Foreword

Hiroshi Yoneyama[1]

Professor Shun Korenaga, APU's third president, came to the university in April 2008 as Director of the APU Confucius Institute. As the last president of Osaka University of Foreign Studies, Professor Korenaga had just accomplished a historic transformation in Japanese higher education during his brief tenure from March 2003 to September 2007, successfully coordinating the extremely challenging tasks and negotiations involved in the incorporation of Osaka University of Foreign Studies as a national university corporation and its subsequent merger with Osaka University. Since joining us, Professor Korenaga also devoted himself to university administration at APU, serving as Vice President from April 2009 and President from January 2010 to December 2017.

During Professor Korenaga's presidency in 2014, building upon the "APU Foundation Declaration" of 2000, the "APU 2030 Vision" was formulated through discussions among students, alumni, parents, and faculty and staff to establish APU's aspirational future to be achieved by 2030. APU boldly proclaimed its commitment to fostering "global citizens" who recognize and understand differences in cultures and values, building a free and peaceful world, with the declaration that "people who study at APU will change the world." This vision is a constant reference point for us, faculty and staff, and forms the foundation of our current medium- to long-term plan, the "APU 2030 Challenge Design."

The world of 2025 remains far from achieving peace for humanity. I heard that Professor Korenaga, while deeply concerned about the current state of a world plagued by discrimination, oppression, and violence, placed his hopes in APU's students and alumni. At the memorial service for Professor Korenaga, I pledged to him that APU would carry forward his aspirations and strive to build a university where each individual who studies at APU becomes a "global citizen" who pursues freedom and peace, holds reverence for human dignity, and acts for others and society across boundaries of region and position, both globally and in Japan, thereby changing the world. I wish to share this pledge with all who read this special issue.

[1] President, Ritsumeikan Asia Pacific University

Introduction

Wenqing Zhang[1]

The late Professor Korenaga served as a professor and the final president of Osaka University of Foreign Studies before assuming the role of President of Ritsumeikan Asia Pacific University (APU), Director of the Confucius Institute at APU, and Chair of the Board of Trustees in April 2008. In honor of his remarkable achievements, and at the suggestion of Professor Akiko Honda, former Director of the Center for Language Education at APU, we have dedicated Volume 10 of the APLJ as a commemorative issue in memory of Professor Korenaga.

With the kind permission of Professor Korenaga's family, this issue includes an unpublished keynote manuscript he had prepared for a symposium organized by the East Asia Research Institute at Dong-Eui University in South Korea. We are also deeply grateful to many of his colleagues who worked with him over the years and have contributed memorial essays and scholarly articles for this issue. Below, we introduce Professor Korenaga's manuscript, four commemorative essays, and one academic paper on Chinese language education included in this volume.

Professor Korenaga's manuscript discusses the significance of poetic language and translation in Japan, China, and Korea. Through his efforts in introducing and translating modern Chinese poetry, he asserted that translating poetry is not merely a linguistic conversion but a creative act equal to the act of writing poetry itself. Reflecting on the equivalency of language in poetry and a comparative analysis of East Asian modernist poetry from the 1930s, his impassioned lecture shed light on both the cultural diversity and shared aesthetics of poetic expression, while suggesting the potential for transnational literary exchange. Reading his manuscript, we can almost hear the applause of the audience on the day it was to be delivered, and we are reminded of how many minds were undoubtedly illuminated by his insight.

In his commemorative essay, Professor Chan-Hoe Kim, former Vice President of APU, recalls Professor Korenaga as a leading scholar of Chinese literature and a person of great integrity who dedicated himself to the development and internationalization of APU. Professor Kim reflects on how deeply moved he was by Professor Korenaga's continued pursuit of multilingual learning even after his retirement, and expresses his conviction that we must carry forward the ideal of multicultural coexistence and the nurturing of global citizens.

Professor Nishikawa describes in his tribute how Professor Korenaga immersed himself in the concise yet profound world of haiku after retirement, pursuing a free and rich intellectual space through language. Believing in the power of poetry, his pursuit of the essence of language is reflected in his pen name "Shun," and continues to inspire ongoing research in the field of language studies.

In his memorial message, Professor Teruo Kanbe fondly reflected on his interactions with Professor Korenaga during the 1970s. He recalled him as a "quiet scholar, a young man of literature with a hidden passion," an image that remains deeply etched in his memory. In particular, Professor Kanbe mentioned a poem composed during a visit to China with Professor Korenaga. Thanks to Professor Kanbe's introduction, we were also able to read the poem from the perspective of Chinese phonology, and we were deeply moved by its beauty.

[1] Director, Ritsumeikan Asia Pacific University, Confucius Institute

Professor Hiroki Tahara attended Professor Korenaga's private family funeral as a representative of the APU faculty and staff. He has contributed to this issue with the farewell message delivered at the ceremony. In his heartfelt tribute, Professor Tahara expresses deep gratitude and respect for Professor Korenaga, reflecting on his sincere commitment to education and scholarship, his warmth as a person, and the many memories shared. The message recalls how his educational philosophy of "opening channels" symbolized his efforts to draw out the potential of both students and faculty, a spirit that continues to live on at APU.

