



Title	待兼山論叢 文学編 第25号 SUMMARIES
Author(s)	
Citation	待兼山論叢. 文学篇. 1991, 25, p. 61-65
Version Type	VoR
URL	https://hdl.handle.net/11094/47863
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

SUMMARIES

A Personal View of "Maihime"

— In Contrast with *Crime and Punishment*

Takatoshi IZUHARA

By comparing the details of Mori Ogai's "Maihime" with those of Dostoevskii's *Crime and Punishment*, it can be said that the former owes many scenes in it to the latter.

But the nature of "Maihime" is contrary to that of *Crime and Punishment*. The hero of *Crime and Punishment* commits murder, but he recognizes his own sin after longtime sufferings. Then he starts to regenerate himself. This novel is a story of spiritual "renewal".

"Maihime" is narrated in the form of an autobiography. The hero of "Maihime" is described as a coward by another "I" from beginning to end. He drives his lover mad. What he does is a mental murder, but he shirked the responsibility for it. Then he misses the chance to renew himself. In contrast with *Crime and Punishment*, "Maihime" is a story of "delay" or "regression".

It is necessary for Mori Ogai to write such a work, for he intended to represent the general weakness of the Japanese in the early Meiji era, though he was a man of a strong mind himself.

Poems of Cherry Blossom by the Kohko-Shisha

Noriko NIINA

In the latter half of the Yedo period, a new poetics of the Ming and the Manchu dynasties was adopted by poets of the Kohko-shisha school in Yedo. Until that time, poets considered themselves bound to compose poetry in the old Chinese style and imitated the poetry of the glorious T'ang dynasty.

On the other hand, poets who belonged to Kohko-shisha wrote poems of cherry blossom while they realistically depicted their actual life in their poems. Kashiwagi Jotei and Okubo Shibutsu composed some poems of this kind, admiring the beauty of the blossom, which is unique to Japan. They were associated with the Kokugakusha, a group of students interested in Japanese Antiquity, who took cherry blossom as a symbol of their thought.

Sino-Japanese poems, Chinese poems did by the Japanese, were under a great influence of the Chinese literature. But the existence of the poems of cherry blossom shows that the new poetics which placed importance on a poet's genuine sentiment enabled those Japanese poets to compose an original poetry rather than a mere imitation of the Chinese one.

A Historical Study on 'Kegaru/Kegasu' and 'Yogoru/Yogosu'

Yukihiro HASHIMOTO

Synonyms 'kegaru(kegareru)/kegasu' and 'yogoru(yogoreru)/yogosu' are distinguished from each other by their meanings: the former shows "mental dirtiness" and the latter "physical dirtiness". So they are not interchangeable in different contexts.

(1) Doro de yogoreta/*kegareta karada.

(2) Tsumi de *yogoreta/kegareta kokoro.

But the distinction mentioned above was not apparent until the Middle Ages. The usage of 'kegaru/kegasu' and 'yogoru/yogosu' in *Sho-mono* (notes on the old Chinese writings in colloquial Japanese, written in the fifteenth and early seventeenth centuries) shows that there was another distinction between these synonyms: 'kegaru/kegasu' literal while 'yogoru/yogosu' colloquial.

After all, the stylistic distinction gave way to the semantic one. The result of this change of distinction is that the coexistence of 'kegaru/kegasu' and 'yogoru/yogosu' at present came to be possible.

Madness in Blake's Poetry — A Study of *The Four Zoas*

Mami HIBINO

Blake has been called a madman, but most of his critics agree that it is nonsense to argue on the relation between his poetry and madness. This paper, however, deals with the very madness in Blake's poetry, for as far as the fact that Blake had been called a madman exists, it is certain that he comments on madness in his poetry. Besides, it is worth reconsidering the problem of madness, since, after Foucault's *History of Insanity*, madness is discussed in various fields of intellectual activities.

In *The Four Zoas*, Blake describes a destructive world caused

by Urizen, the embodiment of reason; moreover, the poet gives him aspects of madness. This paper analyses the madness of Urizen in order to show how the poet perceives reason as another form of madness. The study applies the psychology of R. D. Laing, which grasps the problem of madness in terms of relation between an individual and society. The psychology enables us to recognize the pathological and social aspects of madness in Urizen: fear of non-existence, fear of others, possession of two selves, petrification, division with the real world, and lack of subjectivity. Urizen is very similar to schizoid individuals in this respect. The paper considers why Blake subverts reason and clarifies Blake's view of madness.

