

# 科技部補助專題研究計畫成果報告 期末報告

## 麻醉醫學先驅華岡青洲的文藝與其紫雲膏的運用(2/2)

計畫類別：個別型計畫  
計畫編號：MOST 104-2633-H-040-001-  
執行期間：104年10月01日至105年09月30日  
執行單位：中山醫學大學應用外國語言學系

計畫主持人：蕭燕婉

計畫參與人員：大專生-兼任助理人員：張雋敏

報告附件：出席國際學術會議心得報告

中華民國 105 年 12 月 25 日

中文摘要：華岡青洲（1760-1835）曾根據明代名醫陳實功（1555-1636）之中醫外科巨著《外科正宗》所載之「潤肌膏」，改良成「紫雲膏」，此藥可治療白癬、白斑等皮膚病，在兩百多年後的台灣，仍廣為人知。不過，有趣的是，淵源於中國明代處方的「紫雲膏」，目前在日本臨床醫學的研究與實際運用似乎比台灣更積極。

故本研究從醫學的角度出發，透過紫雲膏處方成立過程之考察，剖析傳統中國醫學如何在日本流傳以及日本化的現象，另外，也將比較目前日本與台灣對紫雲膏的基礎醫學研究與臨床研究成果、檢討東亞傳統醫學如何與現代社會產生互動，最後則綜述華岡青洲在醫學典範形塑與實踐上所具有的時代意義。

中文關鍵詞：華岡青洲、紫雲膏、江戶時代醫療史

英文摘要：Hanaoka Seish? (1760-1835) was also noted for his ointment “Shiunko”, a refined version of “Run Ji Gao (literally skin moistening ointment)”, the formula of which was documented in the *Orthodox Surgical Treatment*, a masterpiece of Chinese surgical medicine written by Chen Shi-Gong (1555-1636), an eminent doctor during the Ming China period. Shiunko is used to treat some skin diseases, such as pityriasis alba and vitiligo, and still widely known in Taiwan in spite of its first application in Japan more than two centuries ago. However, interestingly, Shiunko, which has its origin in Ming China, seems to have been more extensively used in clinical medicine research and practical application in Japan than in Taiwan.

Hence, during the second year of this research project, the process of developing the formula of Shiunko will be scrutinized from medical perspectives, and how traditional Chinese medicine was spread and Japanized in Japan will be explored and analyzed. Furthermore, a comparison of the results of basic medical research and clinical research on Shiunko conducted in Japan and Taiwan will be made, and how traditional medicine interacts with modern society in East Asia will be examined and discussed, through which Hanaoka Seish?’s contribution in the medical history may be evaluated while the profound significance of the interaction between Japan’s medical development in the Edo era and the other corners of Asia may be highlighted.

英文關鍵詞：Hanaoka Seish, Shiunko, Medical history in the Edo era

## 科技部補助專題研究計畫成果報告

(期中進度報告/期末報告)

(計畫名稱)

計畫類別：個別型計畫 整合型計畫

計畫編號：MOST 104-2633-H-040-001-

執行期間：104年10月1日至105年9月30日

執行機構及系所：中山醫學大學

計畫主持人：蕭 燕婉

共同主持人：

計畫參與人員：

本計畫除繳交成果報告外，另含下列出國報告，共 1 份：

執行國際合作與移地研究心得報告

出席國際學術會議心得報告

出國參訪及考察心得報告

中 華 民 國 105 年 12 月 28 日

## Japanese Anesthesia Pioneer Hanaoka Seishū's Literary Legacy and His Application of the Ointment "Shiunko"

Hanaoka Seishū (1760-1835), born in Meishu, Kaminakacho, Kishū (now known as Hirayama Village, Nachi District, Wakayama Prefecture), was a Japanese doctor of the Edo era who integrated his knowledge of Chinese herbal medicine with western surgical techniques learned through Rangaku (literally *Dutch Learning*). His most significant contribution in the history of medical sciences was that he successfully performed general anesthesia using his own oral formula "tsūsensan" in a partial mastectomy for breast cancer on October 13, 1804.

