

Sugata Sanshiro's Satori

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Sugata Sanshiro 姿三四郎 tells the story of a young man studying judo in Meiji Japan (1868-1912). The 1942 novel by Tomita Tsuneo 富田常雄 (1904-1967) led to a film the following year by Kurosawa Akira 黒澤明 (1910-1998) in his directorial debut. Kurosawa also directed a sequel, *Zoku Sugata Sanshiro* 続姿三四郎 (*Sugata Sanshiro Continued*). Tomita expanded the tale in several more prequels and sequels, which over the decades have been turned into 6 feature films, 5 television dramas, 2 animation films, and 4 manga comic books.¹

The story is appealing from several perspectives. Besides gripping martial arts competition and combat scenes, it provides interesting insights into Japanese religion; in particular, Sanshiro has a *satori* or “enlightenment” experience. The variations of the novels and films as they appeared in wartime and postwar also reveal changes in social values: a number of phrases with militaristic connotations have been cut or have been replaced with more innocuous phrases. We will investigate these two topics in this essay.

The novels and manga have never been published in English. The most readily available film version for English audiences is Kurosawa's 1943 film.² As the movie opens, Sanshiro is looking for Monma 門馬's jujitsu 柔術 (“*flexibility techniques*”) school; he wants

¹ **Films:** 1943 (Toho. Kurosawa. Opened March 1943), 1945 (Toho. Kurosawa. 82min. Opened May 1945), 1954 (少年姿三四郎 *Young Sugata Sanshiro*. Toei. Director: Kobayashi Tsuneo 小林恒夫. 2 parts 56min + 66min), 1956 (Toei. Dir: Tanaka Shigeo 田中重雄. 2 parts), 1965 (Toho. Dir: Uchikawa Sei'ichiro 内川清一郎. 159min), 1977 (Toho. Dir: Okamoto Kihachi 岡本喜八. 124min). **TV Series:** 1958 (JNN/CBC. 3 parts), 1962 (NHK. 4 half-hour episodes), 1963 (Fuji. Dir: Watanabe Kunio 渡辺邦男), 1970 (NTV. Dir: Watanabe Kunio 渡辺邦男. 26 45min episodes; also released as 71min film by Shochiku), 1978 (NTV. Dir: Yamamoto Michiyo 山本迪夫、Tsuchiya Tougoro 土屋統吾郎. 26 45min episodes.). **Anime:** 1981 (Fuji. 72min.), 1987 (NTV. 3 half-hour episodes. Available on USA release VHS with English subtitles.). **Manga:** Motomiya Hiroshi (1989). *Monkey Punch* (same as 1981 anime). Chiba Tetsuya ちばてつや (same as 1987 anime). Minamoto Tarou (2002).

² First released in the USA in 1974 (Galbraith 2002:45), available with English subtitles on unrestored 79 minute VHS. Remastered and partly restored on 91min Japanese DVD; this version is available with English subtitles on Region 4 (Australia & New Zealand) DVD. A 79min Hong Kong DVD, apparently unlicensed and with very poor quality picture, also has English subtitles, but they are quite awful – *judo*, *jujitsu*, and *karate* are translated as *karate* or *kung fu*, though never as *judo*. Kurosawa's *Zoku Sugata Sanshiro* has also been restored on Japanese DVD; that film was first released in the USA in 1987 (Galbraith 2002:667). The only available English subtitled version is a Hong Kong DVD with inferior subtitles and audio-visual.

to join. He finds that they, *sake* swilling ruffians the lot of them, are planning to waylay Yano Shogoro 矢野正五郎, who has denigrated jujitsu by changing the name to “judo” 柔道 (“*The Way of Flexibility*”) and has opened his own school just to make money; they want him dead. Sanshiro is told to come along to watch the fight. Yano effortlessly flips all his attackers into the river, impressing Sanshiro, who pulls him home in a rickshaw and becomes his pupil, or *deshi* 弟子.

The fictional Yano is modeled after the real-life Kano Jigoro 嘉納治五郎 (1860-1938).³ Kano was one of the great Meiji reformers who strove to fulfill the slogan at this time of Japan’s opening, 和魂洋才 *wakon yousai*, “Accept Western practical knowledge, but keep the Japanese spirit.” He provided rational explanations by applying scientific principles of dynamics and physiology to techniques of a martial art which until this time had been learned largely from direct observation and experience (Inoue 1998:165). Kano explained that judo had a spirit, or philosophy of life:

What I teach is not technique (jujutsu) but a “way” (Judo) ... The principle of a “way” is that it is applicable to other aspects of a person’s life. The true meaning of Judo is the study and practice of mind and body. It is, at the same time, the model for daily life and work (Carr 1993).

The character of Sanshiro is loosely based on the life of Saigo Shiro 西郷四郎 (1866-1923), who, unlike in the novel where the student finds the teacher, was already highly proficient in jujitsu before Kano recruited him for his school in 1882, when he was 16 years old and Kano 22. Saigo’s 1886 victory in a highly publicized competition using his trademark *yama arashi* 山嵐 technique over a larger jujitsu opponent helped establish judo as the superior hand to hand fighting style. Judo subsequently enjoyed a great boom, being used in police training programs and in the Naval Academy (Toyota 1985), and, in 1911, along with kendo, compulsory for all middle-school students (Carr 1993).

In most of the fictional versions, Yano is much older than Sanshiro, perhaps so that he can be more readily identified as a master/teacher in the story plot. In the next scene in Kurosawa’s film, Yano guides, or from another point of view, pushes or goads Sanshiro into

³ Kano’s grandfather was a *sake* brewer in Shiga Prefecture; the brewer’s association helped finance Kano’s judo school, the Kodokan 講道館, “institution for studying the way,” which is the most widespread style of judo in the world. Kano “seized every opportunity to publicize, justify, and promote judo” (Inoue 1998:168), giving lectures and writing essays. In 1909 he became the first Asian member of the International Olympic Committee and later campaigned for Tokyo’s winning bid to host the 1940 Olympics (and Sapporo the Winter Olympics), where judo was to be included as a demonstration event for the first time (Adams 1970). *Sanshiro* novelist Tomita’s father, Tsunejiro 常次郎, was a *deshi* of Kano. Another pupil was Yamashita Yoshiaki 山下義韶, who taught judo to President Theodore Roosevelt in 1904 (Svinth 2000).

learning an important life lesson.