"Dutchman" Utterances and Their Characteristics

Eiichi YAMASAKI

This paper deals with so-called "Dutchman" utterances.

- (i) If he is a policeman, I'm a Dutchman.
- (ii) If Chicago is in Indiana, I'm the Queen of Rumania.

Typically, utterances of this type show:

1. Idiomatic consequents.
2. The interlocutors' claims repeated as their antecedents.
3. Falsity of the antecedents and the consequents.
4. Inability to co-occur with quasi-conditionals.
5. Inability to co-occur with *even if* conditionals.
6. Unexpressibility in subjunctive mood.

Regarding 3 as essential, we follow the assumption that this type of utterance utilizes *modus tollens* (MT) to exploit the propositions expressed by the utterances. This approach easily explains 4 and 5, including their exceptions. Moreover, the potentiality of MT in conversations provides the foundation for 2.

Following this line, we analyze 6 by considering the way utterances of this type are used in conversation. Through the fact that prototypical examples and non-prototypical ones appear to behave differently with respect to this characteristic, the conventionality of the idiomatic expressions is clarified, which has tended to make 1 appear to be most salient.

Das Vergessen Heros — Eine strukturelle Untersuchung von Grillparzers „Des Meeres und der Liebe Wellen“

Misako DOI

Die Hauptfigur des Dramas treibt normalerweise die Handlung durch ihr Verhalten, ihr Tun und ihre Entscheidungen voran und muß sich der Konfliktsituation des Dramas bewußt sein. Doch Grillparzers Hero-Drama überträgt der Heldin nicht eine die Handlung vorantreibende Rolle. Nachdem am Ende des ersten Aktes die Konfliktsituation von Liebe und Gesetz klar hervorgetreten ist, nimmt die Handlung ihren Lauf: Die Priesterin, der zu lieben verboten ist, verliebt sich gerade bei ihrer Weihe zur Priesterin in einen jungen Mann.

Betrachten wir die Funktion der Heldin bezüglich der Struktur des Dramas, so zeigt sich, daß ihr Bewußtsein hinsichtlich der Konfliktsituation in keinem Zusammenhang zur Entwicklung des Dramas steht: Der Konflikt zwischen Liebe und Gesetz wird von ihr in keiner Weise wahrgenommen; sie ist lediglich Objekt des Konflikts, jedoch nicht handelndes Subjekt: Als sie ihre eigene Liebe bemerkt, vergißt sie zugleich ihre ganze Umwelt, insbesondere die Gefahr, die von seiten des Gesetzes droht. Im Drama finden sich keine Helden, die gegen die Hindernisse ankämpfen oder unter ihnen leiden.

Hinsichtlich der Struktur hat Hero nicht die Funktion der Hauptfigur. Sie selbst existiert nur in einem der beiden Elemente des Konflikts, der Liebe, steht jedoch in keiner Beziehung zum Gesetz. Eine der Nebenfiguren beschreibt zum Schluß die Liebe nicht nur als glücklich Verbindendes, sondern auch als Unvermeidliches und Überwältigendes. Diese Liebe zeigt sich allein in Heros Wesensveränderung, zeigt sich in ihrer ganzen Existenz, wird von ihr selbst jedoch nicht aktiv ausgedrückt.

Le "rapprochement" et l' "éloignement" dans *Les Chants de Maldoror* — le dynamisme agissant sur l' "œuvre" — le "lecteur" / le narrateur — le narrataire

Naruhiko TERAMOTO

Pour traiter *Les Chants de Maldoror*, poème en prose dont les thèmes fondamentaux sont l'acte de lecture et celui de narration, nous avons éclairé le dynamisme essentiel de cette œuvre: le

“rapprochement” et l’ “éloignement”, tantôt entre l’ “œuvre” et son “lecteur” (tels qu’ils sont représentés dans le texte), tantôt entre le narrateur et le narrataire. Il s’est confirmé que, d’une part, le “rapprochement” est mis en œuvre comme embrassement, diffusion du poison, vampirisme, et, d’autre part, l’ “éloignement” comme projection et ordre de s’éloigner. Ces deux mouvements inter-supplémentaires sont couplés d’une manière étroite afin d’inviter le narrataire/lecteur à se transformer en «ce qu’il lit».