Hanaoka Seishū traveled to Kyoto at the age of 23 (in 1782) and studied there for three years. He first learned ancient Chinese prescriptions from Yoshimasu Nangai (1750-1813) and then surgical techniques from Yamato Kenryū (1749-82), while also learned Confucianism from Momotani Kashu. In addition to eagerly absorbing the state-of-the-art medical knowledge in Han and Western cultures, Hanaoka also wrote many beautiful Han poems during his stay in Kyoto. His poetry not only recorded his feelings and thoughts but also vividly depicted the contemporary life of Kyoto.

As previous studies mainly focus on Hanaoka Seishū's medical practices, this two-year research project is aimed at studying Hanaoka Seishū from literary perspectives in the first year by examining and interpreting his sentiments and impressions of Kyoto during his three-year stay, as recorded in the *Collection of Hanaoka Seishū's Poetry* compiled as part of *Hanaoka Seishū Sensei Oyobi Sono Geka* (literally *Hanaoka Seishū and His Surgery*) by Kure Shūzō. This will create a clear picture of his literary spirit and rich life experiences.

In terms of the development of Han poetry during the Edo era, the most popular literary school was the Ancient Rhetoric School during the first half of the 18th century. The Kenengaku School (also known as the Sorai School) founded by Ogyū Sorai (1666-1728) demanded that "essays must follow the rule of the Qin and Han Dynasties and poetry must go along with the style of the Tang Dynasty." One after another, Japanese literati began to pursue the form and style of Tang poetry. This archaic wave continued until the mid 18th century when Yamamoto Hokuzan (1752-1812) stood to criticize such imitation and plagiarism, claiming that poetry should reveal powerful and spontaneous feelings. This affable and refreshing style became well received in the literary circle during the mid and late Edo era. As for Hanaoka Seishū's literary development, this research project explores how he was inspired by Chinese poetry, whether his style sided with the Kenengaku School that advocated ancient rhetoric or emphasized the expression of personality and true feelings, and if he could rid of literary imitation and move on to create authentic Japanized Han poetry.

During the Edo era, Confucianists understood medicine and physicians were also knowledgeable about Confucianism. Together they formed an intellectual network based on the spirit of humanity. Hence, exploring Hanaoka Seishū's Han poetry and cultural activities may start a new chapter in the study of Han literature, which is indeed a movement with profound significance.

Key words: Hanaoka Seishū, Han poetry, Medical history in the Edo era

### I.

Since it was passed to Japan via Korea in the 5th century, Chinese medicine has been absorbed and modified in Japan time and time again. Four major medical schools emerged during the Edo era. First there

was the school of “later age.” Led by Manase Dōsan, it embraced the state-of-art medical theories in the Song and Ming Dynasties. The rise of neo-Confucianism brought about the school of “ancient formula.” Physicians such as Nagoya Gen’I (1628-1696), Yamawaki Toyo (1706-62), Yoshimasu Todo (1702-73) obeyed and observed *Treatise on Cold Pathogenic and Miscellaneous Diseases* by Zhang Zhongjing, a physician from the Han Dynasty. Then, the eclectics rose and incorporated the ideas from the schools of “ancient formula” and “later age,” also known as “Han medicine” and “Dutch medicine” (Dutch medical learning). Lastly, the school of “textual criticism” shifted the attention to textural research and textual authentication.

Sugimoto Isao, scholar of the early modern history of practical studies and the history of science, indicated that the evolution of medical schools in Japan is strongly related to the development of Confucianism in the Edo era,<sup>1</sup> especially the school of “ancient formula,” which was deeply influenced by the rise of neo-Confucianism. Yoshimasu Nangai (1750-1813), teacher of Hanaoka Seishū, was the son of Yoshimasu Todo, a master of the school of “ancient formula” and an admirer of Ogyū Sorai, a Tokugawa Confucian philosopher. Sorai’s Kenengaku School advocated that other than learning Chinese classics, Confucians should also pay attention to human emotion as well. He proposed that “essays must follow the rules of the Qin and Han Dynasties and poetry must go along with the style of the Tang Dynasty,” demanding that the literati should imitate the style of Tang poetry. As the Sorai School thrived, archaism swept the literary circle of Han poetry during the first half of the 18th century.