Sugata is brawling in the streets; perhaps he just showing off his skill or perhaps he is being taunted --the reason is unclear. Yano is writing at his desk at the judo school, or *dojo* 道場, at times contemplatively looking out at a lotus pond.⁴ Sanshiro comes into the room looking ashamed. Yano smiles a little and asks, “How was it? Must have felt good throwing your weight around.”⁵ Sanshiro says, “I have no excuse.”⁶ Yano says, “I would have liked to have seen the way you move your body. You’re strong. You’ve really become very strong. Your ability is probably better than mine now. However, Sanshiro, your judo and my judo are heads and tails (*literally*, Heaven and Earth) apart. Do you notice that? You don’t know the Way of Humanity. Teaching judo to a man who does not know the Way of Humanity is just like giving a knife to a madman.”⁷

Sanshiro protests, “Sensei, I know the Way of Humanity.”⁸

Yano snaps, “Bullshit! (*literally*, You lie!) You live without reason or purpose. Is it the Way of Humanity to go raving around madly? The Way of Humanity is...”⁹

At this point in the film, there is a small but noticeable lack of continuity in the action. The camera is looking at Yano’s face, but Yano’s head jumps suddenly, exactly as if there is a missing piece of film. Following the scenario text of the film (Kinema Junpo 1971), the film, as it played in 1943, apparently continued with 忠孝の道だ *chuukou no michi da* “the path of loyalty to one’s lord and devotion to one’s parents.” This phrase is missing in the postwar versions of Kurosawa’s film, and doesn’t appear in any other film version.

Chuukou is a conflation of two Confucian 儒学 virtues 美德. Confucius says, “Filial

⁴ A pond with turtles and *koi* carp seems to be as desirable for Japanese homeowner sensibilities as a spacious, closely-trimmed lawn is for American ones. The movie doesn’t explain what Yano is writing, but the real-life Kano taught English and was principal at *Gakushuin* Peer’s School 学習院, the exclusive school of the nobility and well-to-do. The *dojo* is in a Zen temple; the historical Kano’s first *dojo* also was in a Zen temple, Eishoji 永昌寺, in Taito-ku Shitaya-Kita-Inari-cho 5-1 台東区下谷北稲荷町5丁目1番, but they stayed there for less than a year because the judo practice was damaging the floor boards. Yano then built a separate dojo, but as students increased, they moved to ever larger premises.

⁵ どうだ。思いきり投げてきもちよかったろう。Dou da. Omoikiri nagete kimochi yokattarou.

⁶ 申し訳ありません。Moushiwake arimasen.

⁷ 私もお前の働きが見たかった。強い。まったく強くなった。お前の実力は今や私の上かもしれん。しかしな姿、お前の柔道と私の柔道とは天地の隔たりがある。気がつくか。お前は人間の道を知らん。人間の道をしらぬ者に柔道を教えるのは、これは間違いに刃物を持たせるのに等しい。Watashi mo omae no hataraki ga mitakatta. Tsuyoi. Mattaku tsuyokunatta. Omae no jitsuryoku wa imaya watashi no ue kamoshiren. Shikashi na, Sanshiro, omae no jitsuryoku wa watashi no ue kamoshirenu. Tada, omae no judo to watakushi no judo to wa tenchi no hedatari ga aru. Ki ga tsuku ka? Omae wa ningen no michi wo shiran. Ningen no michi wo shiranu mono ni judo wo oshieru wa kichigai ni hamono wo motaseru noni hitoshii.

⁸ 先生、人間の道は知っております。Sensei, ningen no michi wa shittorimasu.

⁹ 嘘を言えっ。理性もなく。目的もなく。狂い回るのが人間の道か。人間の道とは... Uso wo ie! Risei mo naku, mokuteki mo naku. Kuruimawaru no ga ningen no michi ka? Ningen no michi to wa...

piety 孝 is the root of all virtue, and the stem out of which grows all moral teaching” (Legge 1899). “All virtue,” explains Legge, “means the five virtuous principles, the constituents of humanity: benevolence 仁, righteousness 義, propriety 禮, knowledge 知, and fidelity 忠.”

Confucius cautions that loyalty or fidelity 忠 does not mean unconditional obedience: “When a case of unrighteous conduct is concerned, a son must by no means keep from remonstrating with his father, nor a minister from remonstrating with his ruler” (Legge 1899). In China, the Mandate of Heaven could be withdrawn from unjust and bad rulers; the dynasty would fall by the decree of Heaven and the righteousness of the dynasty could then be evaluated. In Japan, there was only one Imperial dynasty, and it was “unthinkable” (Brownlee 1997:33) that there could be any other. Perhaps this is one reason why filial piety and loyalty in Japan came to mean “blind loyalty” (Ross c1999), that orders must be obeyed without fail, and no criticism of the social system was tolerated.

Chu Hsi (Zhu Xi) Confucianism 朱子学, which added elements of Taoism and Buddhism to make a more complete metaphysics that “explained and justified all things” (Brownlee 1997:15), was patronized by the Tokugawa shogunate (1601-1868) (Bellah 2003:154). In Oda Nobunaga (1534-1582)’s extravagant but short-lived castle in Azuchi, Shiga, paintings of Confucian kings and sages adorned the highest floor of the castle, while paintings of the Buddha’s enlightenment were relegated to the next level down (Tamura 2000:120).

The 1890 “Rescript on Education” 教育勅語, perhaps the most important “sacred text” (Davis 1996:44) of Imperial Japan, memorized by all school students until the end of the Great East Asia War, begins:

Know ye, Our subjects: Our Imperial Ancestors have founded Our Empire on a basis broad and everlasting and have deeply and firmly implanted virtue 道義. Our subjects ever united in loyalty and filial piety 忠孝兩全 have from generation to generation illustrated the beauty thereof. This is the glory of the fundamental character of Our Empire, and herein also lies the source of Our education.

The concept of “loyalty and devotion” was thus tremendously important for centuries, until the American Occupation in effect banned it in 1945. Exactly when and by whom the phrase containing *chuukou* was cut is unclear, but it must have been under the orders of GHQ-SCAP (General Headquarters, Supreme Commander for the Allied Powers) censors. Many people believed that one cause of the war and why Japan at war was so peculiarly militaristic, determined to fight to the very end rather than surrender, was the belief in feudalistic ideas (Yoshimoto 2000:224). Emperor Hirohito apparently also thought so:

The Emperor felt that there were still many remnants of feudalism in the Japanese mind and that it would take a long time to eradicate them. ... He said that one of the feudalistic traits was their willingness to be led and that they were not trained like Americans to think for themselves. He said the Tokugawa regime had been built on the theory that people should follow their leaders and should not be given any reason therefor except loyalty (Dower 1999).

Feudalism was SCAP's scapegoat for everything that was wrong with Japan, and even scenes of Mt Fuji ended up being cut from films (Buruma 2003:135, Richie 2001:109).¹⁰ Kurosawa's entire film was banned along with 225 out of 554 wartime films depicting scenes of feudal loyalty, cruel violence, or the "undemocratic idea of revenge" (Yoshimoto 2000:125). Martial arts, including judo, with their stigma of being "warrior's ways," were also banned from government-sponsored settings like schools and police departments until 1950 (Couch 2002).