Professor Masami Maeda, a former junior colleague of Professor Korenaga at Osaka University of Foreign Studies, has contributed a scholarly article on Chinese language education in honor of her esteemed mentor. Later, when she joined APU as a Chinese language instructor, she was reunited with Professor Korenaga, who was serving as the university president. She recalls it as a stroke of good fortune to have experienced his manner of speaking during her university days—deliberate, as if carefully choosing each word, and laced with humor. Her paper examines how the intensifying meanings of frequently used adverbs of degree in modern Chinese arise from the original meanings of those words. It is expected to contribute to the understanding of conceptualization and verbalization mechanisms in the Chinese language.

As we remember Professor Korenaga with deep respect and affection, we are reminded of the commemorative lecture he delivered upon his retirement as Chair of the Confucius Institute at APU. Entitled "The World of the Chinese Language," the lecture introduced the beauty of Chinese phonology, the richness of Chinese characters and vocabulary, and the expressions of love for family and friends. His words not only enchanted the audience but also urged us to further explore the profound beauty of language. As a foremost authority in Chinese studies in Japan, he shared with us a wealth of knowledge and set an enduring example as a researcher, scholar, and human being. With his warm gaze still watching over us, we continue to pursue research in language education and strive to embody his compassion and intellectual dedication in our classrooms and beyond. The memory of Professor Korenaga's kind smile and gentle presence will live on in our hearts forever. Professor Korenaga, thank you from the bottom of our hearts!

Confucius Institute Lecture on the occasion of Professor Korenaga's retirement on November 22, 2017.

Wenqing Zhang

The Poetic Language of East Asia (Japan, China, Korea)

Shun Korenaga

1. Research on Chinese literature in Japan is divided broadly into classical literature and modern literature. Tang poetry, *Dream of Red Chamber, Romance of the Three Kingdoms*, *Water Margin*, and other classical Chinese novels and works of classical poetry have been enjoyed in Japan since long ago. I believe there are around 2,000 researchers studying classical Chinese literature in Japan（the membership list of the Sinological Society of Japan, which covers Chinese thought, philosophy, and literature numbers around 2,000）. Of these, probably 200 study modern literature, and those studying modern poetry are a small minority: perhaps 10 or 20 at most. My research has focused on modern novelists such as Lu Xun and Mao Dun—especially the latter. I have also done research and translation of the poetry of Bei Dao, Mang Ke, and others of the *Today*（今天）school. In 1988 I published the first collection of Bei Dao's poetry in Japanese translation, and my 1990 translated collection of Mang Ke's poetry won a literary award, the Shimazaki Toson Memorial Prize. In 2009 I published a new edition of Bei Dao's works in Japanese translation, and we invited Bei Dao to come to Japan from Hong Kong for poetry readings and lectures at the University of Tokyo and Waseda University.

I also wrote the entries on both Bei Dao and Mang Ke in the *Shueisha Dictionary of Literature Around the World*, an encyclopedia of world literature published in Japan. This is one of the reasons that around early October, I have sometimes been approached by media outlets including the Asahi Shimbun and Mainichi Shimbun newspapers to write articles on Bei Dao in preparation for the possibility that he will be awarded the Nobel Prize in Literature. This trend began as far back as 2000, the year the prize was awarded to Gao Xingjian, when information was circulating that Bei Dao may also be a contender. Nobel Prize selection proceedings remain confidential for a period of 50 years, so there is really no way of knowing who makes it through to the final round. But every year, European and North American news syndicates such as AP and AFP release the names of several shortlisted candidates. Newspapers request articles to be written in advance to prepare for the possibility that any one of these candidates may win the prize. Whoever the writer or poet is, and wherever they are from, there is usually a researcher in Japan who specializes in them. So, the newspapers approached me, as a translator and researcher of Bei Dao, to prepare articles in case he was selected.

Japanese winners of the Nobel Prize in Literature previously have been Kawabata Yasunari and Oe Kenzaburo, and there is a strong rumor in Japan that Murakami Haruki will be next. I do not know the likelihood of Bei Dao winning the prize, but if the selection committee considers the category of "Asian poets," I believe there will be candidates from China and Korea. The only Asian poet to receive the prize thus far is Rabindranath Tagore, from India. Only living people are eligible for the prize, so it cannot be awarded to figures like Mishima Yukio who have already passed on. If we consider only living writers and poets, and focus on poets specifically, I personally believe that the likely candidates from Asia are Bei Dao and, among others, the Korean poet Kim Jiha.