No literature has directly explained the style of Hanaoka Seishū’s poetry or his poetic views. However, if we read his works closely, we might just discover the obvious reflection of archaism emphasized in the Kenengaku School. For instance, in Hanaoka’s *Ballad of Youth*, he imitated Li Po’s *Ballad of Youth* in both his content and form. The following are the translation of these two poems:

*Ballad of Youth* by Hanaoka Seishū

On a white horse with golden saddle at the eastern boulevard, a young man cracks a whip at sunset through autumn air.

Seeing the non-Han waitress more gorgeous than the full moon, he caught her look in the tavern all of a sudden.

One *Ballad of Youth* by Li Po

An affluent young man of Wuling idles at the eastern Golden fair, riding on a white horse with silver saddle through spring air.

When fallen flowers are trampled all under, where is it he will roam? With a laugh he enters the tavern of a gorgeous non-Han waitress.

Hanaoka’s “On a white horse with golden saddle at the eastern boulevard /A young man cracks a whip at sunset through autumn air” completely follows Li Po’s “An affluent young man of Wuling idles at the eastern Golden fair / Riding on a white horse with silver saddle through spring air”. He only changed the setting to be autumn air at sunset. The last verses of both poems, “He caught her look in the tavern all of a sudden” and “With a laugh he enters the tavern of a gorgeous non-Han waitress” seem to express the same idea in different words. Here is another poem by Hanaoka, *Bidding Farewell*:

On the river to be farewell, I look upon the clouds that link the old state.

With the shadow of sails gliding thousands of miles away. I only see the vast water flowing on its way to heaven.

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<sup>1</sup> Please see History of Japan 19 History of Science edited by Sugimoto Isao, p 200, Tokyo: Yamakawa, 1986.

The last two verses, “With the shadow of sails gliding thousands of miles away / I only see the vast water flow on its way to heaven,” are clearly derived from the last two verses of *At Yellow Crane Terrace: A Farewell to Meng Haoran* by Li Po, “With a single sail becoming one with the blue sky / I only see the Yangzi River flow on its way to heaven.”

From these examples raised above, we may imagine how much Hanaoka admired Li Po and Wang Wei, and therefore continuously mimicked and learned from their masterpieces. However, such a close imitation only reached the lowest level of Chinese poetry. Hanaoka’s poems at this phase still lacked personalities and real feelings.

## II. Japanized Han Poetry: the Urban Impression that “Blossoms hover as fallen snow in late spring”

Although the archaism emphasized in the Sorai School had dominated the literary circle of Han poetry for a very long period, it also led its followers to the dead end of mimicry and plagiarism, which was why Yamamoto Hokuzan (1752-1812) vocally attacked archaism. Hokuzan praised Yuan Hongdao, a poet of the Ming Dynasty, who emphasized the importance of “spirituality” and believed that literary writing should express genuine emotion and personal feelings rather than rigidly adhering to the existing form and style. As a result, works that show personalities and literary talents began to dominate the literary circle during the late Edo era. Influenced by such a change, Hanaoka Seishū also turned to depict real scenes and began to reveal his true feelings. In his *Blossoms Watching*:

Blossoms hover as fallen snow in late spring, people sit on beautiful bamboo mats on a sunny day.

Watching the blossoms and wielding their brushes, they linger on without any thought of leaving.

Hanaoka depicts how people tasted wine and watched cherry blossoms in late spring.