Kurosawa's film was not released again in Japan until 1952. When it first opened in March 1943, the film ran for about 97 minutes. When it was re-released for a second run in 1944, a number of short scenes were cut out, probably because of a new law which said that an entire showing including newsreels at a movie theater could only run for 100min, and that dramatic films must be 73min or less (High 2003:463).¹¹

These scenes thought lost forever; the missing scenes were filled in with written captions describing what happened. Then, in about 1996 or 1998, a 45-minute segment of Kurosawa's film was found (along with a good number of other missing Japanese films) in the Moscow *Gosfilmofond* State Film Archive Depository (National Film Center 2001). The print apparently had been taken from the former Japanese colony of Manchukuo. Integrating scenes from this print, a re-mastered and partly restored 91min (最長版 "longest version") DVD with Japanese subtitles and commentary track was released in 2002. This version of *Sanshiro*, like all other available versions of Kurosawa's film, does not include the *chuukou* phrase.¹²

¹⁰ Certainly, an overly vigorous presentation of a nation's traditional arts and beauties can be misused as "aesthetic nationalism" (Benfey 2003:107). Davis discusses the "monumental style" as an aesthetic of the official civic religion in Imperial Japan (Davis 1996:42). The Home Ministry at the time considered the 1940 film *Mt Fuji* to be "disrespectful" because the film said that Mt Fuji's present shape was a fleeting stage in ceaseless evolution and transformation (High 2003:129). A stunning example of appropriation of aesthetics for political ends is the German-Japanese film *Die Tochter des Samurai* (1937) where "Japan the Beautiful and Virtuous" is presented in a veritable blitzkrieg of images and strident narration to the point of nauseous jingoism.

¹¹ The reason for this law was no doubt because three-quarters of the nation's movie theaters had been damaged and half of them destroyed (Galbraith 2002:55), so the few remaining theaters needed to provide a greater number of shows in a day.

¹² Scenes just before and after this scene were on the Moscow print and are included in the 2002 DVD, so I imagine that this phrase must surely also be in that print. The recently found scenes are in much worse physical

The *chuukou* phrase does appear in the film scenario text and in the 1942 novel (Tomita 1942:60). Just before he talks about *chuukou* in the novel, Yano asks Sanshiro, “If your *kunpu* commands you to, can you die without a moment’s hesitation?”¹³ *Kunpu* is a term referring to everyone with higher status than your own in the feudal hierarchy, from father to local lord. In postwar editions of the novel (Tomita 1968, 1996) this line containing *kunpu* is changed to “Even if you were in the middle of flames or in the middle of water, would you be able to die without emotion?”¹⁴ “Without emotion” could alternatively be read as *serenely, calmly, in peace, with detachment, coolly, or philosophically*.

Returning to Kurosawa’s film in its postwar version, Yano has said to Sugata, 人間の道とは... *Ningen no michi to wa...* “The Way of Humanity is ...” Then Yano’s face suddenly jumps where the cut phrase should be, and he continues, これこそ天地自然の真理である *kore koso tenchi shizen no shinri de aru*. A close translation of the line as it is spoken in the cut film would be “The Way of Humanity, this is the Eternal Truth of the Way Things Are in Heaven and Earth.”

As the sentence doesn’t explain just what “The Way of Heaven and Earth” means, I suggest that this line isn’t very intelligible, or, because it is so vague, it is open to individual interpretation.¹⁵ Its meaning might depend on what “is” is.

The line does make sense, at least logically, if it is the original, pre-cut line: 人間の道とは忠孝の道だ。これこそ天地自然の真理である。 *Ningen no michi to wa chuukou no michi da. Kore koso tenchi shizen no shinri de aru*. “The Way of Humanity is the path of loyalty to one’s lord and devotion to one’s parents. This is the Eternal Truth of the Way Things Are in Heaven and Earth.”

Let us look at these terms more closely. *Kore koso* means “this is exactly what” or “this is the just the thing.” Yanabu (c1977) says *tenchi shizen* is “a conventional phrase in Chinese classics, meaning ‘heaven and earth as they are.’ This *shizen* is not a noun, but an adjective predicate corresponding to the subject *tenchi*.” Sawyer (c2000) similarly translates

condition than the rest of the film, even after restoration; perhaps the editors thought that it would be distracting visually to include this short *chuukou* phrase in the new version. Perhaps they thought that including it would bring up too many uncomfortable questions, which was not their main intent in their painstaking and devoted restoration project.

¹³ お前は君父の命があれば即座に死ぬるか。 *Omae wa kunpu no mei ga areba sokuzani shineru ka?*

¹⁴ お前は火の中にあっても、水の中に会っても淡淡として死ぬるか。 *Omae wa hi no naka ni attemo, mizu no naka ni attemo tantan toshite shineru ka?*

¹⁵ As Humpty Dumpty said to Alice in Wonderland, “When I use a word, it means just what I choose it to mean -- neither more nor less.”

tenchi shizen in a Chinese text as “the naturalness of heaven and earth.”

自然 *shizen* is now commonly used as the equivalent of the English word “nature,” but the earlier word for nature was *zōka* 造化, “creation” + “change” (Kurita c1995). The classical Japanese reading of *shizen* is *jinen*. Its usage is in the sense of “self-acting,” “as it is,” “spontaneity,” or “voluntary.”¹⁶ Chapter 25 of the *Dao De Jing* says: 人法地地法天天法道道法自然 “Man Law Earth Earth Law Heaven Heaven Law Dao Dao Law Uncreated.” 法 means “law;” in this context, “follow the law” or “be governed by the law” can probably be implied. I might read this dense verse as:

People are governed by the natural rules of the place where they physically live, the Earth. The Earth obeys the rules of something greater, which is Heaven. Heaven is ruled by the Original Principle, which is called the Tao. The Tao follows its own nature, which is uncreated, governed by itself, acting spontaneously and without any specific intent.

The last phrase has variously been translated as:

“The Way reflects its own nature.” “The Way conforms to its own nature.” “The Tao follows only itself.” “Tao follows the laws of its intrinsic nature.” “The Principle owes its essential greatness to its underived, uncreated existence.” (Tao Teh Ching Comparison Project c2006)

Another translation of *shizen* in this classic of Chinese thought is “naturally; without motivation, provocation, or forethought” (DaoIsOpen.com 2006).

Shizen clearly means “self-acting” in these current Japanese usages:

自然淘汰 *shizen touta* (Darwinian) natural selection
 自然発火 *shizen hakka* spontaneous combustion
 自然寛解 *shizen kankai* spontaneous remission
 自然の秩序 *shizen no chijjou* dharma, the principle or law that orders the universe.

Shinri means truth, although there are a number of words that can be translated as “truth;” one nuance of *shinri* is “eternal truth.” *Shinri* is composed of two characters, 真 meaning “genuineness, truth, reality,” and 理 meaning “logic, reason, arrangement, justice, truth.” In a very wide sense, *shinri* could be translated as “Principles.”

