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SUMMARIES

A Study of the Statistical Structure of Japanese Vocabulary and a Historical Study of the Japanese Vocabulary

Tomiyoshi MAEDA

The present study of the modern Japanese vocabulary is based on the statistical method (semantic structure, grammatical structure, the quantity of words, structure by the form of a word, structure by the origin of a word, etc.) and aims at contributing to the historical study of the Japanese vocabulary by the statistical method.

The Construction and the Characteristics of *Goyō Waka Shū*

Akihiro SATO

Goyō Waka Shū was compiled by Fujiwara Tametsune in about the second year of Kyūju Era (1155) in order to criticize *Shika Waka Shū*, the sixth anthology compiled by an imperial command. The goal of this paper is to examine the selector Tametsune's consciousness in his selection of poems, and to elucidate the characteristics of *Goyō shū*.

The examination of Tametsune's way of selection shows that the selector was opposed to using in *waka* poems words derived from those in *Manyō Shū* or colloquial words. He criticized *Shika Shū* for including more poems of Sone no Yashitada, who often used such words in his verses, than any other poet's works.

Tametsune edited *Goyō Shū* on the model of *Kokinshū*, and tended to select poems composed of words and phrases similar to those used in *Kokinshū*. In this way he emphasized the importance of the revival of *Kokinshū*. But his idea of revival was different from that of Shunzei and Teika who had deeper insights into the essence of *Kokinshū*.

At the same time *Goyō Shū* had new elements leading to the features of medieval *waka* poetry. For example, it had a group of poems about noted places. We must realize the medieval characteristics of this collection.

William Blake's *Jerusalem*: The Transforming Body

Mitsuru WATANABE

Critics have interpreted *Jerusalem* as a representation of an ideal city, focusing on the building of Golgonooza (Blake's city of arts) as its exemplary model. The importance of Golgonooza in the whole scheme of *Jerusalem* is, however, nothing more than that of a diversion. In what sense, then, can we understand *Jerusalem* as a construction of an ideal city?

The most outstanding imagery in *Jerusalem* is that of transforming bodies of Zoas, the mutation of which takes place on various levels of Blake's myth and accordingly carries with it various connotations. Among these are 1) London seen as a body of an old man, 2) a 'vegetable' body of a Zoa whose limbs are so amazingly changed into branches or fibres, 3) a Zoa's body 'woven' by another Zoa who tries to hold sway over him/her by doing so. Blake's writing, in the proliferation of these bizarre images, *mimics* the transformation in its physical being; that is to say, Jerusalem as a body of Blake's *mimetic* writing can *be* an ideal city in itself. This literal understanding of the title makes us all the more aware of the dimension of his writing as action rather than as representation.

Proposed Elements and the Lexical Status Structure

Ryoji Tojo

Through considering the problem of proposed elements, this paper aims at establishing the conception of "lexical status structure" as clearly distinguished from an apparently similar conception of "narrow information structure", which is represented by information-values assigned to NP's and S's.

Information-values (BN, U, I, E) are assigned according to the psychological status of the referent of the NP or the S in the mind of the hearer while lexical status (BN, U, I, E) is assigned, based on the psychological status of the word itself. For example, if the speaker assumes a word to be in the consciousness of the hearer, the word is assigned the lexical status E. Compared with the information-value, the lexical status may hold a relatively small place in grammar, but it is, after all, indispensable in explaining

some sort of intuition about the preposed element in a sentence that has a special context.

Die Exposition von Mörikes Mozartnovelle

Masuo NAGATANI

Dieser Aufsatz ist ein Versuch, das Eigentümliche der Darstellung in der Exposition von Mörikes Mozartnovelle im Hinblick auf ihre einleitende Funktion in dem Werk zu betrachten. Dabei wird ein Vorschlag gemacht, den von Polheim erarbeiteten Aufbau der Novelle leicht zu modifizieren.

Die „Abschnitte“ des Werks haben nur lose Verbindungen miteinander; doch, wie man ermittelt hat, ist es eine Meisterleistung eben dieser nicht selten „locker“ gescholtenen Komposition, daß man auf eine allmähliche, stufenweise unterbrochene Art zum Kern des von Mörike verinnerlichten Mozart geführt wird. Dabei ist zu bemerken, daß die Tages- und Nachtstunde im Aufbau der Novelle den zwei Seiten der Mozartschen Existenz entsprechen, die aber unzertrennlich verbunden sind. Diese Verbindung bildet eben das zentrale Thema der Novelle, was an den Beispielen wie der feinen Verflechtung von Hell und Dunkel, der Episode des Riechwasserfläschchens usw. konkret nachweisbar ist. Solche Beispiele aus der Exposition deuten nämlich das Thematische an, das in den folgenden Teilen der Novelle voll entfaltet werden wird.

Die Spannung „zwischen noch und bald“, die die zeitliche Bestimmung der Novelle enthält, ist in der Exposition leise angedeutet. Der eine Tag aus Mozarts Leben ist nämlich dazu gewählt, das oben genannte Thema der Novelle ganz sichtbar zu machen.

Sur la construction causative en français

Yoshiyuki KINOUCI

Dans le présent travail faisant suite à KINOUCI (1987), nous avons examiné certains verbes (laisser, voir, entendre) qui ont deux constructions avec infinitif: $NP V_1 V_2 \dots$ et $NP_1 V_1 NP_2 V_2 \dots$, en les comparant avec la construction causative. Nous avons montré que la première de ces constructions peut être expliquée tout à fait de la même manière que la causative en utili-

sant la notion d'union clausale. Pour la deuxième construction, nous avons proposé la structure de départ suivante :

$NP_1 V_1 NP_2 [PRO V_2 \dots]$

– PRO est contrôlé par NP_2 .

– la complétive reçoit le cas oblique.

et nous avons fait remarquer, en même temps, qu'elle est syntaxiquement liée non pas à $NP_1 V_1 [NP_2 V_2 \dots]$, mais à $NP_1 V NP_2$, ce qui explique l'impossibilité du verbe *faire* de se réaliser dans cette construction, parce que NP_2 (complément d'objet direct) doit y être sémantiquement le patient, tandis que le verbe *faire* ne peut exprimer son patient que dans la position du complément d'objet indirect.