

AESTHETIC PERCEPTION OF *MIYABI* (ELEGANCE) IN Y. KAWABATA'S NOVELS

Tran Thi Huyen Trang

Nguyen Tat Thanh Secondary and High schools, Ha Nam province

Abstract. Along with *mono no aware*, *miyabi* is an aesthetic sentiment that dominates the Heian period. *Miyabi* describes the elegant attitude and behavior between man and man, as well as between man and nature. Originating from Shinto, *miyabi* has subsequently become a significant concept of Japanese aesthetics. *Miyabi* percolated through Japanese literature over eras and was recorded in the compositions of Y. Kawabata – a writer who dedicated his life and literary career to preserving and promoting the traditional cultural values of Japan amidst the invasion of European and American civilization. In Y. Kawabata's works, *miyabi* was expressed through the passion of being able to care for, cherish and contemplate nature at its utmost richness; of finding in nature the joy and energy that healed the wounds of the soul; of appreciating objects-symbols for traditional culture; of love, generosity and tolerance towards people.

Keywords: aesthetic sentiment, *miyabi*, Y. Kawabata's novels.

1. Introduction

Miyabi – elegant beauty is the value of elegant, sophisticated beauty. This is the subtlety in the way people deal with nature and people with people, which emphasizes the subtleties in the way people deal with nature. That behavior clearly shows the Japanese people's outlook on life and cosmology in particular and the East in general. That is the concept of living in harmony with all things, not conceited to consider man as the owner of the universe. This traditional aesthetic sense was received by the writer Yasunari Kawabata with all his heart, then spread his heart on the page with small, trivial everyday stories, but profound and rich in humanity, exuding an elegant beauty. elegant and sophisticated *miyabi*.

In the hearts of Vietnamese readers, Kawabata exists as one of the most representative representatives of modern Fusang literature. Y. Kawabata opens another door into the magical oriental world, with works imbued with Japanese cultural identity in particular and the East in general. Y. Kawabata's work has brought fascination and a strong attraction to researchers, critics as well as most readers who love literature. In the same year, he received the Nobel Prize in Literature, in the world and in Vietnam, a number of works, research articles and introductions about him appeared. There are a lot of articles, treatises, theses, books, and research works that have explored many different issues and aspects of Y. Kawabata's works. However, in-depth studies on the *Miyabi* (elegant) aesthetic in Y. Kawabata's novels have not been abundant.

Professor Mitsuyoshi Numano, a professor of University of Tokyo in a cultural exchange

Received September 1, 2022. Revised October 14, 2022. Accepted November 5, 2022.

Contact Tran Thi Huyen Trang, e-mail address: huyentrang.edu@gmail.com

gave a presentation on the typical history of Japanese culture, delving into the world of poetry and fiction. The author proudly presents Kawabata as the most important name of modern Japanese literature. Mitsuyoshi Numano assesses that the core of Kawabata's creative thought is “*traditional Japanese aesthetic sense*”:

“*Started as a neo-sensory writer in search of new modernist literature. modernized in the 1920s, but then stopped on the basis of traditional Japanese aesthetic sense and went in search of a world of subtle beauty and sexuality. His style is strongly influenced by Eastern Nihilism*” [1; 20].

Jacob Cowley, editor of the *New Statesmen*, in the article *The Month of Cherry Blossom* (The Month of Cherry Blossom, 2006) has evaluated that Kawabata's style is in the direction of nationalization, entering the aesthetic categories of a Japanese classic. Jacob found “*tragedy and subtle*” in Kawabata's novels and considered him as one of the last writers to write about the Japanese classic, so different from other well-known modern Japanese writers in the West like Oe Kenzaburo or Haruki Murakami. He also delicately felt the fragile, lyrical beauty; Kawabata's prose is an art of space, a repressive technique, influenced by haiku: “*He also delicately felt the fragile, lyrical beauty; Kawabata's prose is an art of space, a repressive technique, influenced by haiku: “He is a miniaturist who represses things that others seek to exaggerate, exaggerate... Kawabata challenges the reader to explain and imagine the colors hidden in the gaps of their stories”* [2; 46-48].

