

The Ultimate Image of Mishima Yukio's Cultural Paradigm

- Argumentation on The sea of Fertility

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Abstract: Mishima Yukio, the world-renowned Japanese writer in the modern times, has been nominated by the Nobel Prize for two times. In the meanwhile, his works are popular with the readers at home and abroad. He is one of the Japanese writers whose works are translated into other languages at most in the modern times. Mishima Yukio's peculiar mental structure, cruelty and paradox in the works are mostly focused, which has close connection with the cultural paradigm stimulated by his cultural nationalism. The cultural paradigm was showed specifically and elucidated systematically by Mishima Yukio in his book called A Theory of Cultural Defense. The Sea of Fertility, a hyper novel and his swan song, was based on the literature practice of the cultural paradigm, which promotes the ultimate image of Mishima Yukio's cultural paradigm.

1. Introduction

"The Sea of Abundance" is a masterpiece before Yukio Mishima committed suicide. It consists of four works "Spring Snow", "Xiao Temple", "Running Horse" and "Five Decays of Heaven and Man". It is a dream and reincarnation. The keynote super-long novel, relying on the ancient Japanese Shinto "Four Souls", interprets the fourfold life of the reincarnation of life and death, forming a spiral cyclic world, containing all the thoughts of its mature period. As the crystallization and epitome of Yukio Mishima's life, "The Sea of Richness", the whole work from conception, structure to completion, is deeply cultivated and faithful to his own spiritual essence. It can also be said that it was formed through the practice of life the ultimate mirror image of the cultural paradigm.

2. What is the Cultural Paradigm of Yukio Mishima

As the banner character of the Japanese post-war writers, Mishima Yukio is unique

The spiritual structure, the rebellious multi-value conflict, the cruel aesthetic value and the view of life and death have always been the focus of interest for people from all walks of life, and the origin of its formation is closely related to the cultural paradigm constructed by itself. To clarify the cultural paradigm of Yukio Mishima himself, he had to talk about his "Culture Defense" published in September 1968. Stimulated by the post-war Japanese cultural nationalism, Yukio Mishima returned to the Japanese tradition and formed an understanding of Japanese culture. During this process, he continued to deepen and brewed his unique cultural paradigm. "In the system. It is also based on the cultural paradigm bred in it, that Yukio Mishima has formed his distinctive political thought of "the emperor in cultural concepts", and then brewed the literary thought of "civilization and martial arts". The cultural paradigm of Yukio Mishima is mainly composed of three traits, namely, regression, integrity and subjectivity. "For Japanese, Japanese culture has the following three traits ... that is, the return of national culture, Integrity and subjectivity. "[1] The writing of the super-long novel" The Sea of Richness ", Yukio Mishima has actually been brewing since 1950, from the first" Spring Snow "to 1970 On November 25th, the last "Five Decays of Heaven and Man" was completed. It can be said that the germination, development and finalization of its unique cultural paradigm throughout the entire creative process became the guiding ideology guiding its literary practice, and through the "rich" The deep connotation and the concrete image of the infinite time and space of the "sea" are concentrated on the topic of "The Sea of Richness", and they are

sublimated through suicidal suicide, and eventually become the ultimate mirror image of the poor. It can be said that the masterpiece of "The Sea of Richness" is the final game of Yukio Mishima's practice of his unique cultural paradigm in literature, showing his ultimate mirror image as a writer's entire life. Of course, the three types of regression, integrity and subjectivity in the Yukio Mishima cultural paradigm are not separate individuals, but an organic whole that is intertwined and inseparable, and together form a closed loop of its own cultural paradigm. Thus, it is practiced in "The Sea of Abundance" as "a novel explaining the world".

