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ASEAN and East Asia in the Era of Global Restructuring 地球的再編時代におけるASEANと東アジア

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The world, and East Asia in particular, is undergoing a profound transition of power and ideas. For the last 200 years, the world was largely shaped by the west. More specifically, post-WWII East Asia was an American creation. The US is still dominant. But there is a consensus across the region that while the US presence is still a necessary – indeed irreplaceable – condition for the stability that this complex and diverse region needs for continued growth, it is no longer a sufficient factor and needs to be supplemented by some new architecture. The search for this new architecture is the core strategic issue of our times and will preoccupy all East Asian countries for decades. China's re-emergence had catalysed the changes, and China must obviously play a major role in any new architecture. Yet China's attitude towards the existing order is ambiguous; not surprising since it is an order that both led to what the Chinese call 'a hundred years of humiliation' but also over the last three decades, facilitated its re-emergence as a major power. US-China relations will be a major determinant of the region's future; Sino-Japanese relations are a serious complication, as are tensions in Japanese-ROK relations. To-date, the most promising experiments in a new regional architecture have been led by ASEAN which has provided a relatively neutral platform for sensitive major power relations. But ASEAN's ability to continue to play this role is not to be taken for granted.

世界、なかでも東アジアは力と知恵において、いろいろな意味で難しい過渡期に差し掛かっている。この200年、世界は主として西側によって形づくられて来たが、更に具体的に言えば、第二次世界大戦後の東アジアはアメリカによるところが大きい。アメリカは依然として力を持っている。

然しながら、今後とも発展を必要としている複雑かつさまざまなこの地域の安定には、アメリカのプレゼンスは必要(代えがたい)条件だとする一方、最早、十分な要素では無い、何か新しい別の構築にとって代わられる必要がある、とのコンセンサスがある。

この新しい構築をどこに求めるかは、今回のストラテジックな課題であると同時に、今後、数十年、すべての東アジア諸国が考えて行く課題であろう。

中国の最近の台頭はかかる変化を促進し、今後ともいかなる形の新しい構築にも間違いなく大きな役割を演じるに違いない。然しながら、中国の既存の秩序に対しては良く分からない。只、中国人がよく言う「幾多の屈辱に対する涙」と、この30年間で大国として再興を可能にしたことが共に一つの秩序だと言うのは驚くには当たらない。

米中関係はこの地域の将来を決める要因であり、日中関係は日韓の緊張状態同様、非常に複雑である。今日までこの地域の新しい構築の試みは、ASEANが主要国間の微妙な関係に対して比較的、中立の立場でリードして来た。しかしASEANが今後もこの役割を果たせるかはあきらかではない。

The Discourse of Bhinneka Tunggal Ika (Unity in Diversity) Contained In Batik in Order to Build Harmony and Conformity in the Cultural Life Space for Indonesian People

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言説としての“Bhinneka Tunggal Ika”は、一つの国家とその国民(インドネシア)としての生活において、“多様性の中の統一”を知と社会実践の場に見現化する共有意識空間である。この言説は、国家と国民の形成過程を通じ、人々の生活における現実として、政治的にも文化的にも実現すべき国家の理想を表している。インドネシアの文化領域において、バティックは、一般的にジャワの文化的産物の一つとみなされるが、その発展過程を通じ、各生産地が有する特徴的な色や文様の多様性から、インドネシアが誇る国民文化の重要な一環となる。そのため、多様性そのものに基づいた社会の統合を目指し、強固な集約的結束の構築過程において、バティックは、インドネシアが掲げる国家の理想、“多様性の中の統一”の反映された姿として理解しうる。バティックにみる言説“Bhinneka Tunggal Ika”とは、多様性を有した統一体としてのインドネシア社会の文化領域における統合と調和構築のため、互いに他者の存在を承認することにより生じる、多様性が出会う接点として視覚化された形象であると言える。

“Bhinneka Tunggal Ika” as a discourse is a shared space for consciousness in living together as a nation in the same country in order to bring into reality the “diversity in unity” in knowledge and social practice. This discourse expresses the idea going to be brought into reality, both politically and culturally, in the development process of the nation and country, namely: being Indonesian. Batik art is familiarly regarded as one of the Javanese cultural products. However, batik in its development has been a sufficiently important part of Indonesian national culture which Indonesian people can be proud of with various types of manifestation owned by each of the regions which produce it. It implies that batik art can be comprehended as

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a reflection of the insight of "Bhinneka Tunggal Ika" in the efforts of building a solid collective bond and diversity itself to head a cultural unity of the people. "Bhinneka Tunggal Ika" as a discourse expressed through batik can be said as the manifestation of intersection of diversity by mutually giving recognition of the existence of the other people to build the harmony and conformity of the cultural life space of Indonesian people in a unity.

