 'The Tower of Sun' are exhibited in public spheres and attract wide popular interests even now. His accurate intuition into the essential character of *Shinto*, however, is less known.

He pointed out about Okinawa religion (often regarded as the original form of *Shinto*) as follows "There is no artificial form or power which pressures us in Utaki (the field of worship). It is full of intense divinity,' 'the naked contact between humanity and divinity is clear and unconditioned,' 'the sacred disappears when the divinity is worshipped in human manners,' 'the human invention harms not only divinity but also humanity itself.'

Okamoto also wrote, 'I have once regarded Egyptian temples, Acropolis in Greece, *Izumo-Taisha*-shrine in Japan and others as sacred, but now have noticed they are no more than human effects with artistic impressions.' (Okamoto, 1972). I think the insight of Okamoto should be highly appreciated, as he saw the fundamental and peak value of *Shinto*-religion most clearly.

There is a famous poem by a 12th century poet-monk, Saigyō;

'Though I do not know what/who is present, I cannot help weeping for the gratitude.'

Nanigoto no owashi masu woba shirane domo katajikenasa ni namida koboruru

This is recited in the presence of Sun-Goddess *Amaterasu-O-Mi-Kami* in *Ise-Jingu*-shrine. In this case, as well as in many other cases, the attributes of divinity are unknowable for the worshippers, but people only worship in the presence of divinity (*kami no on-mae ni*).

3.2. NO-DRAMA

No-drama was established about 600 years ago, by Kan'ami and his eldest son Zeami. The roots of this performing art have been traced back to various origins, including agricultural prolific rituals performed in the rice fields, Chinese old circuses and so on. Another one origin, however, is most significant in order to appreciate the core value of the art. It originates from *Kagura* (the ceremonial dances) performed in the presence of divinity.

The most ceremonial and ritualistic *No* program is called *Okina* (an archaic man), which represents the ancestral divinity affirming the everlasting peace, happiness and prosperity of the country (This reminds us of PHP, i.e. Peace and Happiness through Prosperity, which is the famous slogan of Matsushita Electric Company (now Panasonic), one of the biggest Japanese corporations).

The performers wear particular masks according to their respective characters, such as *Ko-omote* (small mask) for a young lady, *Jo* (old man) for an old male, *Hannya* (demonic mask) for a jealous female, and so on.

Most typical mask may be *Ko-omote* which has so subtle and ambiguous expression that *No*-mask is synonym to straight face. Someone says it looks as if smiling at one moment (especially when it looks upon, because its surface is lightened), but looks like lamenting in another situation (especially when it looks down and darkened). Anyway, the straight-face and its ambiguity is intentionally preferred and elaborated in *No*-drama.

In the same way, every movement must look straight as if a marionette is walking and dancing, which is done also intentionally. When I have once been trained in a *No*-drama class, the instructor often pointed out to move straight. For example, the wrists must be fixed straight always, and should not be bent. Smooth and flexible movement was mentioned rather pejoratively 'It looks like Japanese dance (*Nihon-Buyo*).' Japanese dance is very popular among females. *No*-drama is, on the contrary, originally performed by males only. It is also pointed out that impersonating real people looks like *Kabuki*, more popular performing art in pre-modern Japan.

Most strange performance in *No*-drama may be *Iguse* (Squatting and stopping at the climax of dance). The hero/ heroine, dancing accompanied by *Hayashi* (instruments) and *Jiutai* (chorus), gradually slows the tempo, and finally squats and stops, listening to the instruments and chorus. It is

explained as follows: So great emotion can be expressed by *No* performance, that the performer must stop his/her movement at last.

Why such negative (rather than positive) devices as straight-face mask, marionette-like movement, and squatting and stopping at the climax have been favored in *No*-drama? On this point, the founder Zeami said, 'It is more interesting to do nothing than to do something,' or 'It is beautiful to keep something secret.'

In *No*-drama, actors play ordinarily in front of the audience, but at a most ceremonial instance, he recites toward backward as if some divinity is present there. Indeed the divinity is believed to manifest on the pine tree (*Yogo-no-matsu*) painted on the back wall.

