

Dōtoku (Expression), Gereon Kopf

Study Questions

1. Why does Dōgen introduce the notion of “expressing the Buddha-Way”?
2. According to Dōgen, what happens when you practice meditation?
3. What is the relationship of the meditator to others, nature, and past buddhas?
4. What are the characteristics of a second-person ontology?
5. What are the characteristics of a fourth-person ontology?

Further Reading Suggestions

Heine Steven, ed. (2014), *Dōgen and Sōtō Zen: New Perspectives*, Oxford: Oxford University Press.

Kim, Hee-Jin (2006), *Dogen on Meditation and Thinking: A Reflection on His View of Zen*, Albany: SUNY Press.

Kopf, Gereon (2019), ‘Emptiness, Multiverses, and the Conception of a Multi-Entry Philosophy’, *APA Newsletter on Asian and Asian-American Philosophers and Philosophies* (19, 1): 34–36.

Park, Jin Y. (2008), *Buddhism and Postmodernity: Zen, Huayan, and the Possibility of Buddhist Postmodern Ethics*, New York: Lexington Press.

Sekida, Katsuki, trans., (1977), *Two Zen Classics: Mumonkan and Hekiganroku*. Ed.: A. V. Grimstone, New York: Weatherhill.

Li (Ritual), Geir Sigurðsson

Study Questions

1. How can we reconcile the demand for the exact enactment of *li*-customs according to the prescribed forms with the simultaneous expectation of their change?
2. What do the Confucian metaphors of root and branches suggest for the development of culture?
3. What sort of demand(s) does Confucianism appear to make of individuals?
4. What is the difference between being conservative and reactionary?
5. How can creativity be reconciled with tradition?

Further Reading Suggestions

- Ames, R.T. (2011), *Confucian Role Ethics: A Vocabulary*, Hong Kong: The Chinese University Press.
- The Analects [Lunyu]* 論語 (2006–2020), Chinese Text Project: <https://ctext.org/analects>
- Fingarette, H. (1972), *Confucius – The Secular as Sacred*, New York: Harper & Row.
- Neville, R.C. (2008), *Ritual and Deference: Extending Chinese Philosophy in a Comparative Context*, Albany: State University of New York Press.
- Sigurðsson, G. (2015), *Confucian Propriety and Ritual Learning: A Philosophical Interpretation*, Albany: State University of New York Press.
- Sigurðsson, G. (2020), 'Confucian Philosophy as a Universal Approach to Integrated Living: A Contemporary Interpretation', in S. Flavel, R.R. Manning & L. Azadpour, *Difference in Identity in Philosophy and Religion: A Cross-Cultural Approach*, 21–40, London & New York: Bloomsbury Academic.

Embodied Practice, *John C. Maraldo*

Study Questions

1. What is the difference between practice in the usual sense and the alternative mode of practice?
2. How does Aristotle's conception of virtues exhibit some of the features of practice in the alternative mode?
3. How does Zen master Dōgen's philosophy of enlightenment illustrate features of practice in the alternative mode?
4. What insight does the Japanese philosopher Kitarō Nishida add to the concept of practice in the alternative mode?
5. What is your own example of embodied practice for its own sake? Where do you find this concept problematic?

Further Reading Suggestions

John C. Maraldo (2009), 'An Alternative Notion of Practice in the Promise of Japanese Philosophy', in Cheung Ching-yuen and Lam Wing-keung (eds.), *Frontiers of Japanese Philosophy 4: Facing the 21st Century*, 7–21, Nagoya: Nanzan Institute for Religion and Culture.

John C. Maraldo (2017), *Japanese Philosophy in the Making 1: Crossing Paths with Nishida*, Nagoya: Chisokudō Publications.

Kata, *Enrico Fongaro*

Study Questions

1. What is the distinctive Japanese way of understanding art?
2. What do kendō, ikebana, nō-theater and painting have in common?
3. Can you apply Zeami's 3 stages to the phases of any sport/craft/skill learned from a teacher or can you imagine applying them to learning an embodied practice?
4. How is 'creativity' understood in the context of Japanese ways of art?
5. What is the role of 'master' in Japanese ways of art?