2. The selection committee for the Nobel Prize in Literature includes a Swedish scholar of Chinese literature named Malmquist, but there are no experts in Japanese literature on the committee. The committee read the works of both Kawabata Yasunari and Oe Kenzaburo in translation. They evaluated these authors through translations in languages such as Swedish, English, German, and French. This is a good example of the important place held by translation. The quality of the translation is surely even more influential for poetry than it is for novels. In the case of poetry, translation is thought to hold as much weight as the poetic composition itself, because what gives poetry life is its meter: the rhythm and rhyme. These cannot be translated directly. When transferring meter from language A to language B, the only option is to replace it with the meter of the target language, B. The translator must be familiar with the meter in both A and B, as well as having full mastery over the meter used in his or her own language—the meter of Japanese literature in the case of Japanese, for example. Moreover, poetry makes copious use of metaphors. Selecting what words

to use is a test of the translator's knowledge of his or her own language, and the poetic language used in it. In the case of Japanese, the translator must be accomplished in the language of Japanese poetry. If it is a translation of modern poetry, the question is how finely honed the translator's sensibilities are in relation to Japanese modern poetry. In this sense, it is no exaggeration to say that poetry translation is a form of poetic composition in its own right. In my essay on "The Poetic Language of East Asia," I present a comparison of three translations of Bian Zhilin's poem *White Spiral Shell*, by Takeda Taijun, Akiyoshi Kukio, and myself.

3. Equivalence in Poetry Translation

What is poetry? A diverse range of definitions and interpretations come to mind, but in my essay, I touch on the writings of the American poet and author Edgar Allan Poe（1809-49）and the Russian linguist Roman Jakobson（1896-1982）.

Poe died in 1849 at the age of 40, but the year following his death, 1850, saw the publication of his essay on poetry titled *The Poetic Principle*. In this essay Poe states: "I would define, in brief, the Poetry of words as The Rhythmical Creation of Beauty." He also says:

"It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles—the creation of supernal Beauty."

Jakobson is the author of "Linguistics and Poetics," which was originally delivered as the brief Closing Statement of a conference on anthropology and linguistics held at the University of Indiana in the United States in 1960. It is renowned for advancing a fundamental principle that explains poetry in linguistic terms. Jakobson stated: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination." I will return to this principle later.

Today I also want to touch on the discussion of poetry in Murakami Haruki's novel *Kafka on the Shore*. At one point in the novel, the young protagonist Kafka asks the librarian Oshima:

"So you're saying Miss Saeki maybe found those words in some other space—like in dreams?"

And Oshima replies:

"Most great poetry is like that. If the words can't create a prophetic tunnel connecting them to the reader, then the whole thing no longer functions as a poem."

I believe that both Poe and Murakami are writing about poetry's true nature: its fundamental form, and the meaning of its existence. They offer answers to the question of what poetry actually is.

Jakobson's contribution was to explicate the linguistic essence of poetry. The key word here is "equivalence." Equivalence means to have equal value, and Murakami Haruki has this to say about equivalence between languages:

"It is my unwavering belief that all languages are fundamentally equivalent. Without the recognition that all languages are fundamentally equivalent, legitimate cultural exchange is also impossible."

This is equivalence in a fundamental sense. Meanwhile, Jakobson took on the challenging task of making sense of poetry in linguistic terms. He wrote that when expressing something in language, we rely on structure and syntax. We select words from groups of similar vocabulary and connect the words we have chosen, in a repeated process of selection and combination. This seems an apt description. For example, from a group of vocabulary that includes words such as rain, shower, and cloudburst, we may select the word "rain"; then from a group including downpour, drizzle, and sprinkle, we may select "sprinkle" and create the expression, "a sprinkle of rain." Jakobson explains this mechanism of expressions through selection of similarities as "equivalence." Poetic language involves projecting this equivalence into "combination." This makes sense if you think about elements such as rhyme, couplets, and refrain, but it goes beyond these surface features and applies to the use of metaphor too. Consider, for example, the first and second lines of Bian Zhilin's *White Spiral Shell*: "I want to have the shape of your embrace" and "I am always dissolved into the

lines of water." The "equivalence" of the metaphor is combined and projected in the structure. I think this is a way of interpreting Jakobson's formulation that poetry "projects the principle of equivalence from the axis of selection into the axis of combination."

4. The Status of Translation in Modern Chinese Poetry

Within in my essay on "The Poetic Language of East Asia," the section most appropriate to our current purpose concerns the meaning of translation in modern China, and what Bei Dao terms the "quiet revolution" of translation style. Since the formation of the new Chinese state in 1949, Chinese society became subject to stricter regulation of expression than existed in the Guomindang era, and many authors and poets abandoned their own art and fell silent. However, many of them began to work as translators of foreign literature. They translated works by Kafka, Sartre, Salinger, Beckett, and Ehrenburg, among others. These translations were not circulated publicly（not sold at public bookstores）: they were "internal" publications that could only be read in the households of high-ranking officials. The style these translators used was unique in that it deviated and disengaged from the discourse of the ruling Communist Party, so it honed a new sensibility and awareness among the members of the educated class who were allowed to read it, even as they were sent to rural villages and factories during the Cultural Revolution. This, argues Bei Dao, prepared such people for the revival of arts and literature after the Cultural Revolution, in other words, China's contemporary renaissance. The Cultural Revolution was a time of unprecedented tumult caused by a struggle for power, but among the young people it displaced, there emerged a new movement embracing literature and art, because many of these people were the children of high-ranking officials, an intellectual class permitted to read internal publications. The fact that their new ideas and awareness were fostered by translation is an intriguing demonstration of the dynamics of language.

