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SUMMARIES

The Descendants of Uji-group : Puppet Master “Ningyo-tukais” of Uji-family

Sakiko KAWABATA

At the end of the Kyoho era, Uji-group, which had been playing Jyoruri in Kyoto since the Enpo era, was on the decline. Around the Horeki era, their names cannot be found in the historical records. On the other hand, Takemoto-za playing Joruri in Osaka had been prospering since the Genroku era. In the third year of the Horeki era(1753), Takemoto-za opened their settled theater in Kyoto. Norinaga Motoori wrote in his diary “*Zaikyo-nikki*” about the lively atmosphere of Takemoto-za in Kyoto, and also mentioned that Jyorori of Uji-group had been no longer popular there.

In this paper, I pointed out that in the Takemoto-za in Kyoto, some Ningyo-tukais whose family name was Uji are found. When Uji-group was at its height, some Ningyo-tukais named Uji were members of the group. Their names were SanjyuroUji, Kyugoro Uji and Yohatiro UJi. According to “*Taketoyo-koji*”, they were skillful players. Moreover, they were closely related to Kadayu, the leading figure of Uji-group. Twelve Ningyo-tukais named Uji are found in the program “*Banzuke*” between the Horeki and the Kansei era. Their names are Sanjyuro Uji, Kyugoro Uji, Jyugoro Uji and so on.

Presuming from their names, they must have been members of Uji-group. The most frequently appeared in the *Banzuke* is the name of Jugoro Uji. He was on almost all the stages in the Kyoto Takemoto-za, but never appeared on the Takemoto-za in Osaka between the fifth year of the Horeki (1755) and the second year of the Tenmei (1782) with two

exceptions. The same was the case with the other Ningyo-tukais named Uji. Many other Ningyo-tukais whose family names were not Uji appeared on the stages both in Kyoto and Osaka. From this fact, it can be assumed that they could survive as a group in Kyoto Takemoto-za, which had a distinctive character, totally independent from that in Osaka.

The Formative Process of Suffixes “-*koshi/koi*”

Emiko TACHITANI

“-*koshi/koi*” adjectives — adjectives that end in “-*koshi/koi*” — have been seen from the Heian era through the present day. In the previous parts of “-*koshi/koi*” adjectives are independent elements(ex. nouns, verbal conjugational forms) or non-independent elements(ex. verbal or adjective stems). The aim of this study is to examine “-*koshi/koi*” adjectives historically by attention to the formative elements, and to make clear the process of the change to suffixes “-*koshi/koi*”. In the result, following contents became clear.

First, in the Heian era, “*koshi/koi*” — the ends of “-*koshi/koi*” adjectives—are the adjectives *koshi* which mean deep or heavy, and compound adjectives with independent elements in their previous parts are coined. For example, *asekoshi*, *aburakoshi*, *negoshi*.

Later, in the Kamakura era, “*koshi/koi*” change to suffixes, and derivative adjectives with non-independent elements in their previous parts are coined. For example, *shinakkoi*, *hiyakoi*, *hisurakoshi*.

Lastly, the previous parts of suffixes “-*koshi/koi*” are the elements of repetition and mean a state of things. The original adjective *koshi* also means a state of things, so it seems to have influenced the meaning of suffixes “-*koshi/koi*”.

關於唐代的韻律認識

加藤 聰

衆所周知、從六朝後期至唐代的詩歌形式演變的歷史、簡而言之、則是從講究四声声病的永明體詩到注重平仄對立的近體詩的演進過程。

對於唐代的韻律認識的研究、以往側重平仄律却忽略了四聲律。然而、以平仄對立為基本的近體詩的韻律形成之後、在唐代詩人的韻律認識中、實際上仍然保留下不少四聲互用的韻律意識。