Considering these descriptions of the vocabulary, a loose translation of Yano’s line, either the cut or the complete line, could be, “The Way of Humanity is to follow the Principles of the Way of Heaven and Earth.” In this case, we still need to assume that “is” implies

¹⁶ From Muller (1997): 自然 [py] zi4ran2 [wg] tzu-jan [ko] chayōn [ja] ジネン、シゼン *jinen, shizen* ||| (1) Oneself. Of itself, spontaneously, automatically, naturally. (2) Despite effort. (3) Spontaneously or naturally included (*sa.msiddhika*). (4) The original nature of things; original nature (*dharma-svabhaava-mudraa*). (5) Self-existent (*svayam-bhuu*). (6) The situation of a person having no intention at all towards anybody to even the slightest extent. Existing in freedom without any attachment. (7) “Suchness,” “thusness” (眞如: *tathataa*). The appearance of true reality as it is. Oneself, or a thing just as it is.

“follow.” In postwar editions of the novel, the sentence containing *chuukou* has been changed to: 即ち、天地自然の真理のままに生き死にする悟りだ。 *Sunawachi, tenchishizen no shinri no mamani ikishini suru satori da.* This could be translated as, “That is to say, living and dying in the Principle of the Way of Heaven and Earth is Enlightenment.”

These are certainly fine enough sentiments, and Sanshiro’s search to understand how to live his life is indeed one of the central themes of the story. However, the point Yano is trying to make is that by following the Way, Sanshiro should be willing to die for him, for his superiors, or for some higher cause which his superiors have decided on.

Yano continues, “Only by this truth can people attain peace of mind towards death. This is the ultimate one goal of all Paths. Same goes for judo. Sugata, you have lost sight of this point.”¹⁷ Sugata responds, “No, sensei. If you order me to, I can die even now.”¹⁸

If you know that *chuukou* was a virtue in feudal Japan, you might be able to assume that Sanshiro understands that the Way of Heaven and Earth means loyalty including sacrificial death. A viewer who doesn’t know this, however, will surely be struck by the lack of logical continuity of the dialogue.

In the film scenario but not in the film, and in the 1942 novel but not in the postwar editions, Sanshiro continues, “I can die for loyalty and filial duty.”¹⁹

In all versions of the novel, wartime and postwar, and in some of the other *Sanshiro* films, though not in Kurosawa’s film or film scenario, Yano next says, “Sugata, if I were to tell you to jump into the temple pond, would you without a moment’s hesitation jump in, and having jumped in, can you die?”²⁰

Martin Luther King Jr in 1963 said, “If a man hasn’t discovered something that he will die for, he isn’t fit to live.” Having something you are willing to die for is not necessarily a bad thing; however, psychologically harassing and browbeating someone into accepting what you think is a good reason for him to die, as Yano is doing to Sanshiro, seems very unfair. Sanshiro seems to say he will die out of loyalty only because he is being bullied

¹⁷ この真理によってのみ人間は死の安心を得る。これがすべての道の究極の一点だ。柔道とて同じこと。姿、お前はこの一点を見失っておる。 *Kono shinri ni yotte nomi ningen wa shi no anshin wo eru. Kore ga subete no michi no kyuukyoku no itten da. Judo tote onaji koto. Sugata, omae wa kono itten wo miushinatteoru.*

¹⁸ いいえ 先生。先生の命令とあらば今でも僕は死ねます。 *Iie, Sensei, Sensei no meirei to araba ima demo boku wa shinemasu.*

¹⁹ 忠義のためにも、孝行のためにも。 *Chuuki no tame ni mo, koukou no tame ni mo.*

²⁰ 姿、お前は私が寺の池へ飛び込めと言えば即座に飛び込むか、飛び込んで死ぬるか。 *Sugata, omae wa watakushi ga tera no ike he tobikome to ieba sokuzani tobikomu ka, tobikonde shineru ka?*

and intimidated, not of his own free will.

Ruth Benedict's 1946 book, *The Chrysanthemum and the Sword: Patterns of Japanese Culture*, explained fanatic loyalty to the Emperor as a matter of cultural psychology; her critics say that that loyalty was an ideology engineered by the state and not believed in by the Japanese people at large (Ryang 2004). If this is the case, it explains the cheerful faces on the streets of Tokyo after the Emperor's radio broadcast on August 15 1945 when he didn't ask for the Honorable Death of the Hundred Million, but which the military government was calling for (Galbraith 2002:59, Kurosawa 1983:145).

Kurosawa was scriptwriter, film editor, and producer of a 1965 remake of *Sugata Sanshiro* starring Mifune Toshiro 三船敏郎 (1920-1997) as Yano.²¹ This movie is not usually regarded as part of the Kurosawa canon, though the scenes follow his '43 and '44 films quite closely. The '65 film often provides information missing in the '43 film, for example, that Monma's men started the street brawl, and even the police think Sanshiro was in the right. The spiritually potent line, however, is still terribly vague, as Mifune's Yano says, 人間の道とは天然の真理である。*Ningen no michi to wa tennen no shinri de aru*. "The Way of Humanity is the Truth of Nature." 天然 *tennen* is often synonymous with *shizen*, with the nuance of something found in nature that is like a gift of Heaven, e.g., a natural harbor, natural gas, or natural fabric. *Tennen* is perhaps easier to understand than *tenchishizen*, but the change doesn't make any clearer just what the Truth of Nature may be. Yano continues in '65 as in '43, "Only by this truth can people attain peace of mind towards death," and Sanshiro responds, just as unexpectedly as in '43, that he can die if *sensei* orders it.

Continuing the story with the 1943 film, Yano says to Sanshiro, "Shut up! I don't believe any reply that comes out of the mouth of someone who has fallen into hooliganism like you."²² Yano spills this out in a quite unintelligible rush of words. Like much of what Yano, as played by Okochi Denjiro 大河内伝次郎 (1898-1962), has been saying so far, it is very difficult to follow, even for Japanese viewers.²³ For Sanshiro, who knows that Yano is

²¹ This film is only commercially available on remastered French and Russian DVDs; there is no Japanese release. Kurosawa is of course highly respected in France and Russia; besides, France has 580,000 registered judo practitioners, *judo-ka*, more than the 300,000 in Japan (Brown 2003). The 1970 TV series and 1977 film are also not available in Japan; they are only available on Hong Kong VCD. Kurosawa's judo films have had considerable influence in Kung Fu Cinema, most recently in *Throw Down* (2004).

²² 黙れ。一無頼漢に落し去ったお前などの口先の返答は信じません。Damare! Ichiburaikan ni otoshisatta omae nado no kuchisaki no hentou wa shinjihasen.