韓国中世時期の人的交流のネットワークの形成と作用: 高麗とモンゴル帝国のあいだ / Between the consideration and the Mongol Empire : Koreans working in the Mongol Empire

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高麗は韓国史の中で918年から1392年まで存続した王朝である。この期間、高麗は中国の宋、契丹の遼、女眞の金、モンゴル、日本などと関係を結んだ。この発表では高麗とモンゴル帝国の關係に焦點を合わせたい。

高麗はモンゴルと1225年から1259年まで6次例にわたって戦争をした。結局高麗はモンゴルに降服をした。以後、高麗はモンゴルの影響を大きく受けることになった。モンゴル帝国は科擧という官僚採用試験を導入したが、各地方の行省で1次試験(郷試)を、首都で2次試験(會試)を受ける方式だった。名目上でも高麗にも設置されたため、高麗人も應試資格を持つようになった。これによって高麗の支配層の中にはモンゴル帝国の科擧に應試するこれらも現れた。安軸・安輔兄弟、李穀、崔滄などが代表的だった。これらは高麗の科擧に合格して官僚になった後、再びモンゴルの科擧に應試して合格した。それで、彼らは高麗とモンゴル兩國の官僚になった。

この中でも李穀は特別だった。他の者はたいがいモンゴルの科擧に合格はしたが、低い成績のために地方の下級官職に任命されたが、李穀は優秀な成績で合格して翰林國史院の官職に任命され、以後、主に大都(現在の中国の北京)で、モンゴルの官僚として活動した。高麗人でありながらモンゴルの官僚だった彼はしばしば高麗にモンゴルの使臣に來たり、高麗に設置なった征東行省の員外郎に任命されたりした。彼は蘇天爵など、当時モンゴルの漢人官僚たちとも多くの交流をした。彼の文集に載っている漢人と交わした文などを通じてその事実を知ることができる。

Koryo dynasty is that existing continued to 1392 from 918 in the Korean history. Koryo had relations with Song of China, Khitan Liao, Jurchen Chin, Mongol Empire, Japan and others during this period. I want to focus on one part of relationship of the Mongol Empire and Koryo in this announcement.

Koryo was the wars of six times to 1225-1259 with the Mongol. Koryo was eventually surrendered to the Mongol. Since then, Koryo began to receive increasing the influence of the Mongol. Mongol Empire was officially introduced the state examination to recruit official candidates[科擧]. The first qualification examination[郷試] was performed in each province[省], and secondary main examination[會試] aimed at qualifying exam passers was performed in the capital. Regional Organization of the Mongol Empire in name was established in Koryo, because Koryo's ruling class also eligible to take the state examination of the Mongol. As a result, some of the among the ruling class would take the exam of the Mongol. Ahn Chuk Ahn Bo brother[安軸 安輔 兄弟], Lee Gok[李穀], Choi Hae[崔滄] is representative. After becoming an official to pass the civil exam of Koryo, they were passed by the state exam of the Mongol again. So, they had became to have both civil official posts in Mongolia and Koryo.

Lee Gok[李穀] was special among them. Else they have passed the state exam of the Mongol, but was appointed to the lower local government positions for performance low the exam. He was appointed to the Hanlin Academy in by pass with excellent results, since, in Tatu(Beijing, China current) Lee Gok[李穀] acted as official in the Mongol mainly. He was a official of the Mongol yet Koryo people has also come to the envoys of the Mongol to Koryo from time to time. And he was also appointed to the local organization of the Mongol installed into Koryo. He made more exchanges Chinese officials such as Su Tianjue[蘇天爵] at the time the Mongol. It is possible to know the fact through his book Gajung-zip[稼亭集].

壬辰戦争のなかの 奇妙な接触と新しい戦争史叙述の可能性 Strange Contact amid the Imjin War(壬辰戦争) and Possibility of the New War History

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壬辰戦争(文祿・慶長の役: 1592~1598)の講和交渉の最中であつた1594年の秋、朝鮮半島の南部の金海(ギムヘ)、昌原(チャンウォン)地域に駐屯していた朝鮮軍の将帥、金應瑞、白士霖、權慄と日本軍の鍋島直茂、中野基右衛門茂守、小西行長、宗義智が会つた。

彼らは数回にわたって手紙を交換しながら意見を交わし、直接会うこともあつた。この接触は朝鮮と日本、兩國政府の許諾を得てない、または政府が傍観していたものだった。最初は駐屯する地域の境界を確定し、不要な衝突を避けるための交渉から始まつた。しかし接触が續くにつれて段々と発展的で生産的な結果を導き出す可能性が高くなつたり、政府の許容範囲を越えることもあつた。

THE DISCOURSE OF *BHINNEKA TUNGGAL IKA* (UNITY IN DIVERSITY) CONTAINED IN BATIK IN ORDER TO BUILD HARMONY AND CONFORMITY IN THE CULTURAL LIFE SPACE FOR INDONESIAN PEOPLE

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Abstract

Bhinneka Tunggal Ika as a discourse is a shared space for consciousness in living together as a nation in the same country in order to bring into reality the “diversity in unity” in knowledge and social practice. This discourse expresses the idea going to be brought into reality, both politically and culturally, in the development process of the nation and country, namely: being Indonesian. Batik art is familiarly regarded as one of the Javanese cultural products. However, batik in its development has been a sufficiently important part of Indonesian national culture which Indonesian people can be proud of with various types of manifestation owned by each of the regions which produce it. It implies that batik art can be comprehended as a reflection of the insight of *Bhinneka Tunggal Ika* in the efforts of building a solid collective bond and diversity itself to head a cultural unity of the people. *Bhinneka Tunggal Ika* as a discourse expressed through batik can be said as the manifestation of intersection of diversity by mutually giving recognition of the existence of the other people to build the harmony and conformity of the cultural life space of Indonesian people in a unity.

Keywords: discourse, *Bhinneka Tunggal Ika*, and batik

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