In 2006, Khuong Viet Ha in the *Aesthetics of Medicine. Kawabata* published in the *Journal of Literature No.6* pointed out the origin of Kawabata's aesthetic conception which is closely linked with the traditional Japanese aesthetic concept, in there: beauty, sadness, death, and separation are in a reciprocal relationship. In particular, Khuong Viet Ha has identified beauty with the image of nature and woman. Those are the virgin and holy girls: “*Japanese beauty arises from the deep roots of Eastern philosophy as an eternal fulcrum for the author here is the pure Japanese beauty, the Fusang's girl charming*” [3; p.42]. Those are the girls who are chaste, and holy but full of sensuality: “*All of them are alive and strong, graceful and feminine, delicate and sweet with pure Japanese sexy charms*” [3; p.46].

Here are some of the studies we have collected. In general, all the articles and research works presented above have identified and evaluated the Miyabi aesthetic category in Y. Kawabata's compositions from a certain angle or aspect. Some authors study the expression of aesthetic thought in symbols; artistic images, or sometimes delve into the study of poetics in Kawabata's compositions.

In this article, we hope to approach the Miyabi aesthetic concept from a cultural perspective and reflect on some typical novels of Y. Kawabata. The article is the basis for affirming the inheritance, innovation and contributions of Kawabata in the flow of Japanese culture, literature and aesthetics as well as the practical life of the Japanese. At the same time, the mere conception of the Miyabi aesthetic in Kawabata's novels helps readers approach Japanese authors and literature more.

2. Content

2.1. Monomyth plot

2.1.1. General theory of aesthetic sentiment elegant (Miyabi)

Miyabi (雅, みやび) in Japanese literally means “*elegant, elegant (person, dress)*”. In aesthetics, *miyabi* became one of the oldest aesthetic sensibilities in Japan. Aesthetic sense is often understood as beauty perceived in an emotional way. According to Augustin Berque, *Miyabi* “*not only refers to the delicate and polite relationship between people as the main thing*

but also refers to the sensitive and aesthetic relationship between man and nature” [4; 21]. *Miyabi* is a charming and elegant beauty in the way people behave toward nature.

Miyabi originates from Shinto - a religion derived from animist beliefs that worship *kami* (神, *かみ*) - the soul of all things. The reason that they think that everything has a soul, the Japanese cherish and appreciate nature; from mud, earth, and animals to the sun, Mount Fuji... Heian period (794-1185), with *aware* (物の哀れ), *miyabi* became aesthetic sensibilities that pervaded all fields. Different from *iki* (いき) Edo period formed from the merchant class, the *miyabi* clearly showed their aristocracy with a view of condemning things that were trivial, ugly, and crude. It requires refinement, cares in rituals, behavior and even emotions need standards, to reach the highest level of courtesy and luxury. *Miyabi* is an aesthetic concept with a royal style, while *iki* is a popular style. If *iki* was the norm among people in the Edo and Tokugawa eras, *miyabi* is more towards nature. Although there are a lot of similarities, the two aesthetic conceptions of these two different eras cannot be identical or confused. In modern times, *miyabi* is often understood as elegance, sophistication and luxury, sometimes in some specific situations, it is also assigned the meaning of pain.

The sense of *miyabi* maybe appeared in the poems of *Van Diep* - an anthology of poetry composed between the 4th and 8th centuries. The poets turn to nature with almost adoring love. That love is expressed through cherishing and appreciating small and fragile creatures like a snowflake, a flower petal, a blade of grass, a drop of dew...

Snowflakes just fell / On the white plum blossom / I want to hold it in my hand / Give it to you as a gift / But the snow has quickly melted in my hand. (Noname)

It rains/ The water flows in a strong stream/ I miss the stars/ A very small dew drop/ On the leaves of the oban tree. (Noname)

Traditional haiku (俳句) poems also do not turn away from the rule of intimate attachment to the four-season nature and express the cherishing of small, simple things. Following the rule of classical haiku, every haiku poem is required to have a seasonal word (季語) - a word for the season. Almost the content of the classic haiku recreates the fleeting reality of the wonderful scenes and crops of the year in Japan with tender love:

Autumn wind / how babies pick / purple flowers now!

What year did it fall / The snow that we see / now it's falling again. (M. Basho)

Nuances of *miyabi* in dealing with nature are closely related to the attitude of cherishing and appreciating nature in ancient oriental poetry, for example in poetry.

Nguyen Trai:

Due to faded flowers sweeping the land,

Water is still moonlit, why not rowing

2.2. *Miyabi* - elegant behavior with nature in the novel Y. Kawabata

In Y. Kawabata's novel, *miyabi* is expressed in the characters' elegant behavior towards nature. It is the passion of being cared for, cherishing and contemplating nature to its fullest extent, and finding joy and healing energy in nature.

