



Title	待兼山論叢 文学編 第32号 SUMMARIES
Author(s)	
Citation	待兼山論叢. 文学篇. 1998, 32, p. 87-92
Version Type	VoR
URL	https://hdl.handle.net/11094/47946
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

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

The University of Osaka

SUMMARIES

Kôzanji-Myôeshônin-gyôjô or Kana-gyôjô and Kôzanji-engi

Jun YAMAZAKI

Kôzanji-Myôeshônin-gyôjô or Kana-gyôjô (hereafter referred to as *Kana-gyôjô*), the first biography of Myôeshônin, is absolutely important and indispensable to consider how the image of Myôe was shaped.

Kana-gyôjô tells us many of the dreams Myôe had as well as many of the miraculous phenomena he witnessed. Mr. Isao Okuda compares *Kana-gyôjô* with *Kanbun-gyôjô* (1255) based on “Ur-Kana-gyôjô,” which means the original text of *Kana-gyôjô* here, and infers that there cannot be narrated so many dreams and miracles in “Ur-Kana-gyôjô” as in its extant copy, *Kana-gyôjô*, which we can read today. However, when we are trying to establish the original text, it seems insufficient to depend on *Kanbun-gyôjô* as the only material. Needless to say, we have to deal with a lot of material related to *Kana-gyôjô*.

In this paper, for the establishment of “Ur-Kana-gyôjô,” I first directed my attention to *Kôzanji-engi* because it was composed in 1253, three years after the death of Kikai, the author of “Ur-Kana-gyôjô,” and then compared it with *Kana-gyôjô* and *Kanbun-gyôjô*. As a result, I found *Kôzanji-engi* has many phrases and passages identical to those of *Kana-gyôjô*. So it can be estimated that *Kôzanji-engi* is the first class material very helpful to restore “Ur-Kana-gyôjô.”

My conclusion is this: *Kôzanji-engi* might be a faithful reflection of “Ur-Kana-gyôjô,” which must have included the dreams and miracles not recorded in *Kanbun-gyôjô*.

The Study of *Kana* Used in *Nisemurasaki-Inakagenji*

—Comparison between the Draft and the Printed Book—

Soichi UCHIDA

Kusa-zoshi — the early modern Japanese literary genre composed of text and pictures — displays the feature that few variations of *kana* are used in it. In this paper, to examine this feature profoundly, I take up *Nisemurasaki-Inakagenji*(8th section) which is one famous *Kusa-zoshi* and compare the *kana* used in the draft with the *kana* used in the printed book. The result of the examination is as follows:

1 . The printed book used a wider variety of *kana* than the draft. The increase in variations of *kana* in the process of printing is remarkable.

2. In regard to some *kana*, the principle allograph use in the printed book is different from that in the draft. The inscriber of the printed book followed the writing of the draft fundamentally, but, on the other hand, practiced his own original use of *kana*.

Father-Son Relationship in Makino Shinichi's "The father novel" group and Yeum Sang-sup's *Three Generations*

Taekyun YIM

If we view in connection Makino Shinichi's "The father novel" group, that is "To Atami"(「熱海へ」), "The Terrestrial Globe"(「地球儀」), "The Spring Coat"(「スプリングコート」), "The Son who sells his Father"(「父を売る子」), and "About a hundred days after Father's death"(「父の百ヶ日前後」), we see that these separate works come to form one full-length novel with a consistent plot. In this paper, I would like to compare these works to Yeum Sang-sup's *Three Generations*(『三代』). There is a great similarity between the two, as both

depict fathers who escape from the frame of the family and are given up to dissipation.

Incidentally, in these novels, Father Absence has very important implications in regard to understanding the father-son relationship. As a result of Father Absence, the works' heroes lost their role models, and ironically they repeated their father's mistakes. Moreover, the heroes were aware of their father's decadence through their mother's remarks, but they broke the spell of those remarks and accomplished an encounter with what their fathers really were. Paradoxically, through the period of Father Absence, they understood the meaning of father's life and it pointed out a moral to them, which led them to an awareness of their own egos. As a result of that, I intend to examine the universal meaning of the father-son relationship in these novels.

關於明末出版的《搜神記》

大村 由紀子

東晉干寶所撰之《搜神記》可說是六朝志怪小說的代表作。六朝的志怪小說散佚者居多、而《搜神記》也不例外、約至宋代左右便已失伝。到了明代《搜神記》出現了多種版本、陸續有〈二十卷本〉・〈八卷本〉・〈道藏本〉問世、其中以〈二十卷本〉在版本學上最為可靠。本論文所要探討的是、明代《搜神記》的出版背景、文學動向、進而思考明代知識分子對志怪小說的評價。依拋《四庫提要》之說、《二十卷本・搜神記》的出版、原是胡應麟根柢類書編纂了所謂《搜神記》、而姚士粦得到了胡應麟所編《搜神記》之後、再同胡震亨聯手出版了《二十卷本・搜神記》。《二十卷本・搜神記》收錄於《秘冊彙函》之中、而胡震亨所編纂的《鹽邑志林》中、另收錄有《二卷本・搜神記》。按校勘所言、《鹽邑志林》本《搜神記》与

