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SUMMARIES

The Vicissitude and the Feeling of Transience Described in *Bennonaishinikki* (弁内侍日記) — Concerning the Plot of Chapters in the First Year of the Hōji (宝治) Era

Mayumi ABE

Bennonaishinikki, the diary of Bennonaishi, contains the bright topics throughout, because the author was Naishi that is an occupation in the service of the Emperor and celebrates the Court. The theme of this literary work is the praise of the Court.

But the chapter groups that have the bright topics and those that contain comparatively gloomy matters are disposed by turns only in the record of the first year of the Hōji era. As the result of detailed study about those contents and descriptions, I proved that the celebration of the Saionji (西園寺) family is the second theme in the former groups and so is the feeling of transience in the latter.

Owing to the political change called Miyasōdō (宮騒動) in the fourth year of Kangen era and the first year of the Hoji era, the Kujō (九条) family that had lived in splendor went to ruin, and thereafter the Saionji family attained to power. The author realized the uncertainty of life through the political situation. Therefore she tried to express the tendency of the times and the feeling of transience ambiguously but vividly by the contrastive composition.

This paper is the first that points out *Bennoaishinikki* has, though partly, a distinct conception.

**Sino-Japanese in *Kangoyakkai Futsūyōbunshō* (漢語普通用文章
訳解)**

Hideki OGURA

Sino-Japanese words in *Kangoyakkai Futsūyōbunshō* are annota-

ted on both sides. The right annotations (*Furigana*) indicate their readings and the left annotations their meanings.

The examination of Sino-Japanese words used in the left annotations reveals the following conclusions.

1) Nearly 80 percent of Sino-Japanese words used in the left annotations correspond with those used in *Ukiyoburo* (浮世風呂), *Ukiyodoko* (浮世床), and *Musuidokugen* (夢酔独言). Therefore Sino-Japanese used in the left annotations are general words in early Meiji.

2) *Kangoyakkai Futsūyōbunshō* is of use for the research of general Sino-Japanese words in *Ōrainono*.

The Structure and Theme of *In Our Time*

Yuichi MORIOKA

Ernest Hemingway's *In Our Time* has a peculiar structure of arranging stories with a fragmentary chapter from *in our time* between each story, to give the picture of the whole as well as examine it in detail.

The first half of the chapters depict war, while the latter half mainly describe bullfights, thus contrasting the absurd, uncontrollable death and the triumphant dramatizing of death.

Stories follow the same pattern. Younger Nick's fear of death, his repulsion for assuming responsibility in a social life as exemplified in marriage are intensified by his war trauma, which leaves him ineffectually torn between the happy, innocent world of 'men without women' and the post-war life with his wife.

His attempt to restore his broken-down ego and to identify himself in the post-war realities is crystallized in "The Big Two-Hearted River." This bipartite story is a story of two days' fishing at a two-hearted river, as well as Hemingway's epitome of *In Our Time*, a masterpiece of life and death.

The Narrative of Beginning / Ending : The Structure of Graham Greene's *The End of the Affair*

Hironobu KAMOGAWA

The End of the Affair is characterized by a circular narrative structure whose beginning is connected to its end. One of the examples of such structure is the quotation from the heroine's journal. Its last pages come at the beginning of the quotation, and then at the end they are quoted again. By disarranging the order of the entries in which she has written the journal, the gradual change of her mind is concealed and the quotation becomes evasive. But at the end accumulation of the evidence brought in from the outside of the circular structure suggests a certain way of reading and a 'conclusion'.

The novel itself is also narrated with a beginning/ending structure. Though the first person narrator begins the story after he has experienced all the events in the book, he has not come to a full understanding of them. As the story is told with uncertainty, and some contradictory ideas are shown at a time, his narration evades a definite conclusion. Since the end is connected to the beginning, and there is no outside evidence to determine a possible reading, this evasive narration goes round within the novel forever, leaving the conclusion undecided.

Repetition as Noise — A Study of *The Iceman Cometh*

Takaaki TOYONAGA

This paper is concerned with the function of repetition, of which the greater part of *The Iceman Cometh* is composed. Both words and actions are often repeated without new information in them.

The meaning of a literary text sometimes depends upon how

to establish an order of reading (reception) out of its chaos and the establishment of this reading (reception) order is sometimes performed by a reader (recipient) filling up gaps in the text. So far as *The Iceman Cometh* is concerned, the reception order is introduced by a recipient trying to seek further information and solve the enigmas Hickey leaves behind as the action of the play proceeds and it is the function of repetition that consolidates and revitalizes the order thus introduced. In this sense, it can be said that the repetition in *The Iceman Cometh* functions as noise.

