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SUMMARIES

“Picturesque” in the Nature Perception in China

Yôji ASAMI

When we are faced with a beautiful scenery in nature, we sometimes describe it as “picturesque”. This paper takes up the issue of nature perception of this kind in China. The point is that there are mainly two types of “picture” the image of which is implied in the expression “picturesque nature”. One is the descriptive picture which gives weight to reproducing the image of things; the other is the decorative picture which values ornamentation with designs. When we review the nature perception in China on the basis of this classification, it can be revealed that the perception which takes nature as “picturesque” by way of the former description-type of framework was established in the Tang Period, while the history of the nature perception based on the latter decoration-type can be traced far back to the age as old as the Han Period.

This distinction between descriptive and decorative pictures can be applied to the idea “picturesque” in the perception of literature. In context, therefore, this paper can be also said to have assumed an indispensable role as a preliminary to considering the issue of “picturesque” in the field of literary perception.

A theaties on “Yushima Moude (湯島詣)” by Izumi Kyoka (泉鏡花)

—Yushima as an imaged scene—

Yumi HINODE

“Yushima Moude”. published in November Meiji 32nd, made a turning point for Kyoka’s career. In those days, realism was taken so seriously by the people in the literary circle. Because of reality, “Yushima Moude” was highly valued just after its publishing. “Omoizama (思ひざめ)” by Tyugai Goto (後藤宇宙) was published in December Meiji 30th, so that Kyoka seemed to take it into consideration when he wrote the novel. The possible influence between the two novels may be inferred from their similarity as well as the friendship between these novelists.

Nowadays, as there were so many novels like “Yushima Moude” in those days, the novel is classified into a just love story led to death and is regarded as a beginning at the line “Karyu Shosetsu (花柳小説)” in Kyoka’s work. In this paper, I tried to brush off these accomplished ideas and to examine the image of Yushima, and to reread the novel from the view point of the Hero, Kozuki (神月), longing for his deceased mother. In this point, there is an evident difference between the heroes of “Omoizame” and “Yushima Moude”. This study is a trial of finding a another motif of the story that exists behind the novel and seemed to be realistic.

Annotations in the Last Book of *Nihonryōiki* (日本靈異記)

—A Comparative Study of Four Manuscripts

Maki YAMAGUCHI

In *Nihonryōiki*, numerous annotations called *kunshaku* are added to explain the reading and meaning of *kanji*, Chinese characters. This study examines four manuscripts of *Nihonryōiki* to discern the differences among the characteristics of these *kunshaku* annotations.

The study classifies each *kunshaku* annotation by the differences of the reading and meaning added to the same *kanji* characters, then compares each class with *kunshaku* annotations found in other literatures. When several manuscripts have the same *kunshaku* annotations, they frequently agree with the annotations in *Sinsenjikyō* (新撰字鏡), compiled in the same period as *Nihonryōiki*, but they seldom agree with the annotations in other documents transcribed in the later period. On the other hand, unique annotations which have no similar annotations in the other three manuscripts frequently agree with the later documents, but they seldom agree with the annotations in *Sinsenjikyō*. It follows from this that the former takes over earlier Japanese rendering, the latter has been added regardless of other manuscripts in later periods, and reflects the typical Japanese rendering style of the period. Among the latter, the “Raigōin-Bon” (manuscript of Raigōin) is remarkable in relation with *Daijionji Sanzōhōshiden* (大慈恩寺三藏法師伝).

An aspect of the Father-Son Relationship

in the Literature of Shimazaki Tōson

—The consciousness of an abandoned child—

Taekyun YIM

In Shimazaki Tōson's literature, father-son relationships take on the paradoxical elements of both opposition and obedience. In this paper, I would like to propose an interpretation of Tōson's works that takes this problematic relationship into account. In August of 1892, Tōson published an essay titled "The Deceased" (『故人』) in the journal *Girl Student* (『女学生』). This essay expressed his consciousness of an abandoned child. Tōson's consciousness of an abandoned child, disturbed by sexual impulse, came from the anxiety that he might be deserted by his father. This became a source of conflict in his search for self-knowledge. His consciousness of an abandoned child is explored in "A Doze" (『うたゝね』) and *The Broken Commandment* (『破戒』) and other works. In these novels, Tōson attempts a symbolic killing of a father and a child. In doing so he advances his self-knowledge.