Further Reading Suggestions

Hisamatsu, S. (1971), *Zen and the fine arts*, Tokyo: Kodansha International.

Nishida, K. (1990), *An inquiry into the good*, New Haven/London: Yale University Press.

Suzuki, D. T. (2019), *Zen and Japanese Culture*, Princeton: Princeton University Press.

Tatarkiewicz, W. (1980), *A history of six ideas*, The Hague: Nijhoff. The Noh Theater Mask: A reflection through Japanese philosophy

Zeami (2008), *Zeami: Performance Notes*, trans. T. Hare, New York: Columbia University Press.

Noh Theater Mask, Mayuko Uehara

Study Questions

1. Have you ever created an artistic work (picture, sculpture, dancing, playing a violin, singing, etc.)? How did you get the idea to create your work?
2. How do you see a material object which is in front of you? Do you see people such as your parents, friends or film stars on the screen in the same manner?
3. When you move, do you control your body? If your answer is “yes”, please explain how and on what occasions.
4. Can you imagine how the Noh actor performs with his Noh theater mask?
5. How do you understand the creation of things after reading the present essay? Did your understanding change?

Further Reading Suggestions

- Udaka, Michishige (2018), *The Secrets of Noh Masks*, Kodansha USA.
- Heisig, James W./ Kasulis, Thomas P./ Maraldo, John C. (2011), *Japanese Philosophy: A Sourcebook*, Honolulu, University of Hawai'i Press.
- Krummel, John (2019), *Contemporary Japanese Philosophy A Reader*, Lanham, MD, United States, Rowman & Littlefield International; Illustrated.
- Yamazaki, Masakazu (1984), *On the Art of the No Drama The Major Treatises of Zeami* (Princeton Library of Asian Translations, 158), translated by J. Thomas Rimer, Princeton University Press.
- Watsuji, Tetsurō (1996), *Watsuji Tetsuro's Rinrigaku: Ethics in Japan (Suny Series in Modern Japanese Philosophy)*, translated by Yamamoto Seisaku and Robert Carter, State University of New York Press.

Creativity, Kiene Brillenburg Wurth

Study Questions

1. How does Alfred North Whitehead conceive of creativity? How does his conception differ from dominant, modern European and Anglophone conceptions of creativity?
2. Why is it problematic to relate creativity to the self, personality, or to individual talent?
3. What does it mean to regard the self from the perspective of process philosophy?
4. What are the parallels and possible differences between process philosophy and Abhidharma Buddhist philosophies in relation to the 'I'?
5. How does novelty figure in process-philosophies and Abhidharma Buddhist philosophies respectively?
6. What are the implications for philosophy when we accept an Abhidharma Buddhist perspective on creativity? How do we practice philosophy from this perspective?

Further Reading Suggestions

- Berger, David. 2016. *An Introduction to Indian Philosophy*. Cambridge University Press.
- Berger, David. 2021. *Indian and Intercultural Philosophy: Personhood, Consciousness and Causality*. Bloomington.
- Cloots, André. 2000. "The Metaphysical Significance of Whitehead's Creativity." *Process Studies* 30: 1, 36–54.
- Hallward, Peter. 2006. *Out of this World. Deleuze and the Philosophy of Creation*. Verso.
- Harrison, Victoria. 2018. *Eastern Philosophy. The Basics*. Routledge.
- Mahathera Narada, Bhikku Bodhi. Eds & Transl. 1993. *A Comprehensive Manual of Abhidhamma*. Bhikku Bodhu, gen. ed. Buddhist Publication Society.
- Sefton-Green, Julian et al. Ed. *The Routledge International Handbook of Creative Learning*. London: Routledge, 2012.
- Zahavi, Dan. 2012. The Time of the Self. *Grazer Philosophische Studien* 84: 143–59.

Okwu, Jonathan O Chimakonam

Study Questions

1. What makes logos ontologically and culturally committed?
2. What are some of the challenges of lopsidedness posed by logos?
3. Examine the claim that okwu can yield a balanced logic than logos?
4. Discuss the nature and advantages of okwu as a primordial concept?
5. Justify either logocentrism or okwucentricity.