²³ A major star of silent films, Okochi remained popular in films through the 1950s. Kurosawa in an interview supplement on the 2002 *Sanshiro* DVD laughs affectionately, reminiscing about Okochi's incomprehensible speech.

angry, the effect must be quite intimidating. It seems as if Yano is purposely taunting Sanshiro, daring him to do something rash and foolish.

In the film scenario text, Yano says this line a little differently: “I’m not talking to a hooligan like you about a carelessly thrown away life. I’m talking about a determination to extinguish your *onore* (individual self, ego) for *taigi* (Great Righteousness).”²⁴ *Taigi* is a Confucian term meaning “a purpose that benefits everyone;” in Imperial Japan it came to mean “readiness to die for country.”

Sugata jumps into the lotus pond, shouting 死ぬます。 *Shinemasu*. “I can die!” -- hot-headedly and impetuously, as you might assume from seeing the currently available, cut, film, or, following the film scenario and 1942 novel, to prove he can and will follow orders.

Of all postwar films and publications, only in the limited-circulation *dojinshi* 同人誌 fanzine by Minamoto (2002:16) does Yano say “The Way of Humanity is the Way of *chuukou*.” This entire manga is humorous, so after a cross-eyed Yano finishes his long lecture on this point, an astonished pre-teen Sanshiro comments, “Are comic books ever difficult these days!” and then declares that he can die anytime for the sake of *sensei*.²⁵ In the humorous 1981 anime film and manga, Sanshiro says he can die for judo. In the 1989 manga (Motomiya 1989 vol.3:273), Sanshiro says he can die if sensei orders it. In the 1977 film, Sanshiro insists he can die to prove he has no fear of death, no matter how painful it may be.

In the 1978 TV series, there is no mention of the Way of Humanity at all. Yano asks Sanshiro if he feels justified in involving innocent people in the brawl; Sanshiro asks why he should apologize if he doesn’t think he did anything wrong. Yano tells him, “Cool down and think about it.”²⁶ Sanshiro says he will indeed cool down and jumps into the pond.

As all except one of the postwar film and publications omit references to *chuukou*, we may wonder what people actually think about this term. In my university classes in Japan last year, I showed the scene, explained what was cut, and conducted a survey. Answers were marked anonymously on machine-readable cards. Replying to three questions,

²⁴ 私は無頼漢風情の前に軽々しく投げ出す生命のことを言っているのでは無い。大義のために己れを滅するの覚悟を言っているのだ。Watakushi wa buraikan fuzei no mae ni karugarushiku nagedasu seimei no koto wo itteiru no dewanai . Taigi no tameni onore wo messuru no kakugo wo itteiru no da. “Determination” could also be read as resolution, preparedness, readiness, resignation.

²⁵ ちかごろのマンガはむずかしいなあ。。。 *Chikagoro no manga wa muzukashii naa...*

ぼくは先生のためならいつでも死ぬます。 *Boku wa sensei no tame nara itsudemo shinemasu.*

²⁶ 頭を冷やして考えろ。 *Atama wo hiyashite kangaero.*

a majority of students thought *chuukou* expresses a good or fairly good meaning and is important or somewhat important in today's society, and is liable or potentially liable for misuse by politicians.

Q1. 一般的に言って、忠孝には良い意味があります。"Chuukou" expresses a good meaning, generally speaking.

Q2. 忠孝は現在の社会には大切です。"Chuukou" is important in today's society.

Q3. 政治家は忠孝を悪用する可能性があるかも知れません。または、悪用して来たかも知れません。Politicians might misuse / have misused "chuukou".

RESULTS OF SURVEY	Q.1	Q.2	Q.3
*121 respondents	good meaning	important	misuse
agree strongly	34	29	26
somewhat agree	56	55	50
can't say either way	29	32	38
somewhat disagree	2	5	6
strongly disagree	0	0	1

A survey of school children in China also showed that *chuukou* has a high positive image, along with "politeness and kindness," "health," "life," and "civilization" (FilmCourse 2005). I imagine, however, that the *dankai* 団塊 baby boomer generation of Japan, which was raised on democratic ideals and has more vivid memories of the consequences of militarism, would be much more wary of this term.

Whatever his reason for jumping in, Sanshiro is now chest-deep in the pond, holding onto a broken tree trunk. In Kurosawa's 1943 film, Yano glares at Sanshiro, says, 死ぬ。Shine! "Die!" and shuts the *shoji* partition door. The other *deshi* ask Yano to forgive Sanshiro; Yano says Sanshiro can come out whenever he wants to. The *deshi* say he can't unless Yano forgives him, and they're afraid he might die. Yano says Sanshiro won't die, he is just thinking.

Evening falls and the Buddhist priest, Oshou 和尚, calls out to Sanshiro, "Hey, Mister High and Mighty! Are you suffering? You don't reply, so I guess you can not become enlightened. Don't you feel like giving up?"²⁷ Sanshiro shouts, "No!"²⁸ Oshou laughs,

²⁷ こら、慢心。つらいか。返事をせんところを見ると悟れんな。降参する気はないか。Kora, manshin. Tsurai ka? Henji wo sen tokoro wo miru to satoren na. Kousan suru ki wa nai ka? *Man* means lazy, *shin* means heart; *manshin* could also be translated as prideful mind, self-conceit, or vainglory. *Satoren* doesn't translate as "you are not enlightened;" that would be *satotteinai*.

²⁸ ない。Nai.

“Ha ha! With such high spirits, you’re not gonna die for some time. But, Sanshiro, do you know what that thing is you’re clinging to? A cocky little nipper wouldn’t know.”²⁹ Sanshiro, angry and confused, snaps, “A pole!”³⁰ Oshou says, “That’s right, a pole of life. Without it, you’d sink into the mud. You’re too mortified to get up on dry land, and without the stake you’d die.”³¹

Sanshiro replies, “Shut up, monk!”³² Oshou says, “How about it? Give up and come on out!”³³ Sanshiro defiantly cries, “I’m not getting out.”³⁴ Oshou says, “Huh. Stubborn as a mule. Fine, then. You gonna stay there all night gazing at the moon?”³⁵

The full moon shines, a little frog croaks on a lotus leaf, a cock crows, morning approaches. Sanshiro lifts his head and sees lotus flowers in bloom, and he seems to be struck with *satori*, a sudden understanding; his face alternating with wonder and painful realization. He calls out, “Sensei, sensei,” and wades out of the pond. Yano, the *deshi*, and Oshou open their shoji screens; Sanshiro bows deeply at Yano’s feet.

Neither the blooming lotuses nor the bowing are in Tomita’s novel. Sanshiro’s epiphany at seeing the lotus is surely Kurosawa’s artistic embellishment; Sanshiro’s bowing is, I would imagine, a wartime censor’s interpolation. Kurosawa was furious at the interference of the government censors (Kurosawa 1983:119). The military regime of the time obviously wished to impress the importance of being ready to die at any moment in loyalty and obedience, though the reasoning escapes me of just how Being In Tune With The Infinite would lead one to bow down to demagogues. In Kurosawa’s 1965 film, Sanshiro calls out to *sensei*, two *deshi* help him out of the pond and support him as he tries to stand, while Yano stands above them on the balcony; Sanshiro sobs a little but doesn’t bow.