5. The Poetic Language of East Asia（Japan, China, Korea）

In ancient times, China was known both at home and abroad as the Kingdom of Poetry. I have also read a report on the existence in Korea of a method resembling the Japanese method of reading classical Chinese texts. Naturally, in China itself, people simply read the original text as-is, but the Japanese method is to affix marks indicating the reading order, and sometimes to reverse the order when re-reading the text. Many years ago, when I was a visiting researcher at Yale University in the United States, I became acquainted with the head of Yale's Chinese literature department, Sun Kangyi. Professor Sun is originally from Taiwan and an expert on Ci poetry. He asked me how classical Chinese poetry is read in Japan, so I explained using the example of Du Mu's *Spring on the Southern Rivershore*. There is only one reading mark in this poem, so it can be read in Japanese if you have basic knowledge of the system for reading Chinese characters, but there is still no way to reproduce the pattern of tones and rhyme. The original poem in Chinese is as follows.

千里鶯啼緑映紅　qian li ying ti lü ying hong
水村山郭酒旗風　shui cun shan guo jiu qi feng
南朝四百八十寺　nan chao si bai ba shi si
多少楼台煙雨中　duo shao lou tai yan yu zhong

The interpretation offered by Matsueda Shigeo is: "Orioles sing for as far as the eye can see, against a backdrop of green trees and red flowers. Blue streamers wave outside drinking establishments in the riverside villages and mountainside hamlets. Through the misty spring rains appear the countless towers of 480 temples that have stood since the Southern Dynasties"（*Chinese Poetry Collection*, Iwanami Bunko）.

In Japanese, this would be rendered as follows.*

千里鶯啼いて緑紅に映ず、Orioles sing for miles amid red blooms and green trees;
水村山郭酒旗の風 By hills and rills wine shop streamers wave in the breeze.
南朝四百八十寺 Four hundred eighty splendid temples still remain;
多少の楼台煙雨の中 Of Southern Dynasties in the mist and rain.

*English translation added by the publisher

Naturally the tonal structure（combination of even and oblique tones）does not carry through into Japanese, and the Japanese also misses the original text's rhyming of the characters 紅（red）, 風（wind）, and 中（in）. When I explained this to Professor Sun and other faculty at Yale, they were intrigued. I am very interested in how classical Chinese poetry is read in Korea, and look forward to having it explained to me on another occasion. For now, let us return to the modern era, and look at the modernist poetry of Japan, China, and Korea in the 1930s.

The Korean poet Yi Sang experienced a meteoric rise in the 1930s. In my opinion, his work is at the forefront of surrealism in Japan, China, and Korea, His magnetizing poetry and language shocks and moves us even when compared, for example, to Japanese poets such as Anzai Fuyue and Haruyama Yukio and China's Biàn Zhīlín. I suggest in my essay that if we take a synchronic view of poetic language in East Asia, surely the 1930s was the formative phase.

I read Korea's modern poetry in translation, so in relation to our present theme, I would say that it is thanks to translation that I have been able to give this lecture in Korea. It was by reading translations that I discovered Korea's many outstanding poets. The works of poets such as Kang Unkyo, Na Hae-cheol, Kim Jamju, Lee Junhee, Oh Seyeong, Gwon Taek-myeong, and Wang Suyeong captivate me, and there are also many exceptional so-called "Zainichi" poets: Koreans who reside or used to reside in Japan, including Shin Yuin, Choi Hwaguk, Kang Sun, Kim Sijong, Lee Myeongsuk, Yu Myodal, and Choi Ilhye. I have read works that these Zainichi poets have written in Japanese, and have been deeply impressed by their vivid and tenacious poetic sense.

I also want to mention the relationship between literature and language. Literary works that, for example, are written in Japanese and published in Japan are usually considered Japanese literature, even if not written by a Japanese person. Japan's prestigious Akutagawa Prize has been awarded to works written in Japanese by a Chinese author, while works such as *Never Let Me Go* by Kazuo Ishiguro, a Japanese author who lives and works in the United Kingdom, are read as English literature. In the same way, works written in Japanese and published in Japan by Korean or Zainichi Korean authors are read as Japanese literature. The winner of the 2000 Nobel Prize in Literature, Gao Xingjian（1940-）, left China at the end of 1987, first migrated to Germany then settled in France, obtaining French citizenship in 1990. Naturally the main work that led to his Nobel Prize was *Soul Mountain*, which he wrote in Chinese, but he also wrote dramatic works in French that were performed in France, and these have been read and enjoyed as French literature. In order to deepen the exchanges between Korean literature and Japanese literature, we must first resolve the historical problems of the recent past, but when it comes to poetry rather than history, I do hope that our exchanges will be wide-ranging and profound. I am sure that the works of Korean and Zainichi Korean poets will provide a lively stimulus to the Japanese world of poetry.