It's worth noting that the blossoms Hanaoka described are obviously “cherry blossoms.” However, in his Flower Book, Ekiken Kaibara (1630-1714), a notable Tokugawa Confucian scholar, quoted the testimony of people from the Qing Dynasty and said, “There are no cherry blossoms in Chia.” Cherry blossoms that cannot be seen in Tang poetry were also the objects that poets of the Kenengaku School avoided. Nevertheless, since the Heian Period, Japanese people have discovered that cherry blossoms in full bloom were as beautiful as billowing clouds. The fallen flowers scattering over the ground during seasonal change were also very enchanting. Compiled in 814 B.C. during the Heian Period, *Ryounshu* (literally *A Collection from above the Clouds*) even collected *Ode to Cherry Blossoms* by Emperor Heizei.

In addition, we may also find clues of the expression of “Blossoms hover as fallen snow” through Waka (Japanese poem). *Wakan roei shu* (literally *A Collection of Japanese and Chinese Poems*) by Fujiwara no Kinto (966-1041) includes a waka by Kino Tsurayuki: さくら散る木の下風はさむからでそらに知られぬ雪ぞ降りける (The breeze under the cherry blossom tree is not cold at all. The fallen blossoms appear to be flakes of white snow landing from the sky.)

Under the influence of the refreshing poetic “spirituality” advocated by Yamamoto Hokuzan, Hanaoka Seishū also broke away from the poetic model of Tang poetry. He not only tried to depict the unique urban landscape in Japan but also reflected the distinct tourist culture of the common people after the mid 18th century and incorporated the expression of Waka. In the value system that appreciated human emotion and emphasized originality, Hanaoka gradually developed a distinctive aesthetic that is uniquely Japanese.

## III. “Since I am absorbed in the practice that brings the dying back to life, how would I look to light furs and

stout horses?”

Returning home from Kyoto, Hanaoka Seishū spent most of his time engaged in medical work at his hometown, Wakayama Prefecture. In his *Mountain Life*, he said, “Why ask for luxury on earth? Since there are songs from the mountain.” Instead of pursuing wealth, Hanaoka longed for quiet and unbound mountain life, which is why most of his rural and landscape poems exude a kind of simple and pure temperament. In his *A Heavenly Scene on a Spring Day*:

The wild trail becomes a carpet of green grass in spring. I am doing farm work in the setting sun. On the bridge where a cabin is surrounded by willow flowers, a man is drinking and singing a fisherman’s song.

The poet composes a bright and beautiful picture with spring grassland, willow flowers and a tranquil fishing scene. Nothing is more precise than this depiction of the pleasure of simplicity on earth.

After successfully inventing anesthetics, Hanaoka Seishū continued to accomplish various pioneering surgical procedures, such as treatments for breast cancer, bladder stones, fractures, cleft palates and other diseases, and was therefore revered as “Hua Tuo reincarnated.” With countless apprentices who came for his teaching and patients who begged for treatment, it is not hard to imagine how busy he could be. The attitude that pursues simplicity in life mentioned above, however, in fact sprang from his conscious choice and suggests a pursuit of openness and spontaneity. In his later years, he left a Han poem that describes his life, *My Apprentices May Name the Topic* (These are simply conjugated phrases that express my feelings):

Birds’ singing grows louder in the bare bamboo cabin. I am comfortable sleeping in the poor village. Since I am absorbed in the practice that brings the dying back to life, how would I look to light furs and stout horses (literally to live in luxury)?

Although situating in a remote area, Hanaoka Seishū was happy and well off in his spiritual life. He realized his value of life and expressed his care for life through medical work and education. On the other hand, he also stood as a paradigm, an early modern Japanese physician who combined intellectuals’ deep cultivation in humanities and their relentless spirit of scientific research.

#### IV. Conclusion

Hanaoka Seishū, the eclectic physician in the Edo era, mastered internal and surgical medicine. He dedicated his life to integrate Japanese and Western medicine and eventually earned a respectable place in Japan’s medical history. In the literary circle when artistic life was popular among the people, his role as a physician never stopped him from leading a life of a cultivated poet. From emphasizing “archaism” and “spirituality” to distinct Japanized Han poetry, the evolvement of his poetic style indeed reflected the development of Han poetry in the Edo era. Hence, in the fields of medicine and literature, what Hanaoka Seishū contributed was not just Japan's adoption process from accepting to imitating a foreign knowledge system. Because he did not confine himself in a single school, he eventually managed to establish a great achievement that could be compared to his Eastern and Western contemporaries.