《二十卷本·搜神記》實際上、並無二致。《塩邑志林》是蒐集海塩縣文人所撰的筆記叢書、為此小南一郎氏主張胡震亨出版《搜神記》的動機、是因敬重同鄉先輩文人干寶所致。然而筆者認為《塩邑志林》本《搜神記》的編纂動機、小南氏的見解固然合情合理、但《秘冊彙函》與《塩邑志林》的編纂方針、應不宜輕易劃上等號。在明代末期、藏書家大量刊行自己所珍藏的書籍、蔚為風氣、而胡震亨也不例外、在《秘冊彙函》里、收錄了自己所有的藏書、所以筆者認為《秘冊彙函》的編纂、與敬重海塩縣先輩文人与否、並無太大的關係。

話說參與《秘冊彙函》編輯的知識分子、大都傾倒於唐代的詩文、且與明代文人集團〈古文辭派〉有所交流。〈古文辭派〉是推崇西漢散文及盛唐詩文、且傾向於創作擬古作品的文藝集團。一般我們認為、中國的知識分子均以崇尚詩文為主、而將小說視為通俗、甚至蔑視它的存在。而胡震亨一方面對唐代的詩文為之傾倒、另一方面却愛好志怪小說、已經給予了某些正面的評價。明末時期、文人集團〈古文辭派〉和以袁宏道代表的〈公安派〉對文學的看法是對立的。因此、對於胡震亨出版《搜神記》的背景、筆者提出一個大膽的假說、即〈古文辭派〉和〈公安派〉在文學活動上衝突、與胡震亨《搜神記》的編纂、有著極密切的關係。根據此一假說、日後還將繼續探討、明代知識分子對志怪小說的評價。

Toward a Unified Theory of Linguistic Irony

Seisaku KAWAKAMI

The present paper is an attempt to present a unified theory of linguistic irony. The dominant traditional theory contends that in an expression of irony, the intended meaning is the opposite of that expressed by the words used. However, this does not explain "ironically" which is used to express a contrary outcome of events. The hypothesis of this paper is that

an ironical expression is a linguistic projection of the precedent (or *appearance*) judgment in mind which is contrary to the present (or *reality*) judgment of a person or an event. This proposal gives a natural explanation of various linguistic phenomena concerning irony including expressions of a contrary outcome of events. The present paper also discusses the difference between "simulation" and "dissimulation" and the possible ironical effect of modesty and compliment.

Future Rewritten: Isaac Asimov's Alternative History and Future History

Takuya KOBATA

In science fiction, interest in history expresses itself mainly in two ways: future histories as historicization of fictional events and alternative histories as fictionalization of "real" historical incidents. Both of them are derived from backward travels through time. In other words, paradoxes caused by the time travels introduced into fiction a new method of rewriting history.

Isaac Asimov's "Foundation" series (often referred to as *The Foundation Trilogy*) is based on a newly developed science in the story called "psychohistory," which enables people to foretell the future by extrapolation. The series offers a futuristic version of the typological plot that a prophet leads the whole race to the "promised land" through the art of prediction. The deviation from the apparently predestined course of the future and the subsequent restoration of the "plan," however, obscure the tone of determinism in the trilogy. Consequently, the series reveals its concealed quality of the alternative history, especially when juxtaposed with *The End of Eternity*, an alternative history. What converted the trilogy into an alternative history is the art of rewriting of the future(/history), the most important feature of the sub-genre. This proce-

dure in rewriting history, when applied to reality, makes it possible that fiction pervades and transforms reality (or the real history) arbitrarily.

Probleme um das Erzählen in Thomas Manns Novellensammlung *Der kleine Herr Friedemann*

Satoshi UCHIDA

Von seinen zahlreichen Erzählungen erwähnt Th. Mann häufig vor allem *den kleinen Herrn Friedemann*. In seinem autobiographischen Essay *On Myself* nennt er, z. B., im Rückblick auf seine Frühzeit diese Erzählung „meinen eigentlichen Durchbruch in die Literatur“. In der Tat kann man dort wesentliche Veränderungen im Inhaltlichen und Erzähltechnischen, die in der Folge Th. Manns Dichtung weit-hin bestimmten, erkennen.

Besonders bemerkenswert ist die Veränderung des Erzählers. Während Th. Mann in all seinen Werken vor *dem kleinen Herrn Friedemann* einen Ich-Erzähler, der bloß die Rolle eines mit dem Helden sympathisierenden Zuschauers spielt, erzählen lässt, herrscht in den späteren Werken der Erzähler, wie ihn Th. Mann selbst später den „Geist der Erzählung“ nennt, vor. Erst durch diese Ersetzung des Ich-Erzähler durch den Er-Erzähler hat der Autor kritisch-ironische Distanz und Erzählfreiheit gegenüber dem Helden gewonnen.