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SUMMARIES

Joha Satomura and the Nara Linked Poem Masters**—The Small Contribution to Researches How ‘the Tale of *Sagoromo*’ Has Been Appreciated—**

Sachiko KAWASAKI

Joha Satomura is the most famous *rengashi* (linked poem master) who took an active part at the beginning of the early modern age. In 1590, or the 18th year of Tensho era, he wrote ‘*Sagoromo Shitahimo* (The Waistband of *Sagoromo*’s)’; an annotation book on ‘the Tale of *Sagoromo*’. He permitted *Yuhan Tojii* from *Kasuga Shrine* and *Sogu*, a priest of the *Jolin Hut* in *Kofukuji Temple* to copy out his ‘*Sagoromo Shitahimo*’ and his manuscript of ‘the Tale of *Sagoromo*’. This is proved by studying the still extant bibliographical introductions of the manuscripts. *Yuhan* and *Sogu* were the members of the poet circle in *Nara* at that time. They were called the *Nara renga* masters. *Joha* passed ‘the Tale of *Sagoromo*’ and ‘*Sagoromo Shitahimo*’ on to the *Nara renga* masters.

I regard this very important from the standpoint of the researches how ‘the Tale of *Sagoromo*’ has been appreciated. I studied the interaction between *Joha* and the *Nara renga* masters to elucidate the reason why *Joha* passed his books on to the *Nara renga* masters.

Aspects of the Usage of Particles and of the Disyllabic Compounds in *Nihon syoki* (日本書紀)

Norimitsu KORESAWA

This paper aims to point out intension to write classical Chinese style writing in *Nihon syoki*. To be concrete, the intension is to write four and six-character sentences, and it is remarkable in some volumes of it.

Nihon syoki, a Japanese history book, has a difference of intention to write Chinese sentence which according to author. *Nihon syoki* was composed of three groups. (Enomoto says I: volume 1-2, II: 3-13, 22-23, 28-29, III: 14-21, 24-27, 30.) For example, the characters 耳 and 而已 are used properly for four-six form in III group. This usage are connected with 助字, aid-words, which were grammatically unessential. Similar to the vague uses are the cases of 復 and 須 as they appear in. They composed two-syllable combinations, and are spoken Chinese. This style is similar to Six Dynasties prose style in China. In this point, the style of III group is similar to Chinese prose style.

The Novel and "The Film"

Shinsuke TERAUCHI

A reader of a novel isn't free from cultural, historical and social codes. Following these codes, a reader reads a novel. Thus a reader is in various systems. But a reader isn't aware of being in systems and

reads a novel in systems.

In this paper, I take up the reader who looks upon an expression in a novel as the expression of film. Evidently this reading is a system of reading a novel but many readers aren't conscious of this system. Now, many students of literature point out the expression of film in a novel.

For example, Akutagawa Ryunosuke's "The Shadow" (「影」). Readers who read this work say that this is written with the expression of film because this is influenced by a film. They regard the expression of this work as the expression of film. But I can't think it of the expression of the film easily. We readers can find the expression of film in a novel because we are in the system of reading following the code of film.

I mean, it doesn't matter that a film influences this work. It is important that readers read in a system of reading. For that reason, readers point out the expression of film in a novel.

Political Satire in *Songlingji*

Satoshi NISHIO

In 869 A. D., Pi Rixiu and Lu Guimeng began to exchange poems with each other. About a year after the exchange began, Lu Guimeng collected the poems into a book Pi Rixiu named *Songlingji*.

In my paper, I propose to examine political satire in *Songlingji*. Many scholars believe that the text of *Songlingji* concerns matters other than politics. Therefore few studies of its political content have been conducted. However, upon closer examination, one can find

evidence of the interest that Pi Rixiu and Lu Guimeng had in politics. It was natural that men like Pi Rixiu and Lu Guimeng would have an interest in politics. Chinese intellectuals of those days felt a sense of duty to rule over the country and keep it in a state of peace.