In *Beautiful and Sadness*, writer Oki always has special vibrations before the creation of nature, the small things that are most appreciated by the writer. The flowers in Oki's garden were special in his eyes. Oki admired looking flowers, and enjoyed flowers in the most natural state: *This flower blooms earliest and fades late in his garden. There may be other flowers that bloom earlier to herald spring, but the green flowers grow close to the window so sometimes Oki wants to go out and pick one to take a closer look. He never fulfilled his intention, and that*

is why he liked flowers even more. Next is the dandelion. This flower is also long-lasting. Now in the evening light, Oki can still see the green and yellow of two wildflowers” [5,155].

Oki did not fulfill his wish to pick a flower to look closely at because he wanted to cherish and preserve the beauty of the flowers rather than own them for a moment. He considered the moments of nature, the beauties that were not easily caught. The image of the sun at sunset was recorded with red light with a thin layer of fog amplified making him sob at that natural beauty. The keen senses perceive through the red afternoon the image of the coming spring: *“In Yamanouchi, north of Kamakura, there is a path that weaves between two hills planted with a variety of flowering trees. Very soon, the flowers will bloom on the side of the road, heralding the new spring” [6; p.840].*

Female artist Otoko in *Beautiful and Sadness* also always give nature a certain respect, which is the source of the subject for she to include in her paintings. It is through the moments of relaxation with nature that Otoko has regained balance in her life. Otoko has beautiful pictures of nature, which proves that she loves and appreciates moments of nature. A full moon is enough to make the artist's heart flutter: *“... Nearly half of the garden is full of moon and the stone steps in the light or hidden in the dark also change color beautifully. A bush of rhododendrons, white flowers as if floating on a pool of night. The purple maple tree near the terrace, though darkened by the darkness, still shows its young leaves. This type of maple blooms bright red in the spring, many people mistakenly know what kind of flower... Otoko was too busy looking at a familiar scene like she had never seen it before” [6; 846].* Exactly, the scene is so familiar, but in the eyes of the artist, it seems always new, always wanting to appreciate these familiar beauties. With Otoko, simple things leave a deep impression on her so she creates vivid drawings: *“... She didn't understand how ordinary tea hills could make such a strong impression, instead of more remarkable scenes such as mountain, lake, river, and sea... [6; 848].*

In *the Old Capital*, Chieko is a nature lover. She is fond of the flowers in the countryside that the florist gave her, *“There are not many flowers in the treasure, only the sasa saki tree. Not even a tree, just only a few small branches with young leaves” [6; 606],* which she respectfully pruned to put in the vase. Only when we pay attention to the little things can we see the beauty in the simple things.

In the novel *Snow Country*, people are impressed with the pristine and deep space. It could be a picture of summer with *“the mountains and the air scented with the fragrance of new branches and leaves” [6; 239]* The sound of water rustling on the gravel of a distant waterfall sounded like soothing music. All are *“quiet and peaceful like a hymn” [6; 240].* In winter, this place is filled with the pure white snow that purifies the soul *“the windows molded into the gray sky, the snow tufts fell straight down like white single flowers in harmony and calm, something supernatural [6; 321].*

In *The Sound of the Mountains*, the Shingo family's daughter-in-law Kikuko likes to listen to the buzzing birds fly home to nest on the roof, listen to the temple bells in the spring space, and be happy to admire the flowers. lily blooms by herself... She is the embodiment of the delicate and elegant Japanese soul in its relationship with nature.

2.3. Miyabi - Elegance with objects in Y. Kawabata novels

According to VV Otrinnikov: *“The Japanese see a special attraction in the trace of age. They admire the dark color of the old tree, the mossy rocks in the garden, or even the wear and tear – the traces of hands touching the picture” [7; p.36].* As the ancient tea cup, it is an indispensable beauty of the art of tea ceremony, the appreciation of ancient things bearing traces of time is the unspeakable beauty of the Japanese soul.