The dramaturgy of Zeami was full of these kinds of ironies and paradoxes. And the aesthetics of *No*-drama was established on his ironical and paradoxical ideas. It may be duly explained, at least partially, from his political conditions. As he was in conflict with some powers, he had to pay careful respect. But his pride prevented him to kneel down before the powers. He had to perform before them, but he mystified the highlight scene from their sights.

Fundamental reason why *No*-dramaturgy excludes surplus elements, however, may be its basic inclination to simplicity, which prevails in Japanese culture. As you could notice easily, the *No*-stage is very simple and straight. It consists of wood floor, wood wall and wood pillars only, rarely with symbolic small items on the floor. Although the hero/ heroine is dressed in luxurious garments, their forms are rather simple and so straight.

All these do not remind us of human nature, but of somewhat extramundane reality. The same could be pointed about *Sado*-tea-ceremony also.

3.3 *SADO*: TEA-CEREMONY

To make tea and to drink tea constitutes our everyday life. The founder of *Sado*-tea ceremony, Sen-no-Rikyu declared also, '*Sado* means only to make tea and drink tea.' But the spirit by which *Sado* should be performed is beyond ordinary dimensions.

I will introduce some famous sayings of Rikyu and his fellows.

'In the tea-ceremony, we prefer simple teacups, even broken ones.'

'Simple tea-ceremony cannot maintain its dignity without strong heart.'

'Moon behind the cloud is more beautiful than full moon in fine sky.'

'Superb horse in humble cottage is the ideal image of tea ceremony'

Sado originated from *yoriai* (gathering), which can be compared with salon art. In European tradition, the central person in salon was often an elegant lady, but the Japanese *yoriai* was performed usually without ladies.

Later, *Sado* was adopted as one of warrior's perfections by which they calmed their stormy minds before battles, so the attendant must be ready for death. In these circumstances, one cup of tea might be the last drink for them. It is because of such an extreme condition, that the ceremony was regarded as 'the last meeting in this life' (*Ichi-go-ichi-e*).

Zen Buddhism was also practiced by them, and consequently, the philosophy of *Sado*-tea-ceremony was refined by *Zen* meditation so much, that 'making and drinking tea is equal to the exercise of (Zen) Buddhism'.

The *Chashitsu* (*Sado*-tearoom) were originally larger spaces where gathering were possible. Later on, however, the room became more and more compact, and finally narrowed to one-and-a-half *TATAMI*-mat (about 3 square meters). One reason why *Sado*-tearoom was narrowed is the necessity of safe space for secret talk, where VIPs conspired.

Another reason is similar to the case of Zeami. Sen-no-Rikyu was in conflict with a contemporary power, famous governor Toyotomi Hideyoshi who had a preference for luxurious items. *Rikyu* could realize the beauty with simpler and smaller items and ironized his antagonist's vulgar tastes.

For example, the governor heard that the artist's garden was full of flowers and ordered the artist to entertain him with the beauty. To his astonishment, however, all of the flowers were cut off when he arrived. He entered into *Sado*-tearoom perplexedly and astonished to find only one flower was arranged in a small vase. His taste for excessive luxury was denied by the beauty of one flower arranged by an artist. This impressive episode is excellently visualized in a film *Rikyu* directed by Teshigawara Hiroshi, 1989.

Thus, politically weak artist is obliged to resist his powerful patron with least means, which often leads him to ironical philosophy, and at last, in this case, to his fatal destiny.

3.4 *BUSHIDO-WARRIOR'S-WAY*

Although Japanese *Bushido* is often compared with European chivalry not so unreasonably, there is a decisive difference between them. I would like to depict it rather stereotypically.

The warriors' original job was to fight against the enemy for the sake of their employers. Later on, when peace became prevalent in the land, they had to develop another civilized manner, and make themselves as capable middle managers (*Bushi*-class is situated here) who should obey their rulers orderly.