Further Reading Suggestions

- Chimakonam, O. Jonathan. (2018). 'The Journey of Reason in African philosophy.' In *Ka-Osi-SQ-Onye: African Philosophy in the Postmodern Era*, ed. Jonathan. O. Chimakonam and Edwin Etieyibo, 1–20. Delaware: Vernon Press.
- Derrida, J. (1978). *Writing and Difference*, trans. by A. Bass, London: Routledge.
- Okonkwo, J. (2012), *Okwu danahu onu: The basic principle of Igbo Philosophy of Language*, Inaugural lecture no. 6 of Imo State University, Owerri: Imo State University Press.
- Outlaw, L. (1987/2003), 'African Philosophy: Deconstructive and reconstructive challenges', In PH. Coetzee and A. P. J. Roux (eds), *The African Philosophy Reader*, 2nd ed., 162–91. London: Routledge.
- Pada, Roland Theuas S. (2007). 'The Paradox of Ipseity and Difference: Derrida's Deconstruction and Logocentrism', *Kritikē* 1(1), 32–51.

Tojisha kenkyu (participant-led research), Saku Hara

Study Questions

1. Have you ever thought that everyday language is not useful for describing your experiences? If yes, how did you resolve the issue?
2. Tojisha kenkyu was initially conceived for people with mental illnesses and developmental disorders. However, today, 'healthy' people who are experiencing difficulty in their daily lives also practise tojisha kenkyu. Think about what advantages and disadvantages there are to their participation in tojisha kenkyu.
3. Assume that you are the facilitator of a tojisha kenkyu meeting. What can you do to make the meeting more fruitful?
4. When conducting tojisha kenkyu, people with disabilities may use findings from cognitive neuroscience. Because cognitive neuroscience is the product of scientific research, relying on cognitive neuroscience may give neuroscientists too much power over tojisha kenkyu. What do you think should be done to ensure that people with disabilities retain control of their research?
5. Suppose that you can use drugs to deal with everyday problems, or you can conduct tojisha kenkyu. Which measure is more desirable, and why?

Further Reading Suggestions

- Ishihara, K. (2015), 'Learning from tojisha kenkyu: mental health "patients" studying their difficulties with their peers', in T. Shakespeare (ed), *Disability Research Today—International Perspectives*, 27–42, Abingdon and New York: Routledge.
- Khantzian, E. J. and Albanese, M. J. (2008), *Understanding Addiction as Self Medication—Finding Hope Behind the Pain*, Lanham: Rowman & Littlefield.
- Kumagaya, S. (2015), 'Tojisha-kenkyu of autism spectrum disorders', *Advanced Robotics*, 29 (1): 25–34.
- Musser, G. (2018), 'Does autism arise because the brain is continually surprised?', *Science*, 9 March. Available online: <https://www.sciencemag.org/news/2018/03/does-autism-arise-because-brain-continually-surprised> (accessed 1 June 2020).
- Nakamura, K. (2013), *A Disability of the Soul—An Ethnography of Schizophrenia and Mental Illness in Contemporary Japan*, Ithaca and London: Cornell University Press

Concreteness, *Paul Ziche*

Study Questions

1. What are good examples for informative applications of the terms ‘concrete’ and ‘background’? Nishida’s discussion of phenomena from art can help here; but one may also think about contexts such as socio-political structures, feelings and experiences, the sciences, etc./
2. How well does the notion of “concreteness” function in different philosophical frameworks and traditions? Is it possible to flesh out Nishida’s remarks on comparative issues in concrete detail?
3. Relate the notion of “concreteness” to concepts such as ‘real’, ‘objective’, ‘individual’, ‘person’, ‘thing’; how does “concreteness” relate to these notions?
4. ‘Concrete’/‘abstract’: how does this pair of concepts relate to methodological notions such as ‘explanation’, deduction, proof, . . . ?
5. Can we really experience (in the sense of “experience in a concrete fashion”) states that are normally thought of as being abstract? What are good examples for this kind of experience?

