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SUMMARIES

A Commentary of *Kokinwakashū* Based on Honzetsu—A Study of *Kokinbishō*—

Kensuke CHIKAMOTO

Kokinbishō, in the collection of Kamowakeikazuchijinja Mitebunko, is a commentary on *Kokinwakashū* written in the late Muromachi era. The author of this book picks out about 40 tanka poems and annotates them quoting Honzetsu, i.e. their background or the anecdotes leading to their composition.

The motif of Honzetsu found in this book is often seen in other literary works, such as Otogizoshi, and the commentary on *Isemonogatari*. And scrutiny of this Honzetsu reveals us the profound relation it maintained with books on education in the same age.

In this paper, I will compare Honzetsu cited in this book with those cited in other commentaries on *Kokinwakashū*, and discuss the value of this almost unknown book from several points of view; first, from the point of view of its reciprocity with the contemporary scholarship and education in the medieval times; second from that of its similarities with other literary works of the same era in style and idiomatic usage; and third from that of its close relation with those works in content and composition.

Especially in discussing the third point, I will pick out commentaries on wasuregusa and consider the relation between the Honzetsu about wasuregusa found in this book and *Sumiyoshiengi*.

The Notation of *Écriture Chinoise* of Foreign Toponymy —The “Australia” Case—

WANG Ming-tung

Generally speaking, China has a great influence on the notation of *écriture chinoise* of foreign toponymy in Japanese. However, since the Australian continent became known to the rest of the world in the 17th century, it seems that the notation of the *écriture chinoise* of “Australia” in Japan developed in its own specific way and was little affected by China.

In this paper, the notation of *écriture chinoise* of “Australia” was analyzed from diachronic point of view. The general features of the notations of *écriture chinoise* of foreign toponymy were also discussed.

On Small Clause Constructions

Yukio OBA

This paper is concerned with the categorial status and internal structure of small clauses. I first investigate the syntactic nature and behavior of small clauses. In particular, I point out that (i) the postverbal NP in structures of the schematic form $V [NP XP]$ is a clausal subject, (ii) languages such as English, French, and Spanish exhibit agreement in gender, number, and person between the subject NPs and the predicates in small clauses, and (iii) quantified subjects in small clauses take only wide scope over matrix verbs, as observed by Williams (1983). Next, I examine the analyses proposed by Stowell (1981, 1983, 1987) and Chomsky (1981, 1992), and show problems with them. Finally, to solve the problems, I propose an analysis based on Larson’s (1988) X-bar theory. Furthermore, I revise the analysis by adopting the agreement system of Chomsky (1992), to accom-

modate the fact that there exists agreement between the subject and the predicate of a small clause.

Paradox in Mystery, Mystery in Paradox

Yuri MITSUHARA

The aim of this paper is to show that some mysteries (detective stories) share a similar function with paradox.

First, the paper examines paradoxes in rhetorical use and shows that they have the function of releasing one from the shackles of common sense. Paradoxes are utterances which seem false but, when carefully examined, prove true. What makes them apparently false is common sense, through which we take many things for granted and thus tend to overlook underlying truths. Paradoxes tell us how much we are blinded by common sense.

Second, the paper points out that some mysteries share the same function of releasing us. A mystery is formed around one or more riddles. These riddles are based on some illusion caused by common sense. Thus the reader enjoys the elucidation of the riddles whereby he/she discovers how he/she was bound up by the fetters of common sense.

Not all mysteries, however, share this function. The mysteries with this function I call "gyakusetsuno-mystery (paradoxical mystery)" and show what kind of techniques are used in them to make the most of the effect of freeing us from common sense.

Exuberant Signifiers :

A Study of Canonizing Marlowe's "High Astounding Terms"

Yuzo YAMADA

In the 16th and 17th century writing circle, "High Astounding Terms" of *Tamburlaine* were so influential that every playwright

was haunted by "anxiety of the influence" caused by these terms. This illustrates the dynamic of writing practices which contribute to fashioning a literary canon. This essay specifically focuses on a writer's practice towards his own former works.