Incidentally, in Tōson's literature, the consciousness of an abandoned child includes elements of the Oedipus complex and Hamlet's agony. Tōson's agony was as profound as that of Oedipus and Hamlet who both suffered in terms of their father-son relationships and mother-son relationships. For the purpose of getting rid of the consciousness of an abandoned child, Tōson wrote *The Family* (『家』), *When a Cherry Ripens* (『桜の実の熟する時』), *New Life* (『新生』), *Before the Dawn* (『夜

明け前』) and other works. Through these novels, he came to develop a consciousness of the chosen people. I believe that he escaped from his complex of the consciousness of an abandoned child and was able to look at himself objectively.

An Uneasy Traveler: Two Indian Sketches in Washington Irving's *The Sketch Book*

Miki IIDA

The “sense of loss” which characterizes Washington Irving’s *The Sketch Book of Geoffrey Crayon, Gent.* is often said to reflect the national insecurities of early republican America. In this essay I will examine this famous anxiety as a part of the cultural rhetoric by which white Americans, emphasizing their dispossession from an English heritage, effectively masked their colonizing position with respect to the Indians. This tension is most clearly manifested through the three consecutive chapters of the book “Stratford-on-Avon,” “Traits of Indian Characters,” and “Philip of Pokanoket.” On the one hand, he invokes the sense of loss even in the greatest English poet, Shakespeare, and implicitly compares it to the narrator Geoffrey Crayon’s own sense of loss in England. On the other hand, he aestheticizes the Native Americans’ loss of land and lifeways, removing them from history into the realm of romance. In this way, the romantic discourse conceals the historical differences between settler colonialism and colonization of indigenous people. Irving’s text shows the crucial tension among the national discourses of the period.

A Study of Nominalized Expressions

—A Comparative Study of English and Japanese

Maki ISHINO

This article aims to present a syntactic analysis of a particular type of nominalized expression in English and Japanese in the framework of generative grammar. The nominalizers which I consider in this article are the nominalizing affixes “-ing” and “-kata” in English and Japanese respectively, and the formal noun “no” in Japanese. In the article there are two specific objectives concerning such nominalizers. First, I try to clarify the syntactically contrastive relationship between nominalized expressions in both languages by focusing on some of their morphological and syntactic properties. Then I clarify what falls under the class of syntactic nominalization. Next, I give an explanation for differences observed in the Case realization of object noun phrases in two types of nominalized expressions, which are both classified as syntactic nominalizations. The Licensing of structural Cases plays a crucial role in the explanation.

„Spiel“ und Welterkenntnis in Otfried Preußlers *Krabat*

Ayako YAMANO

In seinen Geschichten bereitet Preußler für uns einen von in unserem Alltagsleben ganz unbekannten, sonderbaren Regeln beherrschten Raum und bietet uns an, dort mit ihm ein gemeinsames „Spiel“ zu spielen. Auch in *Krabat* versetzt uns der Autor in solch einen Raum, wo

alle Ereignisse sich dreimal wiederholen, wo Träume des Helden seine Zukunft prophezeien, und wo man dreimal so schnell als üblich altert.

Seine Geschichten sind trotz ihrer spielerischen Elemente doch nicht zur bloßen Unterhaltung zu rechnen, die zur Flucht aus der realen Wirklichkeit dient. *Krabat* behandelt auch ernste, mit unserem Leben eng verbundene Themen: Kampf um den Vorzug, Konflikt zwischen Gruppen und Individuen, Wert von Liebe und Freundschaft, inneren Verselbständigungssprozeß der Jungen usw.

Die Leser von *Krabat* können also in sich ein allgemeines Bild von Menschen und Welt gewinnen, indem sie in der Phantasiewelt „spielen“. Für Preußler bedeutet jede seiner Geschichten „Spiel“, das die Phantasie der Leser aktivieren soll, und er meint, gerade dieses „Spiel“—Erlebnis helfe ihnen, später ihre Schwierigkeiten im realen Leben zu überwinden.