

Title	待兼山論叢 文学編 第23号 SUMMARIES
Author(s)	
Citation	待兼山論叢. 文学篇. 23 P.77-P.79
Issue Date	1989
Text Version	publisher
URL	<a href="http://hdl.handle.net/11094/47833">http://hdl.handle.net/11094/47833</a>
DOI	
rights	
Note	

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## SUMMARIES

### The Character and Expression of Tsurayuki's "Byōbu-uta" —Concerning the "Tanka" of Images Reflected on Water

Tomoko TAJIMA

"Byōbu-uta" is the "tanka" composed on themes of "yamato-e", a Japanese-style painting, on a folding screen. In this paper, by analyzing "byōbu-uta" about the images reflected on water, I will explicate the character and expression of "byōbu-uta".

Kino Tsurayuki composed many "tanka" of this genre. His works can be classified into three groups in terms of the period of their composition. In the first period, he refers to words in *Manyō-shū* "tanka", or those in anonymous "tanka" of *Kokin-shū*. In the second period, he makes use of the ideas of the works by *Manyō-shū* poets, or by *Kokin-shū* poets contemporary with him. In the third period, he takes up the idea of Chinese poems.

In the second and third periods, he uses the same ideas repeatedly. This may be taken negative, but the tendency is also able to be pointed out with other poets. Tsurayuki came to compose plain "tanka", because it is suitable to the character of "byōbu-uta". And it may be one of the reasons of the decline of "byōbu-uta".

### Akinari's *Kanpekidan*: Its Dual Structure

KANG Suk Won

In Akinari's *Kanpekidan*, which was published 13 years after he died, we can find two points to be discussed. One is the problem of how to read the title: that is, *Kanpekidan* or *Kusemonogatari*. The other is the reason why Akinari did not reveal his name in this work.

This paper tries to demonstrate his writing motif lying behind these points, and clarify his writing attitude by contrasting these points with the dual structure in terms of the book title and the authorship of *Isemonogatari*, which may be called the original of this work.

The conclusion is that Akinari succeeded in expressing *Kanpeki* (quick temper) as his *Kuse* (propensity) by introducing the dual

structure of *Isemonogatari* into the book.

### **Intertextuality and Its Temporality in *Marius the Epicurean***

Akira TAMAI

'The Story of Cupid and Psyche,' one of the quoted texts into the novel, shows us two fundamental tendencies of intertextuality in *Marius*. The quoted text is first as a real text, which works to provide its reader within the fiction, Marius the hero, with the authenticity as a Roman youth living in the 2nd century. Then the quotation turns into a visionary text, just as in the story which "composed itself in the memory of Marius" and cannot exist except in the inner world of the fictional character. Thus its authority is undermined in the intertextual space.

The intertextuality calls our attention to the importance of the temporality inherent in the quoted or referred texts. Its temporality ensures the historical authenticity for the fictional character, and almost simultaneously is the temporality violated by the intrusion of the other temporality in the succeeding intertextual discourse: the discourse is most often based on the knowledge beyond the fictional character's ken, and consequently within the narrator's ken. This simultaneity of temporalities is characteristic of the textual of the novel, and perhaps enables us to grasp its "vision," something just like the "ideal instants" "which seem to absorb past and future in an intense consciousness of the present."

### **Die Verkettung der Bilder in Musils *Die Versuchung der stillen Veronika***

Reiko KITAJIMA

Musil hat seinen literarischen Standort in der Amorphie, der jede feste Gliederung fehlt und in der alles „in einer unsichtbaren, aber niemals ruhenden Wandlung“ begriffen ist. Der paradox erscheinende Versuch Musils, dem Imaginären eine Gestalt zu verleihen und das Unsagbare in Worte zu fassen, wird in *Die Versuchung der stillen Veronika* am deutlichsten. Statt der konsequenten Erzählhandlung spielt hier die Häufung der Bilder eine zentrale Rolle. Dabei gewinnen die Bilder, zum Beispiel, „Gott“

oder „Tier“, keine klaren Konturen und bezeichnen keine konkret bestimmmbaren Objekte, die auf etwas Wirkliches verweisen. Ein Bild ruft stets ein anderes Bild hervor, jedes eine Spiegelung des vorigen, spiegelt sich immer weiter, ohne das Bestimmte, das Original zu erreichen. In diesem von der Spiegelung und von der Verkettung der Bilder geschaffenen Raum wird alles austauschbar, wird alles Gleichnis.

Diese Bewegung der Bilder entspricht dem Versuch der Hauptfigur Veronika. Sie sucht den Ort, aus dem alles entstanden ist und der dennoch sich selbst nichts ist, und etwas, wie ein „leeres Gefäß“, das allem die Form leiht. Was sie sucht, ist das nie zu einem festen Bild emporsteigende Imaginäre, ohne das jedoch nichts seine Gestalt finden kann. Musil versucht gleichsam eine Brücke zu schlagen, die nur auf zwei Pfeilern ruht und dennoch überschritten werden kann.

### **L'ancien corps et le nouveau corps—Autour des quatre poèmes dans les *Illuminations* de Rimbaud**

Yukio KOTANI

Nous trouvons chez Rimbaud la découverte du nouveau corps. Son entreprise d'exterminer l'«ancien corps» qui reste dans la contrainte chrétienne est exprimée poétiquement dans *Matinée d'ivresse*, *Génie* et *Being Beauteous*, et le poète proclame dans *Solde* qu'il a atteint son but.

Dans *Matinée d'ivresse*, par l'intermédiaire du «poison», «le merveilleux corps» de l'être transcendant qui n'existe pas dans le monde chrétien est transformé en «notre corps», fera périr l'ancien corps dans la contrainte chrétienne.

Le corps de *Génie* («son corps»), l'être transcendant opposé au christianisme, détruit les «anciens corps», mais par conséquent *Génie* et «nous» les détruisent en s'unissant.

*Being Beauteous* nous montre la lutte de la vie contre la mort, autrement dit le processus par lequel «le merveilleux corps» de *Matinée d'ivresse* et le «corps» de *Génie* exterminent les «anciens corps».

Le poète déclare dans *Solde* qu'il a reconstitué toutes les choses du monde réel dans son monde poétique. Les «Corps» secouent tous les jougs. En fait, le poète a la conviction que le nouveau corps ouvre le monde poétique.