## 科技部補助專題研究計畫出席國際學術會議心得報告

日期： 年 月 日

計畫編號	MOST 104-2633-H-040-001-		
計畫名稱	麻醉醫學先驅華岡青洲的文藝與其紫雲膏的運用(2/2)		
出國人員姓名	蕭 燕婉	服務機構及職稱	中山醫學大學 副教授
會議時間	105年8月4日至8月6日	會議地點	福岡
會議名稱	(中文)第二次國際第二語言習得與教師教育的全球化會議 (英文)The 2nd International Conference on the Globalization of Second Language Acquisition and Teacher Education		
發表題目	(中文)日本文學與電影的課程設計與實踐 (英文) Japanese Literature & Film Studies Course Design and Implementation with Cultivation of Cross-Cultural Communications as the Objective		

## 一、參加會議經過

此學術研討會於105年8月4日至6日共計3天在日本福岡舉行。本人於8月2日晚間抵達赴港，3日早晨拜訪九州大學名譽教授合山究，彼此談論東亞漢學研究問題與研究方向。4日上午，前往位於博多的研討會會議中心辦理報到手續並領取研討會議程表及其他相關資料，本人的論文發表時段被安排於6日上午九點半。與會期間，本人亦前往各個會議廳聽取其他與會學者們的研究成果報告。



## 二、與會心得

本年度研討會場次類型包含了 individual paper presentations, colloquium presentations, poster sessions, 和 roundtable sessions。

本人的海報論文發表場安排於第三天，有來自日本，韓國，加拿大等多位學者前來交流意見，在討論與意見交換中，本人有機會與其他學者深入地探討並分享本人的研究主題，也相互交流在教學實務上的看法。在其它研討會的場次中更是獲取了相當多在日本語教學中的重要議題的新知。整體而言，參與此國際研討會獲益良多。

## 三 發表論文全文或摘要

### Japanese Literature & Film Studies Course Design and Implementation with Cultivation of Cross-Cultural Communications as the Objective

#### I. Research Background

As the world enters into the 21st century, due to globalization, second language learning methods have undergone drastic changes. In particular, with exchanges between different countries becoming more frequent, the importance of cultural education, which has long played a supplementary role, is gradually becoming more obvious.

For example, Professor Hideo Hosokawa of Waseda University has been advocating the relevance of language learning theory research, which incorporates education and culture in order to develop the correct world perspective<sup>1</sup>. Aoyama Gakuin University's Honorary Professor Honna Nobuyuki also proposed that in Japanese language teaching, the three main elements including language learning, understanding the Japanese culture, and the clarification of one's own culture must be included<sup>2</sup>.

Under this premise, the author will use the "Japanese Literature & Film Studies" course which he currently teaches at Taiwan's Chung Shan Medical University as an example, in which films are utilized as supplemental teaching material in addition to course discussions on Japanese literature. Besides text analysis and comparison of Japanese and Chinese cultures and customs, students can also gain a more comprehensive understanding of the relationships between Japanese history/cultural background and China-Japan as well as Taiwan-Japan cultural exchanges and reception.

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<sup>1</sup> 細川 英雄 (2000) 「ことばと文化はどのように教えられてきたか—「日 本事情」教育研究小史の試み—」『早稲田大学日本語研究教育センター 紀要』13 p. p. 102-112。

<sup>2</sup> 本名信行(2004) 「日本語で自国文化を説明する意義とそのシラバス研究開発について」『世界の日本語教育（日本語教育事情報告編）』第7号，國際交流基金日本語國際センター』 p. p. 1-9。

Finally, a questionnaire is used to survey the students' sense of satisfaction on course design, the benefits of using literary films as supplemental teaching material/means to increase interest in reading literary writings, and their efficacy on improving cross-cultural communications. Based on the results, demonstrate the possibility of using films in literature courses to help guide students to interpret literature through multiple perspectives such as history, culture, and medicine. Furthermore, use the results obtained from these questionnaires to reflect on the shortcomings of the course, as well as produce improvement strategies in order to serve as reference for future foreign language learning courses at Chung Shan Medical University.