P. L. Travers : A Less Subversive Pragmaticist

Kei MIHARA

P. L. Travers, who was born in Australia and later came to England, wrote six books about Mary Poppins (*Mary Poppins*, *Mary Poppins Comes Back*, *Mary Poppins Opens the Door*, *Mary Poppins in the Park*, *Mary Poppins in Cherry Tree Lane*, and *Mary Poppins and the House Next Door*). These books contain semantic and pragmatic anomalies, some of which are similar to those in the Alice books (*Alice's Adventures in Wonderland* and *Through the Looking-Glass and what Alice Found There*). However, whereas Lewis Carroll can be said to be a "subversive" pragmaticist, P. L. Travers, while sharing this characteristic to a degree, is arguably less subversive than Lewis Carroll.

In this paper, I focus on semantic and pragmatic anomalies in the Mary Poppins books: the frequency of puns, names having sense as well as referent, violations of the Cooperative Principle, conversational illogicality, and confusion of conversational implicature. But I also mention some of the unique aspects of these books: the frequency of allusions, the rare figurative expressions, the unique usage of chiasmus, the frequency of various rhetorical expressions, and the phenomenon of words which

are replaced by their synonyms.

Problem des Dichters in Hölderlins „Dichterberuf“

Koichi KAI

In der Ode *Dichterberuf* behandelt Hölderlin eines der zentralen Themen seiner Dichtung, das Amt des Dichters. Zuerst zeigt er hier auf Grund sowohl seines eigenen Erlebens des Einsseins mit dem obersten Gott als auch auf Grund seines grundsätzlichen Gedankens, daß das Wesen dieser Welt im Transzendentalen bestehe, seine Idee des Dichtertums. Dieser zufolge solle ein Dichter eine innere Beziehung zwischen Gott und den Menschen schaffen, indem er das Gedicht vom „Höchsten“ singe und in seinen Mitmenschen, die sich dieses zu Herzen nähmen, Andacht erwecke; er spiele nämlich eine Mittlerrolle zwischen diesen. Hölderlin muß trotzdem Gott als aus der Gegenwart entfernt betrachten, denn, was er an seinen Zeitgenossen erkennt, ist ja ausschließlich Lästerung und Herabwürdigung alles Göttlichen: ein „Gottes Fehl“, der auch die Unmöglichkeit der Erfüllung seiner Berufung bedeutet. Er denkt nun, daß zur Zeit die für Dichter passende Gesellschaft unmöglich verwirklicht werden könne, aber der jetzt absente Gott bei den frommen Menschen seine Wirkung tun werde. Aufgrund dieses schlichten, doch ihm grundlegenden Vertrauens auf Gott vermag er Hoffnung auf die Gemeinschaftlichkeit mit denjenigen, die sich irgendwann in der Zukunft mit ihm zum Göttlichen hinwenden, zu hegen. Hölderlin zieht sich nämlich zum Schluß tief in sich selbst zurück, während er sich des Gegensatzes von Wirklichkeit und Idee bewußt ist. Aus dieser Ode ist zu schließen, daß er hier durch die Frage nach dem Dichtertum sein eigenes Wesen ergründet und erfaßt.

Aspects des théories des passions au XVII^e siècle en France (1)
 — réflexion préliminaire : *De l'usage des passions* de J.-F. Senault

Hirokazu KUROOKA

Beaucoup de traités des passions sont parus au XVII^e siècle. Malgré plusieurs études portant sur leurs théories, on n'a pas assez vu les problématiques qu'elles embrassent ou celles dont elles sont le prolongement. En parcourant *De l'usage des passions* (1641) de l'oratorien J.-F. Senault, nous tenterons de mettre en lumière un aspect des problèmes qui servent de base aux théories des passions de l'époque.

L'augustiniste Senault accorde une importance considérable à la corruption de la nature humaine par le péché originel et à la nécessité de la grâce divine pour le salut. Les passions qui proviennent de la «concupiscence» sont cependant, selon lui, à la différence de celle-ci, «les semences de la vertu». Cela lui permet de présenter son traité comme une apologie des passions contre le stoïcisme qui prétend exclure toutes les passions comme des maladies de l'âme. Senault essaie en même temps de développer une "apologétique" dans son traité, en montrant que le christianisme seul a cette idée des passions.

Mais lorsque nous considérons en détail les arguments de Senault, nous découvrons que son augustinisme — "l'anti-humanisme" selon le terme de H. Gouhier — se substitue à "l'humanisme". Senault croit que, malgré la corruption de la nature, l'âme possède une bonté réelle dans le fond. Son idée de la grâce, éloignée de l'augustinisme, présente un aspect moniliste. Il conseille davantage d'«imiter la Nature» — ce qui est un slogan stoïque — pour maîtriser les passions.

Les théories des passions sont, comme le montre le cas de l'augustiniste Senault, un reflet de la tendance "humaniste" du XVII^e siècle.