As a scene showing a spiritual awakening, Kurosawa’s lotus pond scene, at least up to the bow, is dramatically compelling and aesthetically pleasing. From some perspectives --

²⁹ ほほう。その元気があれば当分は死なん。だが、三四郎、そのお前がつかまってる物は何だか分かるか。慢心小僧にはわかるまい。Hohou! Sono genki ga areba toubun wa shinnan. Daga, Sanshiro, sono omae ga tsukamatteiru mono wa nan da ka wakaruru ka? Manshin kozou ni wa wakarumai. *Kozou* refers to a young Buddhist priest, more generally to a youngster.

³⁰ 杭だ。Kui da.

³¹ そうだ。命の杭だ。それなくばお前は泥に沈んでしまう。陸へ上がるのは無念 杭なくば死ぬ。Sou da, inochi no kui da. Sore nakuba omae wa doro ni shizundeshimau. Okai he agaru nowa munen, kui nakuba shinu.

³² うるさいぞ。坊主。Urusai zo. Bouzu. *Literally*, “You’re making a lot of noise.” *Bouzu* is a rather rough form of address; *obou-san* or *obou-sama* is more polite.

³³ どうだ。こころで降参して陸へ上がれ。Douda. Kokora de kousan shite oka he agare.

³⁴ 上がらん。Agaran.

³⁵ ふん 強情つ張り。それもよかろう。夜もすがら月を眺めて明かすか。Hum. Goujouppari. Sore mo yokarou. Yomosugara tsuki wo nagamete akasu ka?

like the exchange between Sanshiro and Oshou, it is also quite humorous.³⁶

Like lotuses opening, this scene fairly bursts with religious imagery. The lotus (*J.*, 蓮 *hasu*) is one of the most widely used symbols in Buddhism. Can there be any more obvious and clearer symbol of rising from and transcending the defilements of This World? Lotus blossoms are pure white, unsoiled by the murky, muddy water in which they live and out of which they rise, paralleling the human progress from the lowest to the highest state of consciousness.³⁷ The bodhisattva of compassion Kannon 觀音 (*Ch.*, Guanyin, *Sk.*, Avalokiteśvara) is often portrayed looking thoughtfully at a lotus in her hand. The Egyptian sun-god Horus was often depicted sitting on a lotus, as do Brahma and Buddha. Yoga practitioners and meditators sit cross-legged in the “lotus position.” Buddhas are perhaps better regarded as symbols of enlightenment or potential for enlightenment, rather than creator or savior gods; sitting on the lotus is in itself a manifestation of enlightenment.

The lotus, unlike most plants, develops its fruit even before the flower blossoms; ancient botanists believed that it flowered and bore fruit at the same time. The lotus thus is a metaphor for the Lotus Sutra's doctrine of the simultaneity of cause and effect (Lotus Sutra Study Center c2005). A standard Zen chant from the Heart Sutra says that the true nature of all phenomenon is emptiness, neither appearing or disappearing, neither impure or pure 不垢不淨 *fukufujyou*, neither increasing or decreasing. As it transcends the distinctions of impurity 垢 and purity 淨, the lotus demonstrates this truth of Heaven and Earth. It appears in the principal mantra of Tibetan Buddhism: *om mani padme hum*, “Hail, jewel in the lotus.” The lotus fruit in Greek mythology induces forgetfulness and a dreamy languor in those who eat it, which might be another conception of enlightenment.

In the 1965 film, the lotus blossoms make a loud pop when they open. Kurosawa felt attacked by another filmmaker, who insisted that the lotus makes no sound. A satori experience can surely happen anywhere, though perhaps classically it takes place in nature, where the “Truth of Heaven and Earth” can be observed in its workings. Satori classically

³⁶ The commentators on the 2002 DVD don't attempt any explanation of what Sanshiro may be going through, other than to say it is a beautiful scene, and that because Kurosawa disliked frogs, he had an assistant film the little frog on the lotus leaf. The assistant filmed for two days waiting for the frog to jump into the water but it never did. I imagine if it did, it would evoke another “satorical” piece, Basho's famous haiku of the sound of water. It is quite amazing is that the filmmakers in the middle of wartime scarcity could obtain enough film stock to film a frog for hours.

³⁷ The lotus leaf's waxy chemical composition and its micro-and nano-sized bumps and tubes cause water droplets to roll off, washing away dirt as they go. This “Lotus Effect” has started to find applications in self-cleaning glass, paint, tiles, textiles, etc. A similar structure is found in other leaves like cabbage, reeds, and tulips, and in the wings of butterflies and dragonflies. See <http://www.lotus-effect.com/>

perhaps also comes about in silence, so a sound in the silence perhaps can induce the experience. I imagine Sanshiro's 1965 satori could be triggered by the sound of the lotuses as they open, just as Zen master Hakuin (1685-1768)'s satori was induced by the "rin-rin-rin-rin" sound of crickets as he was reading the Lotus Sutra:

The instant the sound reached his ears he suddenly became one with the deep principle of the Lotus Sutra. The doubts and uncertainties that had arisen at the beginning of his religious quest and had remained with him ever since dissolved all at once and ceased to exist. ... He let out an involuntary shout and began weeping uncontrollably. (Waddell 1994).

The 1943 Sanshiro looks at the full moon; a character in Kurosawa's *Rhapsody in August* (1991) says that the moon has the power to wash the mind clean. Sanshiro might also see the reflection of the moon in the pond; in Buddhist concepts, as expressed, for example, in Saigyō 西行 (1118 - 1190)'s poems, the reflection is the reality; i.e., things are not what they seem to be. The mist rising from the pond adds to the ethereal effect; in practical terms, that comes from the hot water the filmmakers poured in because Fujita Susumu 藤田進 (1912-1991) playing Sanshiro in his career-defining role, was freezing in there in February.

What brings on Sanshiro's satori? It must be the many hours standing in the cold pond, half-awake so as not to let go of the pole and sink, his mind trying to make sense of what happened with his interactions with Yano and Oshou, confusing emotions of anger, hate, and wounded pride rising and ebbing, until they are exhausted, and his body is also physically exhausted. His ego is then weakened sufficiently so it doesn't interfere in an apprehension of something beyond the self.

In Zen terminology, this experience could be called *satori* 悟り, a deep and intuitive understanding, or perhaps *kensho* 見性, seeing one's own true nature. It could also be thought of as Sanshiro's baptism or initiation (Richie 1998:16).³⁸

In "pure experience," says Zen philosopher Nishida Kitaro 西田幾多郎 (1870-1945), the self is nullified, "seeing without a seer, hearing without a hearer."