Further Reading Suggestions

- James, W. [1904], ‘A World of Pure Experience’, in: W. James, *Pragmatism and Other Writings*, Gilles Gunn (ed.), 314–336, London: Penguin 2000.
- Marcel, G. [1940], ‘An outline of a concrete philosophy’, in: G. Marcel, *Creative Fidelity*, transl. [. . .] by R. Rosthal, 58–81, New York: Noonday Press 1964.
- Nishida, K. [1931], ‘Goethe’s metaphysical background’, in: K. Nishida, *Intelligibility and the Philosophy of Nothingness. Three Philosophical Essays*, trans. [. . .] by R. Schinzinger, 143–159, Honolulu: East-West Center Press 1958.
- Schultz, L. (2012), ‘Nishida Kitaro, G.W.F. Hegel, and the pursuit of the concrete: A dialectic of dialectics’, *Philosophy East and West* 62: 319–338.
- Wahl, J. (2017), *Transcendence and the Concrete. Selected Writings*, ed by I.A. Moore and A.D. Schrift, New York: Fordham University Press.

Conversationalism, *Aribiah* David Attoe

Study Questions

1. How would conversationalism apply to intercultural or cross-cultural philosophy?
2. What similarities and differences do we find when we compare the conversational method with the Socratic method?
3. In what ways can conversationalism help you to become a better philosopher?
4. In what ways is the Hegelian dialectic (dis)similar to the arumaristic process?
5. Do you think the conversational method successfully precludes any form of hegemony or absolutism from intercultural/cross-cultural discourse?

Further Reading Suggestions

- Agada, A. (2015), *Existence and Consolation: Reinventing Ontology, Gnosis and Values in African Philosophy*, Saint Paul: Paragon House.
- Asouzu, I. (2004), *Methods and Principles of Complementary Reflection in and beyond African Philosophy*, Calabar: University of Calabar Press.
- Chimakonam, J. (2014), 'History of African Philosophy', *Internet Encyclopaedia of Philosophy*, Available online: Available at: <https://www.iep.utm.edu/afric-hi/> (Accessed 9 June 2018).
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- Chimakonam, J. (2016), 'Conversational Thinking as a New School of Thought in African Philosophy: A Conversation with Bruce Janz on the Concept of Philosophical Space', *Confluence Journal of World Philosophies*, 2: 9–40.
- Chimakonam, Jonathan. (2019), *Ezumezu: A System of Logic for African Philosophy and Studies*. Cham: Switzerland.

Diversity in Philosophy, *Purushottama Bilimoria* & *Agnieszka Rostalska*

Study Questions

1. After a brief outline of the history and aspirations of comparative philosophy, describe in your own words how comparative philosophy is understood and practiced.
2. What do you understand by ‘fusion philosophy’? Who proposed it and what are its objectives? Do you agree that it is a valuable approach to philosophising across global traditions of thinking?
3. What is ‘constructive engagement’ in cross-cultural philosophising: who has pioneered this method?
4. What is the outcome of mixing ‘*samvāda*’ with ‘imparative philosophy’: what does it achieve and what are its limitations?
5. If you become a comparative philosopher, which journals would you consider publishing your articles and research papers in and why?

Further Reading Suggestions

- Krishna, Daya. (2011), “Comparative Philosophy: What it Is and What it Ought to Be”. In: Nalini Bhushan, Jay L. Garfield, and Daniel Raveh (eds.) *Contrary Thinking. Selected Essays of Daya Krishna*. New York: Oxford University Press, pp. 59–67.
- Mou, Bo. (2020), “Cross-Tradition Engagement” in *Philosophy. A Constructive-Engagement Account*. Routledge Series in Contemporary Philosophy. New York, Oxon: Routledge.
- Ganeri, Jonardon. (2017), “Freedom in Thinking: The Immersive Cosmopolitanism of Krishnachandra Bhattacharyya”. In: Jonardon Ganeri (ed.) *The Oxford Handbook of Indian Philosophy*, pp. 718–36. New York: Oxford University Press.
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- Bilimoria, Purushottama. (2008), “Nietzsche as ‘Europe’s Buddha’ and ‘Asia’s Superman (Pitfalls of Bad Comparative Philosophy)’”, *Sophia. International Journal of Philosophy and Traditions* 47(3): 359–376.