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SUMMARIES

A Study of "*Narubeshi*"

Hiroshi ARAKI

"*Narubeshi*" is a combined word of two auxiliary verbs which appears in the last part of a sentence in classical Japanese language and expresses the sense of surmise. But the word is sometimes used in the comment sentence in which an author explains the process of his writing and his writing act itself, and introduces the name of his book and so on. Thus, it has been considered that sentences of this kind are added by other person, but not written by the author himself. However, it is not always the case. "*Narubeshi*" can be used to explain an author's intention objectively, to write his composition in a polite way, and to express his humility in the preface of a book and the like (*Jo*). ("*Jo*" is one literary style of prose composition.)

In this paper, I present many examples of "*Narubeshi*" and describe some aspects of "*Narubeshi*", correcting the misunderstanding of the sentences which are closed with "*Narubeshi*".

The Image of Lǐ Jí (李及) in the Zen Sect in Japan

Dai NAKAMOTO

"Ten Snow Poems" included in "*Huáng Yuán Fēng Yā* (皇元風雅)" edited by Sūn Cún Wú (孫存吾) is based on ten ancient anecdotes about snow. The persons of the anecdotes were very famous in the Muromachi era in Japan.

In this paper, I will take up "Lǐ Jí". Lǐ Jí was a governor in the Sòng era. He was known not only for his honesty, but also for his friendship with Lín Bū (林逋).

I will refer to the priests of the Zen sect in the Muromachi

era in Japan, and will try to make clear how they came to know Lǐ Jí and study him, and who initiated the popularization of his image in this country.

Principles in Supplementing *Gōrui Setsuyōshū* (合類節用集)
— Focussing on the Words Cited from *Tashikihen* (多識編)

Takashi YONEYA

One of the characteristics of *Gōrui Setsuyōshū* is the inclusion of many words and explanatory notes of which sources are indicated. And it is *Tashikihen*, a dictionary of natural history that is cited the most in the book.

The examination of the words cited from *Tashikihen* reveals the following tendencies.

1) When the words used in *Tashikihen* are formed from more than one character and have more than one *Kun* reading, the *Kun* reading that is not associated with each character tends to be cited in *Gōrui Setsuyōshū*.

2) If *Kun* reading of words appearing in *Tashikihen* is used in the explanatory notes of volume 4 of *Gōrui Setsuyōshū*, it tends to be adopted as a part of the entry words in that volume.

Therefore, I conclude that the editor intended to make useful *Gōrui Setsuyōshū* not only for understanding many words about natural history but also for obtaining the knowledge of pedantic characters.

On Event Structures of HAVE-Constructions

Naoko HAYASE

This paper deals with event structures of *have*-constructions, namely *have*-causatives and *have*-adversatives, in terms of causal chain analysis developed by Croft (1991).

By adding *have* to another predicate, the event denoted by

the predicate is extended so as to include a causer or an experiencer denoted by a subject of *have*. The resulting event expressed by the *have*-construction as a whole should represent a non-interrupted and non-branching causal chain, which is a requirement for natural conceptual structure of event. This analysis explains some characteristics of the constructions, mainly concerning restrictions on types of verbs in *have*-complements.

The Three Eyes in *Lamia*

Miyoko MURAI

In Keats's *Lamia* many descriptions of the eyes and the act of seeing, not only of Lamia but also of other characters, can be found. The story unfolds using them as essential clues.

When read as a simple love story, the poem shows two kinds of eyes, the unreasonable eyes of lovesick lovers, and the reasonable eyes of the philosopher Apollonius. When the poem is read as a folktale full of various taboos and superstitions, however, the strictly reasonable eyes of Apollonius could be interpreted as the superstitious and unreasonable eyes, that is, the "evil eye."

This paper examines these three kinds of eyes in order to point out that, because Apollonius is given two completely different eyes, this poem can be read in two ways: in one way of reading the poem tells a story in which the unreasonable eyes of lovers are broken by the oppositely reasonable eyes of the strict philosopher, in the other it tells a story in which the same unreasonable eyes of lovers are broken by the equally unreasonable eyes of the same but now very uncanny philosopher. And finally the meaning of this dual structure is considered.

Une étude analytique de «Recueillement»

Fumikazu TOKUNAGA

Comme l'indiquent presque tous les commentateurs de ce sonnet, le champ sémantique, c'est le contraste entre la «multitude» en quête de «Plaisir» et le poète sans nulle passion mondaine. Certes, le poète ne montre aucun intérêt pour la vie sensuelle ; en effet, il incite sa compagne personnifiée, «ma Douleur», à se séparer de «la multitude». Mais cela ne signifie pas qu'il était toujours ascétique ; au contraire, grâce à l'expression «le fouet du Plaisir, ce bourreau sans merci» (v. 6), le poète nous apparaît comme un expert qui s'y connaît bien en «Plaisir».

De ce point de vue, nous avons conclu que le poète poursuit une autre vie intérieure que celle qui consiste à «cueillir des remords» (v. 7) ; car le dénouement de la «fête servile» du «Plaisir» même n'est qu'une source qui reproduit le remords, synonyme du désir insatiable ou du sentiment coupable dans les *Fleurs du Mal*. Tournant le dos au «Plaisir», et à la fois recueillant ses souvenirs douloureux suscités par sa vie voluptueuse au point de se changer en douceurs, le poète, face à face avec sa «Douleur», se concentre sur le foyer où fleurit la poésie.