In *Bushido*, the warrior's spirit lies in dying (*Bushido-wa-shinukoto*) with no other mundane reason except both sincerity to his master and dignity of his own. There is a proverb typical to this kind of professional ethics, 'Even if the ruler was not qualified for the position, the subjects must be subject to him.' It may sound very irrational indeed, but it is the very point of *Bushido* with its merits and demerits.

It is easy to caricature the demerits, which derive from the absence or hindrance of rational thinking. A *Bushi*-warrior was not recommended to reason everything by his own reason. He had to only complete his duty even when he thought it rather inadequate. This kind of blind obedience might remind us of a famous Christian's saying, 'Credo quia absurdum est,' which had been sometimes criticized as blind faith.

As for the merits of *Bushido*, I would like to speak rather ideally. Although *Bushi*-warriors were required to obey their rulers with unconditioned loyalty, in case of need, they were expected to remonstrate with him (*Kangen*), in terms of greater justice (*Taigi-Meibun*). They had to persuade him by justice and reason (*Giri*), because to resort to revolt was regarded as vulgar. When he rejected to change his mind, they carried out happy dispatch (*Seppuku=Harakiri*) expecting his repentance because of their death (*Kanshi*), or in other cases, confined him into jail (*Oshikome*) as a mad ruler (*Tono-Go-Ranshin*). It was rare case the ruler to be executed except in the Warring State Period. All these are duly performed with oath to Heaven, Earth and

Divinities (*Ten-Chi-Shinmei*), which is surely beyond blind belief and has attained some universal piety.

In a most idealistic sense, *Bushido* should not mean any kind of businesses or politics, but an unconditioned submission to and trust in universal divinity. That is the reason why *Bushi*-warrior is always ready to die for the sake of Greater justice (*Taigi-Meibun*) and his spiritual dignity (*Meiyo*). In considerable number of cases, the objects of submission were divided between the interests of their bosses and Greater Justice.

3.5 WAKA-POETRY

The last but not least, peak culture is *Waka*-poetry which occupies the peak of the peaks. It is generally so difficult to explain and appreciate poetry in foreign languages, that I will depict the manifestations of *Waka*-poetry with reference to other 4 peak cultures. *Waka* appears at the peak of them.

Waka-poetry has been so highly valued, that it has been regarded as mantra (sacred word) or dharani (magic spell) by Buddhist terminology.

In *Shinto-religion*, deities also recite *Waka* in answering to devotees, among which, I will introduce my own *waka*-poem.

A human devotee prays to deities:

'Oh, deities of Japan, the land of original spirit, please calm down evil spirits, and make the world peace' (*Magatsu-hi no susabi araburu yo wo nagome sakihae tamae Hi-no-moto no kami*)

A Deity answers:

'Oh, people of Japan, the land of original spirit, calm down evil spirits, and make the world peace' (*Magatsu-hi no susabi araburu yo wo nagome sachi arashimeyo Hi-no-moto no tami*)

In *No*-drama, one of the central value-terms is *yugen* (subtle, deep, dark, invisible etc) which derives from value-term of *Waka*-poetry. In both, the subtle, deep, dark, invisible achievements are highly esteemed.

In *Sado*, it has been said that ‘to make tea is to exercise *Zen*-meditation and to quest for Buddhist Truth.’ Besides, the founders often referred to famous *Waka* as follows, which represents the core of Buddhist Truth and Ideal of *Sado*.

At the sunset of autumn, we see no blossoms nor colored leaves, but only a poor cabin at seashore (*Miwataseba hana mo Momiji mo nakarikeri ura no tomaya no aki no yugure*)

In *Bushido*-warrior’s-way, high officers recite *Waka* for the last time before happy departure (*Seppuku*). They were allowed a few minutes to recite farewell poems. I will cite famous one which was recited by Yoshida Shoin who was forerunner of *Meiji* Restoration.