## II. Course Design

### 2.1 Course Objective:

The learning objectives of this course are as follows:

- (1) Improve students' Japanese language reading skills and help them gain knowledge on classic literature and authors throughout the various periods (language skills and literary knowledge).
- (2) Gain understanding on the key historical concepts and culture behind literary works; cultivate the learner's cross-cultural conversation and communication skills (in terms of cultural knowledge).
- (3) Compare and reflect on the themes, character behavior, fate and self-related common knowledge on history, life experiences, and the Taiwanese society between the text and the film; form meaningful connections between literary themes and life/moral education (in terms of affective personality education).
- (4) Integrate Japanese literature and cultural studies with professional training in medical humanities in order to bridge the gap between medical education, literature, and cultural education. (in terms of medical humanities).

### 2.2 Teaching methods and course flow

The course design emphasizes on the reading of literary texts, the introduction of comparative studies of Japanese and Chinese culture, and medical humanities concepts. At the same time, the course focuses on the discoveries of Chinese medicine and broadening of cultural perspectives in literary texts or films. In terms of teaching methods, a combination of reading texts, watching films, and listening comprehension are used as the strategy for "multi-sensory stimulations and synchronized training". It also emphasizes placing the "learner" in the center to be used in conjunction with the "cooperative learning" model. In other words, this course will change from its traditional uni-directional lecturing model. In class, students will be divided into groups where they will be expected to have a keen sense of awareness during pre-class preparations and in-class discussions regarding hard to understand grammar, sentence structures, and even historical and cultural backgrounds which were never recorded in the texts. Tasks will be shared among group members so that during the problem-solving process, students will be able to proactively build knowledge and learn to analyze information in order to gain problem-solving skills. Through this process, students can achieve the learning objectives of self-improvement and self-learning/development.

### 2.3 Class content and progress table

<b>Week</b>	<b>Course Progress</b>	<b>Skills Cultivated</b>	<b>Class Time</b>	<b>Teaching Method</b>
1	Course introduction and the reading of "The Tale of the Bamboo Cutter"	Literature study	2015.09.18	Regular lecture
2	Reading of "The Tale of the Bamboo Cutter"	Literature study	2015.09.25	Regular lecture
3	"The Tale of the Bamboo Cutter" film appreciation Comparison of the text and film	Film aesthetics and listening comprehension guidance	2015.10.02	Regular lecture
4	Book discussion and film appreciation of "Night on the Galactic Railroad" Looking at the culture of the Heian period from "The Tale of the Bamboo Cutter"	Japanese culture during the Heian period	2015.10.09	Regular lecture
5	Group report and joint discussions: Looking at Sino-Japanese cultural exchange in "The Tale of the Bamboo Cutter"	Sino-Japanese cultural exchange	2015.10.16	Regular lecture
6	Group report and joint discussions: The Ohaguro custom in "The Tale of the Bamboo Cutter"	The history of medicine	2015.10.23	Regular lecture
8	Works by Mori Ogai: Takasebune	Literature study	2015.10.30	Regular lecture
9	Works by Mori Ogai: Takasebune	Literature study	2015.11.06	Regular lecture
10	"Takasebune" and film appreciation Comparison of the text and film	Film aesthetics and listening comprehension guidance	2015.1.13	Regular lecture
11	Group report and joint discussions: Looking at the culture and the common people during the Edo period in the "Takasebune"	The culture of the Edo period	2015.11.20	Regular lecture
12	Group report and joint discussions: Looking at the issue of euthanasia from the "Takasebune" perspective	Medical humanities	2015.11.27	Regular lecture
14	Group report and joint discussions: Mori Ogai and Taiwan	Kanshi from other lands and history of medicine during the Meiji period	2015.12.04	Regular lecture