3. The Linearity of Regression in "the Sea of Richness"

The first characteristic of Yukio Mishima's cultural paradigm is its reversion. "Culture, even if it has a destination as an object ... is also a form ... not only works of art, but also actions and ways of action" [2] This regressive feature is full of linear structures for historical regression. Yukio Mishima had a natural and peculiar urge to Western culture and values, especially Western physical aesthetics from an early age. From the semi-autobiographical "Masked Confession", he portrayed Andersen as a child. The love of Wilde's fairy tales, the unusual experience of the martyrdom map of St. Bastian in the Renaissance, and the publication of professional Greek writers with great aesthetic appeal of Greek classicism, such as Chaosao, are all very Western. color. However, after Japan's defeat in World War II, the GHQ Command headed by the United States carried out military occupation and democratic transformation of Japan. The totalitarian emperor became the focus of attention from all walks of life. It caused great controversy about the existence of the emperor's system and made Japan's old traditions. The value system is shaken and tends to collapse, and Japanese intellectuals are full of a sense of nihilism and humiliation, and Yukio Mishima as one of them is naturally no exception. In addition, during the 13 years from the age of 6 to the age of 19 at the Imperial College of Tokyo, Yukio Mishima has been studying in the aristocratic school, especially the first place in the high school entrance examination. A silver watch rewarded by the Emperor, the Emperor had a profound influence throughout his growth and became a firm supporter of the Emperor in spirit. Therefore, in this crisis of old values tending to collapse, the emperor is shaking, and traditional culture is on the verge of fault, the "regressive" factor in Mishima Yukio's cultural paradigm has become active, which has contributed to its final cultural shift. We can clearly see from the foothold of Yukio Mishima's creation of "The Sea of Abundance", "All his super-length novels are not pursuing the Western European style, but the oriental style, and he feels the eternity of oriental Buddhist reincarnation. The concept, already hidden in the Japanese's deep consciousness and daily words and deeds, can best reflect the colors of the East and Japan. "[3] In this way, he chose reincarnation as the main line to implement the four works of" The Sea of Richness ". Moreover, this idea of reincarnation is not created by Mishima Yukio himself out of thin air, but on the basis of combing the works of life and death in Japanese classic literature one by one from the mind, from the Japanese literary works of the late Heian period The inspiration gained in Hamamatsu Nakana Monogatari was able to finally establish the literary tone of "The Sea of Richness". The Heian period is the heyday of Japanese culture, and Japanese storytelling literature has developed to its peak in this period, represented by "The Story of Genji". Yukio Mishima's historical return to this period is aimed at the heyday contained in it. The contradictory character of decay, cultural continuity, and cultural faults inspires the consciousness of guarding culture, and is highlighted by the typicality of actions and modes of action. Of course, this type of action and mode of action also profoundly reflects the value and color of Japanese tradition. It originated from the Bushido written by the dictation of the servant of the Saga feudal lord Saga Kawashima, Shigeru Kojima, Yamamoto Chang Dynasty, and the writing of the samurai base. The classic "Ye Yinwen Book", "Ye Yin "can be said to be the mother and child of my literary creation, is a source of supply that will always maintain vitality." [4] Mishima Yukio uses the education of the samurai, the spirit and practice of Bushido Weapons, criticizing American-style democracy, and the emperor making it as an important symbol of Japanese traditional culture continue to form "the emperor in cultural concept", calling for and defending the tradition and value of Japanese culture. The second "Running Horse" in the "Ferrant Sea" is an action-surging novel. The protagonist Ianuma Hoon

uses “Kamikaze Lianshihua” as his standard of action, trying to initiate the Showa Restoration to eliminate the king's side, but in the end The failure to commit suicide by the sea under the light of the dawn is the best proof of the pursuit of Japanese traditional actions and modes of action in the “regressive” factor of Yukio Mishima's cultural paradigm.