Experience in its original form is not the exercise of individuals equipped with sensory and mental abilities who contact an exterior world; rather it precedes the differentiation into subject experiencing and object experienced (Maraldo 2005).

Sanshiro's satori is not as sudden and dramatic in the novel. Oshou comes to the pond in the morning to tell him that Yano has left without saying he has forgiven him. Sanshiro asks Oshou what he should do. Oshou tells him his judo is still lousy; Sanshiro

³⁸ I think Professor Marvel's expression in *The Wizard of Oz*, "In Tune with the Infinite," is also quite apt.

says he knows that. Oshou says if he understands that now, to come out.³⁹

The lotus pond experience continues to affect Sanshiro further in the story. Continuing with the 1943 film, Higaki Gennosuke 檜垣源之助 arrives at the *dojo* looking for a fight, wearing Western clothes, long haired, mustachioed, and smoking a cigarette.⁴⁰ He wants to marry Sayo 小夜, the daughter of Murai 村井, the head of the jujitsu school where Gennosuke is the star student and heir apparent. Sayo doesn't like him.⁴¹ Sanshiro is eager to fight him, but he is not allowed to because he is on suspension for the brawl earlier.

Some scenes later, Yano and Sanshiro see Sayo praying at a shrine.⁴² Yano says: "Look; isn't that beautiful? Sugata, do you know where that beauty in fact comes from? In praying, you discard your ego. In leaving your self, you become one (*one mind, one heart, one thought*) with *kami*. There is nothing mightier than this beauty. Let's not intrude any further. Oh, we have seen a wonderful thing, eh, Sugata? I feel great."⁴³

Kami could mean "a god," "the gods," "the shrine god," or "the shrine gods." I think a good translation might be "the Deific," an adjectival form in the same way *shizen* may be more of a quality than a quantifiable thing. Nishida Kitaro says, "In the religious consciousness, body and soul disappear, and we unite ourselves with Absolute Nothingness"

³⁹ The 1977 film follows the novel's precedent. The 1970 Sanshiro sees lotuses, but seems more affected by seeing the sun. In the 1989 manga, the lotuses make a sound opening; Sanshiro bows at Yano's feet. In the 2002 manga, Sanshiro sees the sun rising in the east and the moon setting in the west; he rises straight up out of the pool like a phoenix. In the 1978 film, the other deshi jump in the pond to pull out the half-unconscious, half-frozen Sanshiro; he apologizes for making them worry. In the 1981 anime, Oshou is replaced by Sanshiro's pet cat, which he gives at the end of the story to his pal Soseki Natsume, who is destined to write a novel about it (the cat). Sanshiro is completely frozen in the pond in the morning and the deshi thaw him out. Yano scolds him that he wasted a whole night while he himself wrote a 300 page manuscript, but the cat jumps up and knocks down the papers, revealing that they are blank. Yano admits that he couldn't write anything because he was worried about Sanshiro. Sanshiro chokes up and bows deeply at Yano's feet; everyone sobs. Yano asks Sanshiro not to make him so miserable in the future.

⁴⁰ In Meiji times that was the style of both the dandy and the petty bureaucrat (Kurosawa 1983:26), but I can imagine it would catch the breath of 1943 audiences, and clearly mark him as the villain.

⁴¹ One reason, I think, is the way he stubs out his cigarette in her flower arrangement. After the lotus scene, I didn't care for that either.

⁴² It is recognizable as a Shinto shrine by the white zig-zag streamers, 御幣 *gohei*, which may represent earlier offerings of cloth. There is just one quick glimpse of Buddhist mortuary tablets in the film, and no statues, perhaps because Buddhism was officially suspected of being a foreign, interloper religion.

⁴³ 見ろ。美しいじゃないか。姿、あの美しさは一体どこから出てくるか分かるか。祈るという事の中に、己を捨て切っている。自分の我を去って、神と一念になっている。あの美しさ以上に強いものはないのだ。我々はここで遠慮しようか。ああ、いいものを見たな 姿。いい気持ちだ。Miro. Utsukushii jya naika? Sugata, ano utsukushisa wa ittai dokokara detekuruka wakaruka? Inoru to iu koto no naka ni, onore wo sutekitteiru. Jibun no ga wo satte, kami to ichinen ni natte iru. Ano utsukushisa ijou ni tsuyoi mono wa nai no da. Wareware wa koko de enryo shou ka. Ah, ii mono wo mita na, Sugata. Ii kimochi da. "Isn't that beautiful?" could also be read as "Isn't she beautiful?" This scene is also Kurosawa's original addition to Tomita's story, and is historically noteworthy as the first scene he shot in his first film.

(Bellah 2003:74). This may be the objective of Zen practice; what happens in Shinto prayer is more debatable – Sayo may just be asking to be granted a wish.

Sanshiro repairs Sayo's torn *geta* thong on the steps of the shrine,⁴⁴ and they run into each other several more times. Eventually, Sayo tells Sanshiro her name and that she has been praying for her father's victory in a judo competition. Sanshiro is shocked because it is he who is scheduled to fight her father. He tells Sayo his name and that he will pray for her father's luck; then he runs away.

In the next scene, Sanshiro is reciting a poem,⁴⁵ perhaps to distract himself from his thoughts, which are on Sayo. Oshou smacks Sanshiro on the head, asking him why he is daydreaming before a big match. Sanshiro tells Oshou he can't win because something has come between him and his opponent --his opponent's daughter. Oshou asks, "Have you fallen in love with her?"⁴⁶ Sanshiro says, "No. At least, I don't think so. I saw her beautiful face emptied of self, praying for her father. That's what's troubling me. How can I win against such beauty, Oshou?"⁴⁷

Oshou says: 鈍根。お前もその娘のように無心なったらよかろうか。 *Donkon! Omae mo sono musume no youni mushin nattara yokarouka?* "Dimwit! If you become as empty of self as that young lady, you can do it!" *Donkon* is a Buddhist term meaning "Of dull capacity, unable to receive Buddha-truth." *Mushin* is an important term in Zen and martial arts, meaning "the child's mind," "without thought, will, or purpose," "the real mind free from illusion," "unconscious or effortless action," or "completely absorbed in doing something."

Sanshiro: "I can't!" Oshou: "You can! You did it before!" Sanshiro: "When, Oshou?" Oshou, pointing to the lotus pond and the pole: "Sanshiro of the Shudokan was

⁴⁴ This is an aesthetic, romantic, and even erotic scene of pregnant silences, the camera lingering on her foot, his furled umbrella, snow sprinkling gently on her unfurled umbrella, and eyes suddenly meeting. It is quite remarkable considering it was filmed at a time when love was considered by the censors to be indecent and a British-American weakness (Kurosawa 1983:150). Japan's first screen kiss was in 1946.