15	Works by Kenji Miyazawa: Night on the Galactic Railroad	Literature study	2015.12.11	Regular lecture
16	Book discussion and film appreciation of "Night on the Galactic Railroad" Comparison of the text and film	Film aesthetics and listening comprehension guidance	2015.12.18	Regular lecture
17	Group report and joint discussions: Looking at the customs and traditions of Japan's Tohoku region in the "Night on the Galactic Railroad"	Japanese culture	2015.12.25	Regular lecture
18	Group report and joint discussions: Looking at Kenji Miyazawa's perspectives on life and death in the "Night on the Galactic Railroad"	Medical humanities	2016.01.01	Regular lecture

8. Number of students taking the course: 70 students total (29 male students and 41 female students)

### III. Research Procedure

#### 3.1 Research Subject

The research subjects of this study were the students enrolled in the general course "Japanese Literature & Film Studies" between February 2014 and September 2016; each lecture lasted two hours, and there were 18 classes in total. All 70 students were Taiwanese, and they came from the College of Medicine, College of Oral Medicine, College of Medical Science and Technology, College of Health Care and Management, and the College of Humanities and Social Science. There were 29 male students and 41 female students. All students have studied entry level Japanese for more than six months.

#### 3.2 Questionnaire Analysis

This study uses after-class questionnaires as the research tool. Students were asked to give their views on the following items:

1. Students' language learning efficacy.
2. Students' culture learning efficacy.
3. Students' opinion on the films used in this course.
4. Student's thoughts and feedback on the introduction of medical humanities into this course.

Question	Subject	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree
1	This course has been beneficial in improving my Japanese language skills.	4 6%	64 91%	2 3%	0	0
2	This course has been beneficial for learning about the deeper layers of Japanese culture.	7 10%	60 86%	3 4%	0	0

3	I believe that watching the film after reading the book helps to strengthen my impressions on the work.	3 5%	66 94%	1 1%	0	0
4	I believe that through book and film comparison discussions, it has improved my understanding of the text.	8 12%	61 87%	1 1%	0	0
5	Through supplemental learning by watching the films, I am willing to interpret Japanese literature from different perspectives.	9 13%	53 76%	8 11%	0	0
6	This course has pushed me to think more about the issues regarding humanities and medicine.	16 23%	50 71%	4 6%	0	0
7	This course has helped me to think about foreign cultures and my own culture from a comparative culture viewpoint.	6 9%	63 90%	1 1%	0	0
8	I believe teaching methods used in this course and the group reports have strengthened the overall learning efficacy.	9 13%	51 73%	10 14%	0	0
9	I believe teaching methods used in this course and the group reports are beneficial to the cultivation of my critical thinking skills.	3 4%	61 87%	5 7%	1 1%	0
10	After this course is over, I will continue to read Japanese literature.	3 4%	22 31%	43 62%	2 3%	0

#### IV. Conclusion and Review

1. From the results of items 1, 3, 4, and 5 on the questionnaire, it can be seen that if literary films can be incorporated appropriately into the course, it would have a positive influence on enhancing students' language skills, knowledge of the text, and understanding the author's point of view; furthermore, it can also inspire students' motivation to learn. The level of satisfaction for question 10 is not very high, and it might be due to the fact that most of the students who took the course were not majoring in Japanese.
2. From the results of items 2 and 7, it can be seen that group discussions and film presentations do strengthen students' understanding of the differences between Japanese culture and their own culture. In

other words, through a repeated film presentation, the literature course is able to surpass the surface text analysis and interpretation, allowing students to deeply appreciate the history, culture, ideologies, aesthetics, and other elements interwoven behind the text; it also allows students to use their own imagination to motivate cross-cultural thinking.