4. The Duality of the Wholeness in “the Sea of Richness”

The second characteristic of the cultural paradigm of Yukio Mishima is holism. Yukio Mishima “Culture Defense” said: “The so-called cultural reversion, culture is not just something to be watched, but as a re-examination of the viewer.” [5] In the process of this inspection, he emphasized the Japanese culture “The overall grasp of “Chrysanthemum and Sword” was also given by example. During the Second World War, the Japanese authorities controlled freedom of speech. Confucian scholars accused the “Genji Monogatari” as an obscene book. The reason was that the “knife” in the “Chrysanthemum and Sword” was absent. The result of the absence leads to deception and hypocrisy, which in turn inherits the continuity of internalization of the integral factor in its cultural paradigm, and this continuity contains both temporal and spatial characteristics. “The former guarantees tradition, Aesthetics and interest, the latter guarantees the diversity of life. “[6] The main body of each of the four works of” The Sea of Richness “is based on the four souls of the ancient Japanese Shinto” He “,” Wu “,” Qi “and” Xing “ Unfolding, while embodying the return to the Japanese cultural tradition, it also cleverly integrates the integrality of “Chrysanthemum and Sword”. “The Book of Japan” also praised the “He Soul” as “Singular Soul” and “Xing Soul”. It can be seen that the three are interlinked. In fact, it is a concentrated expression of 'He Soul' and 'Wu Soul'. “[7] is a kind of holistic heritage of inheriting culture and returning to tradition. The continuity and internalized temporal and spatial characteristics of this wholeness are all rooted in the Eastern world, reflecting a rich oriental taste and color, which contains profound elements of Buddhism and Confucianism. In the time structure as a whole, the reincarnation idea that first runs through the main line of “The Sea of Richness” is the most distinctive main line. Yukio Mishima seriously studied Buddhist books for this purpose and actively sought advice from Kyoto Otani University as a Buddhist university. Professor Dr. Yamaguchi has extensively dabbled in the theory of consciousness and prosperity. “He felt that when he was writing, he should explain the world to me as a philosophical system with Buddhist reincarnation.” [8] Not only that, its actions and actions The violent nature of the model and the dedication of the hero reflect the profound philosophical system of Chinese Confucianism, especially the heroic ideas of the new Confucians Zhu Xi, Wang Yangming, and Li Zhi, emphasizing personal moral responsibility, spontaneity, and direct action. This heroic dedication is “a source of imagination of the post-war writer Yukio Mishima, who was also attracted to the kind of heroism personalized by the activist Wang Yangming and the martyr Li Zhi.” [9] From this, Yukio Mishima used the religious aesthetics of “Spring Snow”, the aesthetics of action of “Running Horse”, “The Temple of Dawn” and “Five Decline of Heaven and Man” through the return of Buddhism and Confucianism to the two major philosophical systems in the East Harmony and deduction, organically tolerate the time-diachronic nature of “Chrysanthemum and Sword”. At the same time, Yukio Mishima also reflected the overall spatial structure through the setting of the main characters in “The Sea of Richness”. In “The Sea of Abundance”, Yukio Mishima constructed a deputy protagonist Bentoban and four protagonists Matsuzaki Kiyoshi, Iinuma Hsun, Jin Rang and An Yongtuo, and witnessed the four protagonists through the life of Bentoban The unfolding of the storyline constitutes a closed system around the center. Ben Duo Fanbang is a judge and lawyer who graduated from the Faculty of Law of the University of Tokyo. It is a symbol of a reasonable order in society, and the four protagonists as the “chrysanthemum and sword” are the integrated “harmony”, “wu” and “odd”. The embodiment of the “Four Fortune” soul, the traditional culture and action in one, became a rational existence through the intervention of this multi-cultural role, and through sympathy, tolerance and search for the four protagonists, it gave the integrated value of traditional culture and action, which is embodied in the “reasonably existed” value space of diversity.