Preserving the pure, ethereal nature of the tea ceremony against the onslaught of a pragmatic lifestyle is the main theme of the novel *Thousand Cranes*. The novel tells the love story in the background of tea ceremony in the sunset. Although not expressed in a specific and systematic way, readers can still assemble small pieces of the tea ceremony to get a complete view of the Japanese tea ceremony art. *Thousand cranes* was written as a regret for the fading beauty of the tea ceremony even though the author was trying to save it. In the novel, Kawabata focuses on showing the beauty of the tea ceremony through props such as Shino vase, Shino tea cup with Ota's lipstick stain, and Raku cups... Characters in *Thousand Cranes* express respect and cherish the “treasures” of the art of tea ceremony. The art of depicting objects to life by “spiritualizing” them.

The Shino antique vase is described as evocative: “A striking pale red on an enamel background. Kikuji reached out and stroked the smooth and cool surface of the vase. It's “So soft as a dream”. It is a pot used to hold water to make tea in tea ceremonies that have a long history. Along with the Shino vase, it is the Shino cup with the stain of the woman's lips that has soaked into the mouth of the cup into a streak of lipstick that will never fade. It is a cup that has been associated with tea ceremonies having a history of over 300 years: “Looking closely, a red light appears on the ivory-white porcelain background, just as Fumiki told him on the phone this morning. The more you look at it, the more you look at it. The more I see it as a transparent red light gradually showing up on the white background. The pink rim of the cup turns to other, and there is a slightly darker pink in some places [6,879], “The brim of the cup, a few clean lines depict a thin tube with a herbaceous branch, with broad leaves. copy, greenish-blue color, dark almost black, as if there are rust spots, holes in the interstitial leaves” [6, 879]. Ota's lipstick stain on the brim of the cup does not reduce the beauty of the cup but makes it more vivid because the Japanese “prefer the ones with deep gloss rather than superficial clarity. It's glittering but under a thin layer of opacity - it's the luster of time, or to be more precise, “stained with grease”. The Japanese “really like objects that bear the marks of the human body, the greasy soot, the look of weathering and the weariness of the wind and rain”

Kawabata has gone to great lengths to carefully paint the beauty of these items. Those items are not only pure art but also have anthropological value: “When she saw the cup, she forgot the defects of the previous owner. Human life is only a very small part compared to the life of a teacup. Before the precious beauty of the teacup, no matter how sinful its former owner was, but he had kept it and preserved it, that sin faded away. And the life of a human being is but a moment compared to the eternity of such a beauty” [6; 880]. These treasures demonstrate the concentration of passion and enthusiasm for the tea ceremony art of the previous generation. Moreover, the tea ceremony can also purify the soul, making people move towards Truthfulness - Compassion - Beauty.

2.4. Miyabi - elegant in behaving with people

Miyabi – elegant in Kawabata's compositions, not only shows the harmony between man and nature, but also the communion between people and people. The traditional aesthetic perspective was received by Kawabata with all his heart, and then spread his heart on the page with small, trivial, but profound and rich in humanity. Through the conversations between the characters in his stories, we realized that many people, even from different generations, still found a common voice in their passions for work and life.

In the novel *Beautiful and Sadness*, a beautiful and sad love story, emerges an elegant manner and behavior that is perhaps only found in Japanese people. Fumiko in *Beautiful and Sadness*, is a typical Japanese woman. She shows her love to her husband through delicate and noble manners. When she learned that her husband was having an affair with another girl and that he himself wanted her to type a novel that Oki wrote about her lover, at that time Fumiko

was only twenty-two years old and she had just given birth to her first son. Love for her husband was still there, that's why she was jealous and suffered terribly, the pain of being betrayed by her husband: "*Sometimes at night she carries her child on her shoulder and wanders along the railway near her house. One day, when she was absent for two hours, Oki went to look for her and found his wife leaning against an old plum tree in the garden, sobbing. She definitely refuses to enter the house*" [6,833]. Fumiko gave all her love to her husband, but she received nothing in return. She fell into a deadlock when she thought about her marriage, but when she saw Oki's injury, she still took care of him: "*Looking at Oki hurt, Fumiko got angry. She washed her husband's wound, applied mordant, and bandaged it*" [6,834]. Fumiko herself spoke up after reading *The Sixteenth Girl* that she was ready to let go when her husband had an ideal love affair with another woman: "*I should have let you go. Whoever reads these words will feel pity for Otoko*" [6,834]. Her behavior shows that she is a noble person. Fumiko is a typical Japanese woman the character of a woman who loves her husband wholeheartedly and loves her children. No matter what the husband's feelings are, she is still a good woman in the family, always taking care of her husband for her children, struggling with her own pain to maintain family happiness.