本論文在第一・二章、對有關於唐代韻律認識的言詞進行了探討、而弄清了這樣的事實。

而後在第三章、探討了唐代詩人對「拘泥聲病」的評價。

**Le problème de l'intelligence dans *Contre Sainte-Beuve*
— entre la création et la critique —**

Akio WADA

Contre Sainte-Beuve commence par la critique de l'intelligence, qui n'est pas capable de susciter la réminiscence, essence de l'art pour Proust. Le problème de l'intelligence apparaît cependant non avec la mémoire involontaire, mais avec Sainte-Beuve dans le Carnet 1 qui révèle l'itinéraire de la pensée créatrice de l'écrivain. Il est curieux de voir d'une part qu'il distingue nettement entre la création artistique par un moi profond et la critique, basée sur l'intelligence, et d'autre part qu'il met, remarquons-le, ces deux activités sur le même plan. Au fur et à mesure de la rédaction de *Contre Sainte-Beuve*, il s'est aperçu, nous semble-t-il, du rapport étroit entre la création et la critique, qui ont pour but tous les deux de découvrir un moi profond tantôt dans le passé tantôt dans une œuvre artistique ; ce qui entraînera une modification radicale de l'essai critique, qu'était au début

Contre Sainte-Beuve ; d'où la naissance de *A la recherche du temps perdu*, synthèse de la création romanesque et de la critique artistique et littéraire.

On the Interaction between Temporal Connectives and Tense in English : A Case Study of the Alternation of Past Tense and Pluperfect in *Before* Clauses

Yuki-Shige TAMURA

This article deals with the alternation of past tense and pluperfect observed in *before* clauses like the pair of sentences below and the semantic differences between them.

- (1) John dived into the swimming pool before Mary put water in it.
- (2) John dived into the swimming pool before Mary had put water in it.

Declerck (1979) claims that the reason the pluperfect can be employed in (2) is because it realizes the subjunctive mood, which he calls the modal use. By applying the notion of modality to the pluperfect, he tried to solve the well-known problem of the opaque temporal relationship between the connective and tense structures.

After critically examining Declerck's proposal, I demonstrate that the counterfactuality observed in *before* results from the connective's inherent characteristics, rather than from the tense system ; unlike other connectives like *after* or *when*, *before* is allowed to process connected clauses in a retrospective way with respect to the causal relation. Moreover, it is shown that the ambiguity between factual readings and non-factual ones observed in *before* is sensitive to the concept of (IN) DEFINITENESS. This conclusion follows from the linguistic fact that the reference point of the pluperfect is not specified when it is employed in *before*. Therefore, the pluperfect is used when sentences show ambiguity

about the factuality of past events.

Theodor Fontanes *Unwiederbringlich*
Die soziale Opposition von Männlichkeit und Weiblichkeit
 TOYO AKAKI

Im Roman *Unwiederbringlich* verlegte Fontane seine Handlung nach Schleswig-Holstein und in das Kopenhagen des Jahres 1859, obwohl die zugrundeliegende Begebenheit in Strelitz (Mecklenburg) vorgefallen war. Zwar sind die historischen und politischen Verhältnisse mit den Meinungsverschiedenheiten der Ehepartner eng verknüpft, doch wichtiger ist, daß der Ehekonflikt mit den Geschlechter-Differenzen zu tun hat. Einerseits verkörpert Christine Preußen, das man mit Pflicht, Religiosität und Moral assoziiert, während sich Holk mit Kopenhagen identifiziert, wo Vergnügen, Leichtsinnigkeit und Unmoral herrschen. Andererseits entspricht ihre Eigenschaft der bürgerlichen Ideologie von Weiblichkeit, und sein Charakter verbindet sich mit den höfisch-adeligen Vorstellungen von Männlichkeit. Die Entgegensetzung der beiden Protagonisten führt zur wachsenden Entfremdung, schließlich zum Ehebruch von Holk. Trotz der Wiederverheiratung gelingt es nicht, die Ehe wiederherzustellen. Im Gegensatz zu Männern, die mit dem Duell ihre verletzte Ehre rehabilitieren konnten, hatten Frauen keine Möglichkeit dazu, da ihnen ein selbständiger Zugang zur Öffentlichkeit verschlossen war. So wurde Christine durch die der Männlichkeit untergeordneten sozialen Normen der Weiblichkeit zum Selbstmord gezwungen.