Note: This is a verbatim copy of Professor Korenaga's own manuscript for the keynote lecture hosted by the East Asian Institute at Dong-eui University, Korea on May 8, 2015. Translation by Jeremy Breaden, Creotech.

You Can't Understand the Essence of Poetry Without Reading It in the Original Language!! —In Memory of Professor Korenaga, Who Loved APU and World Peace—

Chan Hoe Kim[1]

"I turned 80 last fall, but I hear that 10% of Japan's population is aged 80 or over. Am I too young to start ageing in earnest?"
Professor Korenaga wrote this message in the 2024 New Year's greeting card he sent me. Little did I know that just a short time after I received it, I would be saying goodbye to him forever.

Professor Korenaga was a respected scholar, and someone who contributed hugely to world peace and the advancement of APU. I was convinced that as the pandemic reached an end, he would find a new task to accomplish. It is disappointing and frustrating to lose him so soon. The shock is so great that I still struggle to believe it's true.

I first met Professor Korenaga in 2008. He had just finished his work as President of Osaka University of Foreign Studies, overseeing its merger with Osaka University, and arrived at APU as a Specially Appointed Professor. My first impression was of his finely-chiseled face and delightful voice. He visibly exuded the atmosphere of a distinguished scholar. During Professor Korenaga's term as President, APU was selected for the Ministry of Education, Culture, Sports, Science and Technology's Top Global Universities program, to drive the globalization of Japanese society. Another key achievement was becoming just the third institution in Japan to earn AACSB accreditation, an international benchmark of quality in management education. Through these and other projects, Professor Korenaga devoted himself fully to raising APU's reputation as a world-class institution not only in Japan but also in Asia and across the globe.

While Professor Korenaga was President, I worked under him in several roles including Dean of Student Affairs and Vice President. My routine connections with him centered on university administration, and I had little opportunity to observe him as a researcher. He was a leading light in the study of Chinese literature in Japan, and stood unrivalled especially when it came to contemporary Chinese novelists such as Mao Dun and poets including Bei Dao and Mang Ke. I understand that as they prepared for the annual announcement of Nobel Prize winners, media outlets such as the Asahi Shimbun and Mainichi Shimbun would call on Professor Korenaga to draft articles in expectation of Bei Dao winning the Nobel Prize in Literature. One day, he shared with me the dissertation he had written for his doctorate awarded by Osaka University, titled *A Study of Mao Dun's Novels: Illusion and Reality* (published by Kyuko Shoin, 2012). Although I had sensed it previously, I never before knew that Professor Korenaga possessed such abundant talents in research and literature.

Captivated by Professor Korenaga's writings, I introduced them in academic society journals and essay collections in Korea. This resulted in a Korean university and academic society inviting Professor Korenaga to go to Korea to give a lecture. I accompanied Professor Korenaga on this trip. He delivered a paper on modern translation in East Asia at a combined keynote address and publication ceremony hosted by the Dong-eui University East Asian Institute. He was determined to deliver the opening part of his speech in Korean. Seeing him practice the Korean pronunciation of his speech over and over again with the help of an APU Korean lecturer, I was deeply impressed by his sincerity and profound consideration for his audience.

[1] Former Vice President, Ritsumeikan Asia Pacific University

Keynote address hosted by the Dong-eui University East Asian Institute, May 8, 2015

Professor Korenaga was also invited to give the opening remarks and keynote address at the 34th international conference of the Japanese Modern Association of Korea. In his opening remarks, Professor Korenaga commented: "In ancient times, Japanese society was far more open to the outside world than it is today. I imagine that Japanese, Korean, and Chinese people all lived in an intermingled society here in Kyushu. There is value in APU's existence simply because it is a university committed to the kind of multicultural, multipolar, multidimensional thinking that Japan is now missing." Even today I remember how these words roused the Association's members into resounding applause.

In our e-mail correspondence at the start of the COVID-19 pandemic in 2020 (when vaccine development was in its early stages), Professor Korenaga appeared to be taking very good care of health. Among other things, he wrote: "The first challenge is to make it through the pandemic. I hear that to boost your immune system it is important to improve circulation, and this can be done by bathing for 15 minutes immersed up to your shoulders in 40-degree water. The hot springs in Beppu should make this easy to do"; "it's a really troublesome virus, and the only option is to try to strengthen your immunity. I'm consciously trying to eat more foods containing things like ginger, garlic, bitter gourd, seaweed, and onion"; and "a certain doctor says that maitake mushrooms and Yakult 1000 is effective against this virus." These messages conveyed Professor Korenaga's continual concern not only for himself but also for those around him.

In an e-mail dated April 2018, Professor Korenaga wrote: "I have more time since I retired, so I've started learning French and Korean. Like China, both France and Korea have produced many outstanding poets, and I feel that you can't understand the essence of poetry without reading it in the original language. It will probably take two or three years before I can enjoy poetry in French and Korean, so the question is whether or not I will still be leading a healthy life then." His strong interest in pursuing new horizons in research makes his untimely passing even more heartrending.