‘Let my body decay in grass field of suburb, but my spirit of Great Harmony shall stay forever’ (*Mi ha tatoi Musashi no nobe ni kuchinu tomo todome okamashi Yamato-damashii*)

EPILOGUE

I would like to beg your pardon if my description of Japanese culture sounded too idealized. It was not because of premature self-praise, but from my humble hope for our self-realization.

Also I beg your greater pardon concerning my peculiar English without native checks, which, I think, must be permitted, even may be promoted from the point of ‘political correctness.’

This paper secretly aims to be a cultural performance for political correctness, which may correct the asymmetry between English language and other area languages including Japanese. To propose original Japanese terms and translate them into international language is one of its strategies, and the presentation without native check is another one.

One of my recent research themes, which was adopted by JSPS as Challenging Research (Exploratory) aims just to correct the asymmetry between English and all other languages according to their respective distances from English. If the native or akin speakers of English demand the others to obey their standards, is it recognized politically correct?

REFERENCES**OKAMOTO 1972**

Taro Okamoto, *On Okinawa Culture: A Forgotten Japan (Okinawa Bunkaron: Wasurerareta Mihon)*, Chuo-Koron-sha, 1972.

SHAULES 2007

Joseph Shaules, *Deep Culture: The Hidden Challenges of Global Living*, Multilingual Matters Ltd. 2007 [Japanese Translation, Shinso-Bunka, 2013].

TSUSHIRO 1995

Hirofumi Tsushiro, *Introduction to the Deep Culture of Japan; Three Depths and Religion (Nihon no Shinso-Bunka Josetsu: Mittsu no Shinso to Shukyo)*, Tamagawa University Press, 1995.

TSUSHIRO 2016

Hirofumi Tsushiro, 'Japanese Original Key Words in the Humanities and Social Sciences,' in *Journal of International and Advanced Japanese Studies*, Vol. 8, February 2016.

TSUSHIRO 2017

Hirofumi Tsushiro, *The Light and Shade of Public Religion: Modern Japan as a Model ('Kokyo-Shukyo' no Hikari to Kage: Kinidai Nihon toiu Hinagata)*, Tsukuba Repository, [1st edition, Shunjusha, 2005], 2017.

TSUSHIRO 2019

Hirofumi Tsushiro, 'For the Translation and Presentation of the Japanese Language in an Evolving Multilingual World (Kitarubeki Tagengo Sekai ni okeru Nihongo no Hon'yaku Hasshin no tameni),' in *Journal of International and Advanced Japanese Studies*, Vol. 11, February 2019.

TSUSHIRO 2020

Hirofumi Tsushiro, 'Peak Cultures of Japan: the Minimalistic Achievements (Nihon no Choten Bunka: Minimalism no Tassei),' in *Journal of International and Advanced Japanese Studies*, 12, February 2020.

SAŽETAK

Od dubinske do vršne kulture: Kulturna postignuća autohtonim putem

Iako su u velikom broju slučajeva znanstveni termini koji se koriste u modernom Japanu prvotno skovani na Zapadu, a zatim uvezeni i prevedeni, postoji određeni broj izvornih japanskih koncepata. Ovaj se rad fokusira upravo na takva dva humanistička i sociološka pojma, a to su dubinska kultura (*shinso-bunka*) i vršna kultura (*choten-bunka*). Prvi se odnosi na prvobitno stanje kulture, drugi na njezina postignuća i dosege. Oba navedena prijevoda predložio je autor ovoga rada. Različite oblike i manifestacije dubinske i vršne kulture možemo uočiti u kulturama u cijelome svijetu. U Japanu postoje brojne suvremene supkulture velike popularnosti, poput *animea*, ali je u ovome radu riječ o pet klasičnih oblika vršne kulture, a to su *no*-drama, čajna ceremonija, *bushido* (put ratnika), šintoistička religija i *waka*-poezija. Nakon analize dubinske kulture u grubim crtama, njezini će vrhunci biti prikazani idealizirano.

Ključne riječi: vršna kultura, dubinska kultura, *no*-drama, čajna ceremonija, *bushido*, šintoistička religija, *waka*-poezija