⁴⁵ "Seiki no Uta" by Fujita Touko 藤田東湖 (1806-1855). 天地正大の気、粹然として神州にあつまる、秀でては富士の嶽となり、巍々として千秋にそびゆ、注いでは大瀛の水となり、洋々として八州をめぐる、発いては万葉の桜となり。The great spirits of heaven and earth congregated in this sacred land; their excellence became Mt Fuji which towers for a thousand autumns; flowing they became the water of the Seven Seas; spreading out they became the Eight Islands; eventually they became myriad cherry blossoms weighing heavily on branches. (In the 1965 film, Sanshiro just sits silently in the lotus position.)

⁴⁶ 惚れたのか。Horeta noka?

⁴⁷ いや。そうじゃないらしい。俺はその娘が己を捨て切って父のために祈っている美しい顔を見てしまった。それが困った。その美しさに勝つにはどうしたらいい和尚。Iya. Sou jyanairashii. Watashi wa sono musume ga onore wo sutekitte chichi no tameni inotteru utsukushii kao wo miteshimatta. Sore ga komatta. Sono utsukushisa ni katsu niwa doushitara ii? Oshou!

born (*reborn*) there. Have you forgotten that life? What is your life, Sanshiro?”⁴⁸

Sanshiro gets up, runs to the match, and defeats Murai. Later, Sayo asks Sanshiro to come and visit her father, who is very sick. He is friendly to Sanshiro, saying that was the first time in his life that he used all his strength, a good feeling. Gennosuke appears at the door in a howl of wind. He challenges Sanshiro to a duel to the death.

The fight scene, “the most famous in all Japanese cinema” (Richie 1998:20), takes place in waist-high pampas grass on a wind-swept mountainside, under racing white clouds. Gennosuke chokes Sanshiro. Sanshiro looks up at the sky; the clouds turn into a vision of the lotus flower; he smiles. Gennosuke says, くそ。 *Kuso!* “What the hell?” Sanshiro gets out of his grip and tosses him down the slope.⁴⁹

Sanshiro decides to go traveling; he seems to have things to think about, says Yano. Oshou asks Yano to tell Sanshiro to visit sometime and look at the pole in the pond if he is ever at a loss. One character says, “He’s beyond even the help of the pole this time.”⁵⁰ Yano laughs; he says Sanshiro is still just like a baby.⁵¹ In the final scene, Sayo accompanies Sanshiro for a few stations on an “absurd and loveable” (Richie 1998:21) little steam engine train. Sayo seems quite in love with Sanshiro, and he hesitatingly with her, too. He tenderly dabs at a bit of ash that has gotten into her eye and tells her he will come back soon.

In Kurosawa’s 1944 sequel, Sanshiro has another remarkable “understanding experience.” He asks to sit in *zazen* meditation with Oshou. Oshou says, “What? You want to do *zazen*? Forget it. You’ll just doze off.”⁵² Sanshiro is worried about his upcoming duel against Gennosuke’s brothers. He says, “I will be grateful if I can sleep. I can’t sleep well recently. ... I see my opponents and I’m troubled. ... I do my drills, of course, and clean the dojo, wipe the floors, draw water, chop water, cook rice. I try to drive my body from morning to night, but still can’t sleep.”⁵³ Oshou tells him, as they sit to face

⁴⁸ 修道館の姿三四郎はあそこで生まれた。お前はその命を忘れたのか。お前の命は何だ、三四郎。Shudokan no Sugata Sanshiro wa asoko de umareta. Omae wa sono inochi wo wasureta no ka? Omae no inochi wa nanda, Sanshiro? Oshou in 1981 advises Sanshiro to win by *fudoushin* 不動心、focused and undistracted by thoughts like thoughts of winning,

⁴⁹ Sanshiro also sees the lotus in 1965. In 1970 and 1978, he gets out of the grip by his own skill. In 1981, he also wins by himself, though only after Sayo throws him her geta to protect his bare feet from the rocky ground (He bought her new geta, rather than repairing the torn ones). In 1987, he has a vision of Sayo.

⁵⁰ 今度は棒杭にも及ばんでしょう。Kondo wa bougui nimo oyobandeshou.

⁵¹ 姿はいつまでたっても赤ん坊のような奴です。Sugata wa itsu made tatteru akanbou no you na yatsu desu.

⁵² 何、お前が座禅を。よせよせ。居眠りがでるばかりじゃ。Nani? Omae ga *zazen* wo? Yose yose. Nemuri ga deru bakari ja.

⁵³ 眠れたらありがたい。ここんところ ろくに眠れん。。。試合の相手が見えて困る。。。稽古はもちろん道場の掃除 廊下の拭き掃除 水汲み 薪割り 飯炊き 朝から晩まで体をこき使ってみたがそれでも眠れん。

the screen, “Without answering back, you must glare at the fellow approaching until he vanishes into thin air. OK, Sanshiro?”⁵⁴ In the morning, Sanshiro is asleep on the floor; he thinks he has failed. Then he looks at Oshou, who also seems to have failed by falling asleep, though he is still sitting. Sanshiro smiles broadly. He is worried again as he admits to Sayo that he is leaving for a duel, but she insists he will win.⁵⁵ In a charming vignette, Sanshiro runs off to the duel while Sayo watches and bows every time he looks back. Again he smiles; her love, trust, and confidence in him seem to give him courage. In this duel, he will be saved from death when he hears her voice in his sleep and he smiles, unnerving the assassin.

The loyalty that Sayo shows, as it springs spontaneously from her heart, is no doubt much more appealing to modern sensibilities than the loyalty demanded of Sanshiro, which is unconditional submission to authority disguised as virtue. Unquestioning loyalty unto death was a part of the nature of the society when the events of the novel take place and also when the novel was written; we can understand why *chuukou* figures prominently in the story. We can also understand why the phrase was cut from the novels and films after the war. Even without the phrase, it is continually fascinating to see what new ways writers and filmmakers can think of to get Sanshiro to make his leap into the pond and into a new understanding of his life.

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Nemuretara arigatai. Kokontokoro rokuni nemuren. ... Shiai no aite ga miete komaru. ... Keiko wa mochiron, dojo no souji, rouka no fuki souji, mizu kumi, maki wari, meshi taki. Asa kara ban made karada wo kokitsukatte mita ga soredemo nemuren.

⁵⁴ つべこべ言わずとお前に取っ付いている奴を睨むんじゃ。そやつの消え失せるまで。よいか 三四郎。Tsubekobe iwazuto omae ni tottsuiteiru yatsu wo niramunja. So yatsu no kieuseru made. Yoi ka, Sanshiro?

⁵⁵ きっと勝ちます。Kitto kachimasu. These two scenes are also Kurosawa’s additions to the novel; but they are not in the 1965 film.

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