Professor Korenaga made a donation to support the establishment in April 2015 of a Sakura Sky Garden close to the main entrance of APU. A plaque in the garden preserves Professor Korenaga's own words: "Cherry blossoms are dreams / Wings are freedom / Knowledge is power."

In an e-mail message I received shortly after the garden was opened, Professor Korenaga wrote: “The world is gradually losing its sense of humanity; discrimination, oppression and violence are rampant. I want APU students to grow into ‘global citizens’ who treasure humanity. I am confident they will do so.” He also wrote, “I hope to visit APU in the cherry blossom season next year.” It was not long after this that the pandemic began, and Professor Korenaga’s plan to visit APU in the cherry blossom season was never realized.

If APU can continue to be a gathering point for diverse students from around the world, and send its graduates out into the world as “global citizens” who respect humanity, Professor Korenaga will be repaid for all the efforts he made as President to develop APU. I still sense his benevolent expression reflected in many different forms throughout the APU campus. May his soul rest in peace.

Chan Hoe Kim
November 2024

Note: Translation by Jeremy Breaden, Creotech.

Professor Korenaga's Quest for a Boundless Intellectual Space

Koji Nishikawa[1]

是永舜… this was Professor KORENAGA Shun's Haiku pen name.

In Spring 2022, I received his poetry collection titled 間氷期（*Interglacial Age*）. I had heard that after retiring from APU, Professor Korenaga had developed a deep admiration for the haiku poet Matsuo Basho, but I had no idea that he would be publishing poetry himself. I found the poems entirely typical of Professor Korenaga and I had the audacity to express my critical thoughts on the collection in a letter I wrote to him, while picturing the self-satisfied look on his face as he read it. But I was surprised to receive a polite reply, saying, "my thoughts exactly." From this time on, a number of Professor Korenaga's old acquaintances began attending haiku gatherings on Kamogawa riverside in Kyoto. At these gatherings, which were actually more like "Korenaga's haiku school," we would discuss what words could be used to express different scenes and emotions, as well as chatting about all sorts of other matters. Every time we met, I marveled at Professor Korenaga's acutely honed sensibility toward language.

There is a well-known story about the Chinese poet Jia Dao's struggle to decide whether to describe the opening of a door under the moonlight as a "push"（推す）or a "knock"（敲く）, and finally "resolving" the issue on the advice of the era's greatest writer, Han Yu. Professor Korenaga operated his "classes" in haiku in a way that offered us a simulated experience of Jia Dao's struggle.

It goes without saying that the haiku artform follows a 17-syllable structure, arranged in three lines of 5, 7, and 5 syllables each. One syllable does not directly equate to one meaning in Japanese, so expressing a scene or a feeling in just 17 syllables, while also imbuing it with seasonal sense, is a highly sophisticated linguistic exercise. The poet entrusts his or her meaning to a short, succinct arrangement of words, and the reader of these words draws out the meaning, opening up a boundless world of imagination. In this way, haiku is an exceptionally free and vibrant creation of the human mind. Matsuo Basho's philosophy of using everyday words to craft expressions with literary sense is something that may appear simple in theory, but is very difficult to achieve in practice. This is surely why so many people are captivated by the rich and profound world of haiku.

A certain author once boldly suggested it is highly possible that poetry was the prototypical form of human language. It is true that poetry and song have existed since very ancient times in many languages, and that long-form works such as tales and novels only came into existence later on.

Over the course of his research career, Professor Korenaga shifted his focus from the world of modern Chinese literature（prose）to that of modern Chinese poetry（verse）. Then in the freedom of his retirement, he began roaming through the world of haiku. A concise expression only accomplishes its purpose if it apprehends the true essence of its subject. Viewed in this way, I feel that Professor Korenaga was always seeking a freer and more vibrant intellectual space, as if swimming upriver in search of the headspring.

The ancient era in which China was ruled by Yao, Shun and Yu has been conveyed from generation to generation as an ideal time in which people were able to enjoy their lives to the full. Perhaps the romantic vision of this era is reflected in Professor Korenaga's decision to adopt the character for the Emperor Shun, 舜, as his pen name.

One cannot help but admire Professor Korenaga's commitment to acting on his words, as encapsulated in his declaration that "the research of language as the basic code of human thought and emotion is a frontier with boundless possibility"（preface to the inaugural volume of *APU Journal of Language Research*, 2016）. I sincerely hope that others pursuing language-related research at APU carry this ethos forward into the future.

Koji Nishikawa

Note: Translation by Jeremy Breaden, Creotech.

October 11, 2024

[1] Former Director, Ritsumeikan Asia Pacific University, Center for Language Education

Remembering Shun Korenaga

Teruo Kanbe[1]

On January 30 this year at 9:40 a.m., I received a message on my cellphone from Nishikawa Koji in Kyoto. It read: "Former APU President Korenaga passed away on January 27 following an acute myocardial infarction. He was 80 years old. May his soul rest in peace." Caught unawares, I winced as I read this news as if hit by an unexpected body blow. It took a while to obtain further details, but on April 3, Professor Korenaga's younger brother Mikio e-mailed me to say that an obituary had been published in the Oita Godo Shimbun newspaper's GX Press section. I read it and learned more about the events at the time of Professor Korenaga's death. The obituary was written by APU Professor Emeritus Kim Chan Hoe.