In *Songlingji*, political satire is often expressed in connection with the secluded world. In China, seclusion means secluding oneself especially from the political society instead of the general society. There is a correlation between politics and seclusion. Accordingly, it can be said that Pi Rixiu and Lu Guimeng connected politics with seclusion in their poems.

L'image de l'eau chez Paul Claudel

Takashi NAITO

Dans cet essai, nous traiterons de quelques aspects de l'image de l'eau que l'on trouve dans les textes de Paul Claudel, rédigés pendant son séjour au Japon (1921-27). Il ne fait aucun doute que l'image de l'eau est un des éléments constitutifs les plus importants de sa littérature. Par exemple, *L'Echange* présente comme scène une mer violente et destructrice préfigurant le destin tragique des personnages. Mais les poèmes rédigés au Japon se caractérisent plutôt par l'absence de ce genre d'image. Claudel chante une goutte d'eau, un lac au fond de la forêt, la Mer intérieure, eaux qui reflètent et concentrent un paysage à titre de centre et de miroir de la terre. Ce changement nous permettra de confirmer ce qu'étaient les recherches littéraires et religieuses du poète à cette époque-là, recherches de la terre qui

constitue un jardin de Dieu.

Thomas Manns *Tonio Kröger* und danach : Vom Künstlerproblem zum *deutschen* Künstlerproblem

Miki MURATA

Unter den frühen Werken Thomas Manns findet man viele, die Außenseiter oder Künstler behandeln ; damals ging es ihm dringend um das Sein der Künstler oder der künstlerischen Menschen in der Gesellschaft. Als Beispiel dafür nenne ich hier die Erzählung *Tonio Kröger* (1903), und betrachte an ihm das frühe Künstlerproblem.

Als dann später das Künstlertum nach langen Jahren wieder von ihm aufgegriffen wurde, und zwar im Roman *Doktor Faustus* (1947), wurde aber die Problematik ganz anders dargestellt als in Manns früheren Werken. Der Roman ist vor allem eine Geschichte von einem *deutschen* Künstler ; man sieht hier also den Übergang vom Künstlerproblem zum *deutschen* Künstlerproblem.

In der langen Zwischenzeit, die zwei Weltkriege erfuhr, wuchs im Autor immer klarer das Bewußtsein für die Problematik des *Deutschen* heran, und daraus folgte eine Verwandlung des Künstlerproblems bei ihm. Bei *Betrachtungen eines Unpolitischen* (1918), die er während des Ersten Weltkriegs in Angriff nahm, beschäftigte er sich deutlich und gründlich mit dem Deutschtum, indem er die Problematik seines eigenen Daseins und die des Künstlers zu der des Deutschen entwickelte. Darin soll ein Schlüssel dafür gefunden werden, den Verwandlungsprozeß des Künstlerproblems beim Autor dem Verständnis

zu erschließen.

La réflexion de la mécanique cartésienne

Hiroki TAKEDA

Cet article a pour but d'élucider trois aspects du «mouvement-centrisme» de la physique cartésienne, en s'appuyant sur les sujets concernant la mécanique.

Le chapitre premier est consacré à l'analyse de la notion de «force» chez Descartes ; où le caractère de force comme quantification du mouvement sera mis au jour. Le chapitre deux est ensuite consacré aux fautes fatales de la représentation mathématique de la chute libre où la variable indépendante de temps est absente ; à travers lequel nous mettrons en lumière la manière cartésienne d'analyser le phénomène de la chute d'un corps, centrée sur la distance parcourue d'un corps descendant, non pas sur les temps. Enfin dans le chapitre trois, nous apprécions, d'une part, l'idée de déplacement virtuel qui se trouve dans le domaine du travail, en tant qu'aspect positif du «mouvement-centrisme» de la physique cartésienne ; ce qui nous oblige, d'autre part, à remarquer que le philosophe examine, dans la ligne de la dynamique, le travail virtuel appartenant par excellence à la statique.