

Title	待兼山論叢 文学編 第27号 SUMMARIES
Author(s)	
Citation	待兼山論叢. 文学篇. 27 P.79-P.82
Issue Date	1993
Text Version	publisher
URL	<a href="http://hdl.handle.net/11094/47800">http://hdl.handle.net/11094/47800</a>
DOI	
rights	
Note	

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## SUMMARIES

**A Poem in the Style of Lu Yu by Onuma Chinzan**

Tomonaga WASHIHARA

This paper deals with Onuma Chinzan's poetry, comparing it with those of other poets before him. In the late Edo period, Chinese poets in Japan frequently quoted phrases from Lu Yu, a poet from the South Song Dynasty and modeled pieces after his style. They particularly admired and imitated the seven-word 'regular' poems of Lu.

Onuma Chinzan learned Lu Yu's poetry in his youth. He composed a poem in the style of Lu Yu (*Kennantai*) in 1841 (the twelfth year of Tempo era). In this poem Chinzan used the form of 'old-style' poetry. He adopted the poetics of Zhao Yi, a poet from the Qing Dynasty and appreciated Lu's 'old style' poetry. However Zhao's work in the style of Lu Yu was also a seven-word 'regular' poem. It is certain that Chinzan tried to achieve a new variant of *Kennantai* after the prevalence of Lu Yu's poetry.

**Words Denoting the Time in the Latter Half of the Medieval Ages—Mainly about *Konteu/Kesa* and *Kon-ya/Koyofi***

Yoshio TAMAMURA

It is said that the KANGO (words made of Chinese sounds) became popular in the latter half of the medieval ages. But the circumstantial details thereof have not been made fully clear as yet.

This paper aims to clarify mainly the actual conditions of the usage of the words and phrases that meant "last morning", "last night", "this morning", "this night", "tomorrow morning" and "tomorrow night" in examining the written forms (KANJI, interlinear KANA showing pronunciation, connecting dash, etc.)

used in the old manuscripts of TAIFEIKI 太平記.

The investigation results show us:

- 1 The KANGO *sakuya* 昨夜 and *konteu* 今朝 were used then but less frequently in comparison with the WAGO (proper Japanese words) *yobe* (*yoube*) 夜部 and *kesa* 今朝.
- 2 About the KANGO *kon-ya* 今夜, it is not certain whether the word was used or not, while the form of the WAGO *koyofi* 今夜 (今宵) was recognized in most of cases.
- 3 It is not certain whether the KANGO *sakuteu* 昨朝, *miyauteu* 明朝 and *miyauya* 明夜 were used or not.
- 4 Besides these, the phrasal expressions *kinofu* (*sakuzitu*) *no asita* (*asa*) 昨日の朝 and *kinofu* (*sakuzitu*) *no yo* (*yoru*) 昨日の夜 were used.

Thus, most of the KANGO in this semantic field can be esteemed not to have been popular in the latter half of the medieval ages as far as we can see in TAIFEIKI. In examining the texts, we can perceive that the usage of new KANGO tended to spread gradually.

### A Procedural View of Metalinguistic Negation

Akiko YOSHIMURA

This paper will reveal that the conceptual/procedural dichotomy in semantics proposed by Blakemore (1987) plays a crucial role in the analysis of metalinguistic negation. The conceptual theory deals with the truth conditional meaning of the proposition, while the procedural theory deals with the way the proposition should be processed in the mind. I have endeavored to show the utility of this distinction in my previous work on NEGATIVE POLARITY ITEMS like *any* and *ever* (Yoshimura 1992). I would like to extend the procedural analysis to the phenomenon of metalinguistic negation. This phenomenon may also be viewed procedurally as a warning to the cognitive proc-

essor. One of the notable features of this analysis is that the incompatibility of negative polarity items and metalinguistic negation is an automatic prediction of the approach.

### **Über Schillers „Die Braut von Messina“—Die theatralische Wirkung des Chors**

Yasuyo MOGI

Schillers Drama „Die Braut von Messina“ könnte als eine Zusammenfassung seiner griechischen Forschungen bezeichnet werden, denen er sich sehr lange gewidmet hatte, und das Drama enthält auch tatsächlich sehr viele griechische Elemente. Der Chor vor allem ist das Höchste des Griechentums, das er in dieses Drama übernommen hat.

Der Chor enthält innerlich aber auch verschiedene für Schiller typische Elemente. Und zugleich tritt sein Chor äußerlich im Unterschied zum antiken Chor in zwei Formen auf: als in zwei Parteien getrennte Halbchöre, die aus dem Gefolge der beiden Herren bestehen, und als vereinigter Chor, der den Standpunkt der Diener aufgibt und einen allgemeinen Charakter trägt.

Wenn man den Doppelcharakter des Chors, d. h. den getrennten Chor mit seinem realen Charakter und den vereinigten Chor mit seinem idealen Wesen, betrachtet, erkennt man klar, wie geschickt Schiller, der geborene Dramatiker, mit seinem Chor seine Zuschauer lenkt, d. h. Schiller versucht hier, mit dem Chor als Kunstorgan seine Zuschauer nach Belieben zu steuern, ohne sie jedoch ihrer Freiheit zu berauben, und dadurch die beabsichtigte theatralische Wirkung zu erzeugen.

## Le sadisme et le néant chez Robbe-Grillet

Shuetsu KANDA

Robbe-Grillet est un écrivain obsédé ; il n'a cessé d'humilier et de mutiler des femmes dans ses œuvres. Pourquoi est-il si violent contre les femmes ? Cet article est une tentative d'interprétation de la perversion sadique de Robbe-Grillet.

Nous analyserons, d'un côté, « la scène originelle » à la fin d'*Angélique ou l'enchantement*, pour relever le fait que la sensation suscitée par les femmes, au fond du cœur de Robbe-Grillet, est étroitement liée avec l'expérience du néant, exprimée, par exemple, dans *Régicide* : la femme, tout comme le monde pour Boris de *Régicide*, est un objet d'angoisse et de peur.

Par ailleurs, nous examinerons l'une des scènes de supplices robbe-grilletiens pour démontrer la spécificité de son fantasme sado-masochiste : loin d'être exalté par une violence extravagante, le narrateur y décrit très minutieusement la victime éventrée, comme s'il s'agissait là de quelque expérience anatomique.

De ces deux constatations, nous allons conclure que l'agression sadique de Robbe-Grillet n'a pas pour but la destruction des femmes elles-mêmes, mais la « décomposition » du néant dans leurs corps.