I got to know Professor Korenaga when he joined Oita University's Faculty of Economics as a Chinese language instructor in October 1976. I had been affiliated with the Faculty of Education since April 1973. China researchers were rare in Oita University at the time, and I enjoyed Professor Korenaga's company for around three and a half years. My impression was that he was a quiet scholar, but a passionate young literary enthusiast. He gave me a collection of poetry he had compiled, titled *Hakua* .

My fondest memory of this period was our visit to China together in November 1979 as part of the Kyushu Agricultural Researchers' Goodwill Mission to China. The mission was headed by Professor Tashiro Takashi of Kyushu University, and the representatives from Oita University were the Faculty of Economics' Professor Yamamoto Masayuki, Associate Professor Korenaga Shun, and myself. Professor Yamamoto asked me to come along because I was doing research on early modern Chinese peasant movements. Other participants included three staff members from the agricultural division of Oita Prefectural Government. After returning to Japan, all six Oita participants produced a *Report on the Chinese Rural Communities Inspection Tour*（中国農村視察報告, published in May 1980 by the Oita Division of the Kyushu Agricultural Economics Society）. Professor Korenaga contributed an article titled "An Episodic Account of Spiritual Climate: Notes from a Visit to Southwestern China." I think this publication was only circulated among a very small number of people, so few people would ever have read Professor Korenaga's article. Let me introduce part of it here, which concerns the two interpreters accompanying us on the tour.

Professor Korenaga describes his impression of interpreter Chai Ji Yong, who was in his 40s, as: "A litterateur proud of his self-taught knowledge of classical literature. He rarely loses his affable countenance or his tactful approach. Occasionally, however, he gives glimpses of a grimmer side to his character（his experience of the Cultural Revolution）." Professor Korenaga described the other interpreter Zhāng Jǐnghuá, who was in her mid-20s, as "the epitome of a modern woman, filled with pride in her own people," and declared his intention to dedicate to her one of the poems he wrote during his travels. This entry is followed by this poem, written in the Qī yán jué jù form of four phrases, each seven Chinese characters in length:

華旅二週友誼深	Two weeks of friendship in trip in China
優情応比荔枝芬	Feelings as sweet as the lychee's fragrance
今朝暫別不懐哀	No sorrow in today's brief farewell
花影窓辺見你身	By the window, flowers sway, reflecting you

At the end of 2009, I received a message that Professor Korenaga and Professor Nishikawa Koji wanted to meet with me. This was my first face-to-face meeting with Professor Nishikawa, and it took place at a Chinese restaurant in Oita

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Former Director, Ritsumeikan Asia Pacific University, Confucius Institute

City. Professor Korenaga asked me if I would become the director of APU's Confucius Institute from April of the following year. Professor Korenaga had been brought to APU in January 2008 to head the Institute, but he was going to take up the post of President of APU beginning in January 2010. As we talked, I discovered that Professor Nishikawa attended the same school as me, Horikawa Senior High School in Kyoto – a true coincidence. I went home and I talked the invitation over with my wife, who was in the terminal stages of cancer. My position as head of the Open University of Japan's Oita Learning Center was coming to an end in March of the following year, and I had intended to devote myself to caring for my wife. But she told me, "this is a job that only you can do, so you should say yes." Encouraged by my wife's words, combined with Professor Nishikawa's promise to back me up as assistant director, I decided to accept.

The fact that Professor Korenaga remembered me was what led, completely unexpectedly, to my working at APU under his leadership. My impression of him as "a quiet scholar, but a passionate young literary enthusiast" never changed. And now, he is with us no longer. I am sure that he is up there in the Celestial Tower right now, devoting himself to poetry composition together with his former teacher Aiura Takashi and many other old friends.

Teruo Kanbe
September 9, 2024

Note: Translation by Jeremy Breaden, Creotech.

Words of Gratitude
July 4, 2024 Rembrandt Hotel Oita

Hiroki Tahara[1]

Professor Korenaga! It's the second class period on Thursday. People who worked with you in pursuit of the same dream are right now engaged in teaching and in classrooms on APU's Jumonjibaru campus, or working hard on university development in its administrative offices. Today I have come here on these people's behalf to convey our deep feelings of gratitude.

