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SUMMARIES

Buson and his Poet-Group—On the Poetic Style of Minashiguri—

Shinichi FUJITA

Many *haiku* poems by the four poets of the Buson school are found in *Shin-Minashiguri (The New Fruitless Chestnut)* published in 1777 by Hori Bakusui, a *haiku* poet in Kanazawa.

The anthology contains not only *hokku* but also one linked-*haiku* composed by the four poets: Yosa Buson, Takai Kito, Yoshiwaki Tairo, and Higuchi Dōryū. The anthology, as its title suggests, is a collection of *haiku* in the poetic style of the preceding anthology, *Minashiguri (The Fruitless Chestnut)*. The four poets wrote the *haiku* in this poetic style for the sake of Bakusui's new anthology.

Many *haiku* in the Minashiguri style can be found in the earlier works of the four poets. Such a style is often noticeable in other anthologies prior to the new anthology of Bakusui as well as in the poets' personal drafts. They had already paid their attention to this style and tried writing in it in their actual poetic practice. Therefore the contribution to *Shin-Minashiguri* is nothing but the natural result of this long practice.

Haiku is originally the poetic art of 'za' (occasion) which consists of time, place, people, and other factors working together to create the poem. What did 'za' mean to Buson in his creative activities? Though he

was a uniquely great *haiku* poet of the middle Tokugawa period, he was by no means free from the limitations imposed on him by 'za'.

This paper attempts to examine Buson as a poet in 'za' through studying his *haiku* poems in the Minashiguri style. In addition this study tries to clarify the meaning of 'za' itself. Therefore the paper deals with all of the four poets mentioned above, with the meaning they found in the poetic style and their understanding of the style. Moreover, there follows a comparative study between their view of the poetic style and Bakusui's. Finally what Buson and his poet-group pursued in their creative activities is discussed.

Trance and Awakening: A Study of *The Years*

Motoko SEO

Virginia Woolf had explored the inner world of human consciousness and her quest reached its ultimate point in *The Waves*. This masterpiece, however, exclusively treating the inner consciousness, is a kind of dead end as well as supreme completion.

In her next work, *The Years*, she tries to see the inner world in relation to the outer so as to "combine them both, the inner and the outer". In this novel she finds in the psychological state "trance", which is already familiar to us in *Orlando*, a cure for the intense and contradictory emotions about death. Virginia Woolf fears and hates death, but, at the same time, death has great attraction for her. This is her basic attitude toward death. In *The Years*, she uses "trance" to calm down this conflict

in her attitude toward death. "Trance" is a kind of death experience but, unlike real death, the awakening never fails to follow it. Therefore it cannot be the final goal of our life. It has a function similar to that of "moment" frequently seen in her former novels but unlike "moment", it has the "remedial measures" upon death. By this nature of "trance", both the love and the hatred of death become less intense. Awakened from "trance" and freed from the ambivalent emotions about death, the characters in *The Years* come to perceive not only their inner selves of which death is the final goal, but also the external world, the endless cycle of life, "the gigantic pattern".

In the final scene of *The Years*, the individual characters are described in the perspective of "the gigantic pattern", in the "inscrutable, eternal, indifferent" landscape. The combination of the inner and the outer is completed, through "trances" which rid the human feeling about death of both "tears and exaltation".

Die Entstehung des „Parabelstücks“ bei Bertolt Brecht

Eiji KIMURA

Man kann das Drama des späten Brecht im ganzen als „Parabelstück“ bezeichnen. In der vorliegenden Arbeit soll der Versuch gemacht werden, die Entstehung des „Parabelstücks“ zu erörtern: wie und warum Brecht zu dieser Form gelangt ist.

Wir verstehen unter „Parabelstück“ ein Drama, auf das die Grundstruktur der Parabel übertragen wurde. Bei dieser Übertragung

nimmt es eine festere Form an, weil es „eine Wahrheit“ mit einer bestimmten lehrhaften Absicht zu verdeutlichen hat. Wenn wir die Entwicklung des Brechtschen Dramas betrachten, kommen wir zu der Folgerung, daß Brecht im „Parabelstück“ die Einheit der beiden Funktionen des Dramas, d.h. die von Unterhaltung und Belehrung, gefunden hat.

Wir betrachten dann eingehend die Notwendigkeit der Entstehung des „Parabelstücks“ in bezug auf Brechts Realismus-Begriff. Er hält eine Form für realistisch, die die soziale Kausalität als erkennbar zeigt. Um sie darzustellen, genügen nie die exakten Abbilder der Wirklichkeit durch Naturalismus; es muß ein neues Element, nämlich „die Meisterung der Realität“, hineingebracht werden. Brecht hat im „Parabelstück“ die für seinen Realismus-Begriff passendste Form gesehen; denn es macht nach Brechts Ansicht das Wesentliche auffällig und ist in der Abstraktion konkret. Eben diese Form hat es Brecht ermöglicht, „die dialektische Betrachtungsweise zum Vergnügen zu machen“, „aus Realismus und Poesie eine Einheit herzustellen“.