In *The Sound of the Mountains*, the callous and treacherous man Suychi is still loved and forgiven by Kikuko. She knew all about her husband's adultery but she didn't have a word of reproach and on nights when he was drunk and came back from a lover's house, she still helped him and took off his shoes. She was in pain when she abandoned her unborn child through her husband. All painful emotions seem to be suppressed to the bottom of her soul so that in front of her father-in-law, mother-in-law, or brother-in-law, she was always a good wife with her own lovely features.

Yoko, like her snow country, is beautiful with pure, noble beauty. She has not only beautiful in her face, hair, eyes, and figure... she also has delicate, loving and selfless behavior toward everyone. She took care of the sick man, the son of the tea shop owner, who worried about his brother's cold, so she gave him a shirt. She is like an unreal illusion in this mundane life. Therefore, her death at the end of the novel is described not as a departure, but as a return, an incarnation. In a space filled with white snow and the color of burning fire, that beautiful angel-like girl left the dusty earth to return to the heavenly palace.

Kikuko in the novel *The Sound of the Mountain* can be seen as the crystallization of the spiritual beauty of the Japanese woman. Being the youngest child to be pampered and cherished, she still liked to be pampered and cared for by others. But her husband did not feel that pure, delicate, lovely beauty of her. Suychi had an affair, causing her a lot of pain. Suychi's older sister broke up the family to live with, making the family atmosphere very deadlocked and stifling. Due to her subtlety and sensitivity, she has partly eased the fatigue and sadness of her husband's family, especially her husband's parents. She became the spiritual fulcrum of the family when everything was at an impasse. "For Mr. Shingo, Kikuko is like a window through which he looks out into life from within his dreary home" [6,453]. As for Mrs. Yasuko, "to be honest, sometimes she just needs to say a word or does something and I feel relaxed and relieved" [6; 456]. Not only expressed through the feelings of Mr. and Mrs. Shingo but her delicate and sensitive soul is also revealed through her "*exquisite blue-white face*", "*beautiful and wobbly shoulders*" and each gesture, word, and behavior in daily life, the care of Shingo's grandparents, Fusako's children, in the love affair with Suychi and in the way of feeling the beauty of nature. Mr. Shingo is a consolation, giving her the courage to live: "*I wonder if you can imagine how lonely I feel without you?*" [6, 492]. She shared the joy with Mr. Shingo when the birds returned when a small tree sprouted, the anxiety, and fear when seeing a lot of gray hair or suddenly forgetting how to tie a tie. "*Just hearing her voice every morning when she wakes up, his soul is warmed up again because he feels the presence of people*" [6; 505]. In

times of suffering and impasse, just listening to Kikuko say Shingo felt “strange relief”, “*the warmth in my heart spread to my face. The city outside suddenly became brighter*” [4; 565]. When Mr. Shingo felt that he was “*a useless and helpless father*” in the face of the deadlock of his children's lives, she told him: “*I still understood that even if you didn't say anything, you still sympathize with me and sad about my story. And that is what has kept me alive*” [6, 493]. Human affection and love can not always be expressed in words, but many times it is silence, understanding, and sympathy with just a gesture, a smile, or a look, that is communion with the soul. Suychi who was pursued by the “*ghost of the war*”, was also the one who caused her extreme pain and fear, but she was still a “*great wife*” who became more and more attached. It's not that she's “*stupid*” or doesn't notice anything, but in fact, she “*tries to control*” and “*doesn't dare to show jealousy*” for fear of making Mr. Shingo sad and worried. But most of all, with the sensitivity of her soul, she understood the great loss in Suychi's soul. Her kind, delicate and sensitive soul is a cool source of consolation, easing the loss, pain, fatigue, and deadlock in the family and making each person's life more meaningful.