I first met Professor Korenaga in October 2007. This was just a month after he had gained new freedom after completing the massive task of amalgamating Osaka University of Foreign Studies into Osaka University. Professor Korenaga provided a lecture in the Chinese language section of a team-taught subject I was coordinating at the time. I still remember meeting him at the Beppu Kitahama bus station. Half a year later, Professor Korenaga joined us at APU, initially as the director of the Confucius Institute. Then one year later, in April 2009, he became Vice President.
With a background in a university of foreign studies, Professor Korenaga took language education very seriously. He participated in study sessions for language instructors with limited teaching experience, sometimes even joining us for a beverage in the evening, and offering plentiful advice and inspiration. In that period, he also spent time engaging with a variety of other groups of APU faculty members. On many occasions we visited the Yunotakean restaurant at the Kamenoi Besso in Yufuin. I would like to say that Professor Korenaga led our discussions late into the evening, but in reality he was an excellent listener, and devoted himself to enabling others to express themselves. When I bade farewell to him at the end of such gatherings, he would often comment that "APU is full of interesting professors." Whenever he did so, I thought, "wouldn't it be fun if this person became APU's President?" But whether or not he sensed my secret hopes in this regard, Professor Korenaga continued to pursue research in his straightforward, easygoing manner, seeming to enjoy his time at Ritsumeikan and APU, despite the major differences in size and institutional culture from his previous workplace.

I told Professor Korenaga, "the Asia Pacific languages are the wellspring of APU's distinctive character. Please do visit the countries where these languages are spoken." And he agreed to come with me on a trip to Vietnam in December 2008. I remember him in the Mekong Delta laughing when the tour guide told us: "If you place this snake around your neck, you'll grow rich and be appointed to a distinguished position." Professor Korenaga was a tall man, but the snake was even longer. Nonetheless, he proceeded to place it around his neck.

In January 2010 came the moment that so many APU faculty and staff members had been waiting for: Professor Korenaga's appointment as President. After some time, I was called in to the Office of the President. With his eyes wide and a characteristically mischievous air, Professor Korenaga asked, "Mr. Tahara, do you remember that snake in the Mekong Delta?" I'll never forget his smile, which seemed to say, it was you who prodded me into putting that snake around my neck, and that's why I ended up here as President! I feel that this less serious side to his character is what sustained Professor Korenaga through a total of eleven and a half years of intensely demanding work as a university president: eight years at APU and three years and a half at Osaka University of Foreign Studies earlier.

December 2008,
Mekong Delta, Vietnam.

Professor Korenaga sometimes commented on things that could only be noticed by someone who has served as president at both a national university

[1] Professor, Ritsumeikan Asia Pacific University (Former Director, Center for Language Education)

and a private one. Once after returning from an admissions meeting, he commented, with a slight air of excitement: “You describe the same thing using the opposite expression. At Osaka University of Foreign Studies they call it the enrollment decline rate, but at APU it’s the enrollment procedure rate.” Precisely because he understood both the national and the private university systems, Professor Korenaga appreciated how important student recruitment and admissions actually are. This appreciation offered great encouragement and improved morale among faculty and staff.

Even while serving as President, Professor Korenaga found time in his busy schedule to join us for a meal now and then. On such occasions we would completely avoid discussing messy internal university matters and instead focus solely on research. Professor Korenaga would sip his glass of red wine as he listened to us talk about our research. When describing his own research, he would say: “Studying poetry is fascinating. So is critiquing and translating. And I also enjoy writing poetry myself.” As the meal neared an end, Professor Korenaga would often telephone his wife. I recall playfully mocking him for being such a devoted husband, and seeing him redden with embarrassment as he said, “When you’re old, you have to check in on each other. She gets worried whether I’m OK.”

Something that intrigued me for a long time was that Professor Korenaga regularly wore leather sneakers from a well-known sports apparel maker when he was off duty. It seemed incongruous for a dapper poet to be wearing sporting attire like that, but the reason became clear at the farewell service for Professor Korenaga in February this year, when his younger brother recounted: “my elder brother excelled at sports as well as having great artistic sense. In elementary school he was the left-handed ace of the baseball team, to the point that people said there was no batter in the whole of Oita prefecture who could hit a ball he pitched.” It suddenly made sense. Now I think of it, his daughter was left-handed too.

The other day, an administrative staff member who was not working at APU during the Korenaga era asked me, “can you tell me one especially memorable phrase that Professor Korenaga used?” I answered instantly: “open new channels.” As an educator, Professor Korenaga often talked about opening channels for water to flow as a metaphor for new educational opportunities. Examples include: “I want to open up channels to all kinds of academic disciplines,” and “let’s open the channel of AP languages to students who are struggling with English; they can have a fresh encounter with a new language, and then tackle English once again with fresh eyes.”

As I replied to the staff member’s question, the phrase “open new channels” brought something else to my mind.

That’s right, R2030! “Challenge Your Mind, Change Our Future” is precisely what “open new channels” means. This realization made me fonder of Ritsumeikan, and strengthened my love for APU even more. Even now that Professor Korenaga has put Ritsumeikan behind him and embarked on his final journey, his spirit is alive and well on Jumonjibaru.

As Professor Korenaga gazes down from heaven, he will recognize APU by the bright, ambitious young people from around the world and the many languages echoing around the campus. Professor Korenaga, I hope you will consider yourself part of APU forever. Please continue to watch over APU as we continue our journey.

Professor Korenaga, thank you.

I extend these thanks to all members of Professor Korenaga’s family too.

Hiroki Tahara
April 4, 2024

Note: Translation by Jeremy Breaden, Creotech.