Marlowe's achievement in *Tamburlaine* lies in the transfusion of a large number of words into the language of drama. While suspending definitive meanings of words (or signified references), Marlowe sets signifiers in accomplice with stage tableaux. As a result, the audience is overwhelmed by the visions and sounds.

Though the words in *Faustus* obviously reiterate "High Astounding Terms", they are more stylistic than ornamental. Sensitive to the legacy of *Tamburlaine*, Marlowe parodies *Tamburlaine* so as to inscribe in the literary history not only the anacronism but also the value of "High Astounding Terms".

"High Astounding Terms", whose ambiguity and pomp had been endorsed by the parody in *Faustus*, was momentarily inscribed in the 16th and 17th century literary canon. However, with the transition in literary value —from pomp to style, and from exuberant signifiers to densely signified references, "High Astounding Terms" were erased all the more completely.

Die Welt als Karneval

—Die Komik in „Wilhelm Meisters Lehrjahre“—

Kayo YAMAMOTO

Wilhelms Lebenslauf steht in enger Beziehung zum Theater im weiteren Sinne: sein Rollenspiel in der realen Welt, durch das er sich von sich selbst befreit, ist das beste Mittel für ihn, seine eigene Persönlichkeit zu erkennen. Sein Lebensweg stellt sich in zwei tragischen Kunstwerken dar, in Tassos Epos „Das befreite Jerusalem“ und im Bild vom kranken Königssohn. Der tragische Weg, den Wilhelm einschlägt, verläuft aber dadurch komisch, daß die Nebenfiguren, die die Rolle der Narren überneh-

men, Philine und Friedrich, großen Einfluß darauf ausüben. Ihre Eigenschaft, den Schein der Welt aufzudecken und den wahren Charakter ans Licht zu ziehen, bringt dem Roman ein bedeutendes Moment: Wilhelm von seiner Identifikation mit den tragischen Helden zu lösen und ihn in sein eigenes Leben zurückzurufen.

In den Narreteien des Karnevals in Rom entdeckt Goethe die wichtigsten Phasen des Lebens (Geburt und Tod), und in seiner Schilderung des Karnevals führt er das besondere vom Alltäglichen befreite Leben auf das allgemeine zurück. Auch „Lehrjahre“ versteckt hinter den komischen Szenen den Scheidepunkt, von dem ein Weg zum Leben führt und der andere zum Tod. Den Übergang vom Besonderen zum Allgemeinen kann man auch in diesem Roman eigentümlichen Zeitempfinden spüren. Wilhelms Lebenslauf gleicht einem Karneval. Diese karnevalistische Welt, die seine Selbstbefreiung ermöglicht, bestimmt die spezifische Art der Heiterkeit des Romans.

Sur *'adame Miroir* de Jean Genet

Kazuyuki MATSUDA

En 1948, Genet écrit *'adame Miroir* pour Roland Petit qui vient de triompher avec *Le Jeune Homme et la Mort* de Cocteau. On a souvent relevé la similitude entre ces deux ballets, en cela qu'ils mettent en scène un jeune homme confronté à un autre danseur qui représente la Mort. Mais le domino dans *'adame Miroir* est-il vraiment la Mort? Nous analyserons de nouveau ce ballet considéré comme l'œuvre qui trahit le plus l'influence de Cocteau, pour y éclaircir l'originalité de Genet.

Ce qui nous impressionne le plus dans *'adame Miroir*, joué par trois danseurs représentant un matelot, son image et le domino, c'est peut-être la scène où le reflet du matelot devenu autonome, sort du miroir et danse avec le modèle. Genet y

utilise un procédé intéressant : l'image est figurée par un danseur de même taille, identiquement vêtu, qui reproduit en symétrie inverse les mêmes gestes que le matelot. Nous nous apercevons que ce procédé exerce une grande influence sur le film *Orphée* de Cocteau, qui sera tourné en 1949, juste après la première création de *'adame Miroir*.

Du point de vue de la psychanalyse, les rapports entre le matelot et son image évoqueraient facilement la relation entre le «moi» et le «surmoi». Que signifie alors le domino qui suscite leur inquiétude? C'est le personnage qui symbolise le «ça». Dans *'adame Miroir*, Genet décrit allégoriquement la théorie de l'appareil psychique de Freud.