In the novel *The Old Capital*, there is a special thing that almost all the characters are both male and female, both young and old, even Hideo who is a clumsy guy still has a sensitive and delicate soul, clearly through the perception of nature and people. Among them, there are especially Mrs. Shige and Chieko. Mrs. Shige is a little-noticed character, but she is authentically the embodiment of a traditional Japanese woman as well as her mother's beauty. Her delicate sensitivity is clearly shown in big things like knowing that Chieko doesn't want to inherit her parents' business, her children's marriage... she doesn't want to hurt her children. To the changes in the child's face, attitude, and small care such as changing the pillow covered with tears, sleeping in the same bed with her when she sleeps with nightmares, removing the mystery for Chieko and Naeko when telling them to She went upstairs... Her actions made Chieko very emotional and grateful many times: “*I have noticed that since Ghion day, you always have something on your mind. I was even going to ask: have you fallen in love with someone?*” [6; 684]. Those concerns are the love and heart of a mother. Chieko herself, with her heart and sensitivity, understands that: “*That's what a sensitive mother is*” [6; 602], so she always tries to take care and care so as not to upset her parents. *Although Shige didn't say a word, Chieko immediately felt anxiety haunting her. She looked at her mother lovingly to try to reassure her* “[6, 685]. She always opens her soul to accept all the tones of life, a small purple flower that no one notices makes her think, the sign comes off, and the faded curtain makes her think: *In this situation, not even the cherry blossoms on the Heian Dgingu temple can dispel the sadness*” [6; 606]. She cares for and understands everyone, so she always has a gentle and sincere manner and is loved and respected by everyone.

3. Conclusion

Kawabata has brought the aristocratic aesthetic of the Heian period into daily life, in the lives of his characters, whether noble or low, rich or poor, those people always show a *miyabi* style. His characters, in contact with nature, in thought or action, in dialogue or internal monologue, all show a subtle beauty from deep within the human soul. *Miyabi* in Kawabata's compositions is not expressed in the royal style, or the urban style, it is in the way people behave with nature, with others, and with themselves. We cannot find class distinctions in the characters he builds. Although here and there, the social status and role of each character are different but similar, sentimental and delicate souls are always close to each other, regardless of the distance in space and time, regardless of rich or poor, occupation or age. Sensitivity and subtlety are precious, they make life more meaningful. Every small and trivial thing also becomes meaningful if we know how to feel it with our own souls. All suffering and anger will

be alleviated, sometimes with just one look, one word, one sympathetic smile and people living together will be better, and life will be so beautiful and lovely.

REFERENCES

- [1] Many authors, 2009. *Proceedings of the Kawabata Yasunari seminar in the school*, Faculty of Literature, Hanoi SP University, Hanoi, page 20.
- [2] Jacob Cowley, 2006. *The Month of Cherry Blossom*, page. 46-48.
- [3] Khuong Viet Ha, 2006. *Kawabata Yasunari Aesthetics*, Journal of Literary Studies, Institute of Literature, No. 6, page 76.
- [4] Augustin Berque, 1987. *Urban integration with nature*, Unesco Information Magazine no.December, page 21.
- [5] Kawabata, 2019. *Beautiful and Sadness* (Translated by Mai Kim Ngoc), Nha Nam publishing house company, page 155
- [6] Kawabata, 2005. *Collection of novels*, Lao Dong Publishing House, East West Language Cultural Center, Hanoi.
- [7] DT Suzuki, 2013. *Zen and Japanese culture* (Translated by Thich Nhuan Tanh), Dan Tri Publishing House, Hanoi, page 60.
- [8] Nguyen Thi Mai Lien, 2014. Key aesthetic categories in ancient and medieval Japanese literature. *Art and Culture Journal*, 3/2014, 36.
- [9] Nguyen Mai Lien, 2014. The Art of the Emptiness in Japanese Haiku, *The World Haiku Magazine*, Meiji University, Tokyo, Japan.
- [10] Nguyen Thi Thanh Nga, 2017. Aware in the Old Capital of Kawabata. *Journal of Science – HNUE, Hanoi National University of Education*, No. 7, pp. 26-33.
- [11] Nguyen Thi Thanh Nga, 2020. Decrypting Japanese culture through symbols in Snow country by Kawabata Yasunari. *Journal of Science – HNUE, Hanoi National University of Education*, No.5, pp. 24-32.
- [12] Donald Keene, 1955. *Japanese Literature*, New York.
- [13] Marra, Michael, 1995. Japanese Aesthetics: The Construction of Meaning, *Philosophy East and West*. Episode. 45, No.3.
- [14] Saito, Yuriko, 1997. The Japanese Aesthetics of Imperfection and Insufficiency, *The Journal Aesthetics and Art Criticism*. Episode. 55, No.4.
- [15] Edwin O. Reischauer, 1991. *Japan the story of a nation*, Charles E. Tuttle Co. Publishers, Tokyo.
- [16] Shimizu Yoshiko, 1980. *Genji's Literature and Methods*. Tokyo University Publications Association.