5. The Traditional Consciousness of Subjectivity in the Sea of Richness

The third characteristic of Yukio Mishima's cultural paradigm is subjectivity, and this characteristic of subjectivity includes the traditional independent choice of the subject and the practice of both personalities. Yukio Mishima said in his "Theory of Cultural Defense," "From the perspective of the creative subject, the Japanese culture created in this way is not only a subject of free creation, but also a fundamental creative subject activity that encourages the form to inherit itself. Thing. It exists not only in the work, but also in the root of the cultural concept including behavior and life "[10], and use the work or action to stand up and practice, thereby retaining all the cultural possibilities of Japanese culture. This subjectivity, Yukio Mishima used the work of "The Sea of Abundance" and the act of suicide after the completion of "The Sea of Abundance" to provide the most authentic and appropriate interpretation of traditional cultural values. The proposal and formation of the cultural paradigm of Yukio Mishima was born in the context of "cultural defense". On the one hand, as mentioned above, after the defeat of Japan in World War II, the GHQ Command led by the United States occupied Japan and democratically reformed Japan. The pressure of this kind of external force caused the collapse and chaos of the Japanese post-war value system. It also made the emperor system that it has always believed in facing the crisis of abolition, and it also split the connection between the Japanese culture "chrysanthemum and sword", resulting in the lack of action of Japanese culture and it shows morbid weakness. Yukio Mishima has a negative attitude toward the various democratization movements and systems after World War II, especially the "Declaration on the World" issued by Emperor Hirohito on January 1, 1946, in which he self-denies the emperor's family. Now he is in the position of imperial god and feels very uneasy. The "security movement" that broke out in Japan in 1960 further stimulated Yukio Mishima's interest in politics, and he gradually believed that the post-war emperor system was an imitation of Europe, a passive reform, lacking absoluteness. The emperor had the possibility of internal revolution, and tried to find a basis from classics such as "Manye" and "Ancient Memories". Under the drive of cultural nationalism, he proposed "the emperor in cultural concepts" with Japan's own culture as the main body. Restore the union of nation and country to counter the "danger" that post-war emperor reform might bring. The main manifestation of the consciousness of subjective value in "The Sea of Richness" is the setting of the "Four Souls" tone. No matter how the foreign culture is impacted, it is rooted in the history, culture, and tradition of Japan, and it will not be changed. The dynasty aesthetics of "Running Horse", the aesthetics of action of "Running Horse", the religious philosophy of "Xiao Temple" and "Five Decline of Heaven and Man", all show Japanese subjectivity vividly. Furthermore, through the establishment of character relations, brewing the nihilism with oriental color to show the subjectivity of Japanese culture, the four protagonists Matsue Kiyoshi, Iijuma Hsun, Jin Rang and An Yongtu all died at the age of 20, reflecting impermanence and nihilism. The relationship between Matsue Kiyoshi and Ayakura Satoko manifests impermanence and nothingness. After receiving the help from this multitudinous affair, Iijuma Hun was able to assassinate a financial giant who had never met each other, and then he succumbed to impermanence and nothingness. Xun reincarnated as a foreign princess Jin Rang embodies impermanence and nothingness, Ernst & Young kicked the adoptive father to the loser position, Ernst & Young Ayakura Satoko's last visit to Ben Todeng but denied that the clear existence of Songzhi reflects impermanence Harmony, the dream that is the key to reincarnation is not Western Freudian, but the dream of Eastern Buddhism's "I-law and two-empty" concept reflects impermanence and nihilism. What is more, reincarnation as the main tone of "The Sea of Richness" An impermanence and nothingness. The subjective "one strength practice" is the most faithful and tragic beauty through the cruel and violent beauty of suicide after the submission of the loyalty of the Emperor Iijuma to the emperor, and the submission of Yukio Mishima's "Full Sea". And ending practice.

As Yukio Mishima continued to be stimulated and influenced by cultural nationalism after the war, he continued to think about the connotation and essence of Japanese culture with the goal of returning to Japanese traditions, and finally formed his unique cultural paradigm. The "Defense Theory" is specifically explained. The return, integrity and continuity of the cultural paradigm. On

the extension of Japanese culture, Yukio Mishima has formed his unique and controversial “Emperor in Cultural Concept” and “Wen Wuliang Dao”, etc. Thought, but the return to the traditional Japanese metaphysics eventually led to a dead end of cultural nationalism, which was contaminated to some extent with the evil spirit of militarism.

At the same time, Yukio Mishima also applied this cultural paradigm to his literary creation and vividly reflected it in his unique work “The Sea of Richness”. In “The Sea of Abundance”, regression is the direction, integrity is the method, and subjectivity is fundamental. The three are organically combined to form a system to explain the world, and also become the final destination and cultural ultimate of Yukio Mishima’s life. As a mirror image, in order to truly understand and grasp the essence of “The Sea of Abundance”, the cultural paradigm composed of regression, integrity and subjectivity becomes a key.

References

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