3. From questions 6, 8, and 9, it can be seen that the cooperative learning method used in this course encouraged students from different fields of study to understand different perspectives and induce multiple thought directions through group discussions. At the same time, it also showed significant effectiveness in enhancing group learning efficacy and promoting dialogs between professionalism and humanities among the Medical University's students.
4. In general, when classic literature is supplemented with film and presented through the cooperative learning method, it can indeed achieve the objective of improving the learner's foreign language as well as cross-cultural communication skills. If appropriate teaching material is used, it can also facilitate the dialog between medicine and humanities.
5. However, when it comes to literature courses, the selection and production of teaching material is often complicated and time-consuming, as it needs to be conducive in helping students understand the deeper level of Japanese culture. Apart from reviewing and selecting appropriate literary texts and films, other points which must be considered include students' learning interests, Japanese language level, and the cultural elements as well as significance presented by the teaching material so that the twin objective of thought training and enhancing cross-cultural learning can be achieved.
6. At the same time, during the course's discussion sessions, the lecturer must have a clear understanding of the students' learning methods and Japanese competency level in order to provide suitable assistance and guidance, as well as create a learning-conducive environment; therefore the total number of students in the class cannot be too high.

#### 四、建議

無

#### 五、攜回資料名稱及內容

The Asian Symposium on Human Rights Education

The Globalization of Second Language Acquisition and Teacher Education

The Asian Symposium on the Humanities & Arts for Peace

#### 六、其他

無



# 科技部補助計畫衍生研發成果推廣資料表

日期:2016/12/25

科技部補助計畫	計畫名稱: 麻醉醫學先驅華岡青洲的文藝與其紫雲膏的運用(2/2)
	計畫主持人: 蕭燕婉
	計畫編號: 104-2633-H-040-001- 學門領域: 域外漢學
無研發成果推廣資料	



104年度專題研究計畫成果彙整表

計畫主持人：蕭燕婉			計畫編號：104-2633-H-040-001-			
計畫名稱：麻醉醫學先驅華岡青洲的文藝與其紫雲膏的運用(2/2)						
成果項目			量化	單位	質化 (說明：各成果項目請附佐證資料或細項說明，如期刊名稱、年份、卷期、起訖頁數、證號...等)	
國內	學術性論文	期刊論文		0	篇	
		研討會論文		0		
		專書		0	本	
		專書論文		0	章	
		技術報告		0	篇	
		其他		0	篇	
	智慧財產權及成果	專利權	發明專利	申請中	0	件
				已獲得	0	
			新型/設計專利		0	
		商標權		0		
		營業秘密		0		
		積體電路電路布局權		0		
		著作權		0		
		品種權		0		
		其他		0		
	技術移轉	件數		0	件	
		收入		0	千元	
	國外	學術性論文	期刊論文		0	篇
			研討會論文		0	
			專書		0	本
專書論文			0	章		
技術報告			0	篇		
其他			0	篇		
智慧財產權及成果		專利權	發明專利	申請中	0	件
				已獲得	0	
			新型/設計專利		0	
		商標權		0		
		營業秘密		0		
		積體電路電路布局權		0		
		著作權		0		
		品種權		0		
其他		0				

	技術移轉	件數	0	件	
		收入	0	千元	
參與計畫人力	本國籍	大專生	1	人次	
		碩士生	0		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
	非本國籍	大專生	0		
		碩士生	0		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)					

## 科技部補助專題研究計畫成果自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以100字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形（請於其他欄註明專利及技轉之證號、合約、申請及洽談等詳細資訊）

論文： 已發表  未發表之文稿  撰寫中  無

專利： 已獲得  申請中  無

技轉： 已技轉  洽談中  無

其他：（以200字為限）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以500字為限）

本研究透過紫雲膏處方成立過程之考察，剖析傳統中國醫學如何在日本流傳以及日本化的現象，另外，也比較目前日本與台灣對紫雲膏的基礎醫學研究與臨床研究成果、檢討東亞傳統醫學如何與現代社會產生互動，最後綜述華岡青洲在醫學典範形塑與實踐上所具有的時代意義。

4. 主要發現

本研究具有政策應用參考價值： 否  是，建議提供機關

（勾選「是」者，請列舉建議可提供施政參考之業務主管機關）

本研究具影響公共利益之重大發現： 否  是

說明：（以150字為限）