

[017]Comparatio表紙奥付等

<https://hdl.handle.net/2324/1456041>

出版情報 : Comparatio. 17, 2013-12-28. 九州大学大学院比較社会文化学府比較文化研究会
バージョン :
権利関係 :

Present Day Discourses on the Apocalypse
— the Cases of Dostoevsky, D. H. Lawrence and Nakamura Yujiro —

SHIMIZU Takayoshi

D.H.Lawrence's essay "Apocalypse" (1931) is unique in its interpretation. Lawrence strongly criticizes the desire for power shown in the Book of the Apocalypse in the New Testament. It is in his opinion a vengeful expression of oppressed Christians. But on the other hand, he appreciates highly the vivid reminiscence of the ancient mythological and heretical world which lurks behind the fantastic, awful and negative imagery. He considers it a revival of a prodigious, vibrant impulse from ancient times that will rescue civilization from its decadence. Nakamura Yujiro, one of the most eminent philosophers in Japan today, uses this idea of Lawrence to approach the problem the evil, particularly the evil portrayed in the Dostoevsky novel *Devils*. He analyses this complicated novel through the Book of the Apocalypse to reveal its deep structure. He finds that, in creating *Devils*, Dostoevsky owed a lot to this part of the bible. He considers the reason why the Apocalypse performs such an important role in Dostoevsky's novel. Finally, he finds in the text of the Apocalypse the existence of Gnosticism, which reveals to him the reason why such evil beings as Stavrogin or Pyotr in the *Devils* seem to be mysteriously attractive.

Mokichi Saito and Nietzsche:
From the Viewpoint of Mokichi's Essay "Kodai Geijutsu no San"

MAEDA Chizuko

Mokichi Saito's essay, "Kodai Geijutsu no San" ("Admiration for Ancient Art"), published in the January 1946 issue of *Araragi*, is based on Nietzsche's work, *Götzen-Dämmerung*. This essay is remarkable because it is not only based on Nietzsche's work but also the reappearance of his translation of the expression *Wille zur Macht*, which was already used in his early stage of adoption of Nietzsche. However, there have been few studies about this essay. This paper examines Mokichi's late adoption of Nietzsche by contrasting "Kodai Geijutsu no San" with the original German text of Nietzsche and its translation by Ikuta Choko.

The Motif of Death in the Literary Works of Toshiko Tamura:
Pulmonary Tuberculosis as the Heroine's Cause of Death

LAN Lan

Japanese modern literature has seen many descriptions of pulmonary tuberculosis ever since the first portrayals in Ryuro Hirotsu's *Zangiku* and in Roka Tokutomi's *Hototogisu*. This paper examines the meanings of the motif of death from pulmonary tuberculosis in Toshiko

Tamura's literary works. We find a common role played by the motif of death from pulmonary tuberculosis both in the stories by Tamura in the Meiji era and in the story by Tokutomi: the heroines' death not only suggests the awful menace of the fatal disease to the heroines but also may symbolize their passive sacrifice under the oppression of the male-centric social system of the time, and, paradoxically, their release by means of death from such oppressive reality as well. However, Tamura's heroines in the Taisho era act otherwise: in spite of their fatal disease they try to fight the oppressive reality and claim their right to live as they desire.

**The Creation of Osamu Dazai's *Urashima-san*:
A Comparison with *Zoku-Urashimashi Denki***

LIU Jinbao

Dazai enumerates *Man'yoshu*, *Nihonshoki*, *Tangofudoki*, *Honcho-shinsenden*, and Ogai Mori's drama as literature he referenced for the creation of his story *Urashima-san*. However, it is doubtful whether Dazai really read these books. Even if he read them, the influence of these books on *Urashima-san* must be limited since he confesses, "I had read them years ago" and "I have only a vague memory of them". Considering the motif of 'closed eyes' and the situation of scenes described in *Urashima-san*, this paper infers that Dazai mainly relied on *Zoku-urashimashi Denki* for the creation of his story.

The Image of Kafka in *Engagement* by Yumiko Kurahashi

LIU Miaomiao

Kurahashi referred to her novel *Engagement* (1960), which was based on the facts of Franz Kafka's engagement, as her criticism of Kafka. However, the meaning of her statement has not yet been clarified. This paper aims to analyze artistic exaggerations in *Engagement* by comparing the novel with *Letter to His Father*, which was a letter Kafka gave to his father Hermann in November 1919. In conclusion, it is clarified that Kurahashi not only criticized Kafka's human nature, but also was affected by the marriage view of Kafka.

The Theme of Evil in Endo Shusaku's *Deep River*

OGATA Hideki

Endo's novel *Deep River* focuses on a character named Mitsuko. The structure of the novel is paralleled with that of Jungian Psychology and guides the reader through the collective unconsciousness called 'Basement of The Temple', which is the Hindu Chāmunda, an archetype of the collective unconscious. The Chāmunda guides people to the world of death, but promises

them a new life. Mitsuko, who commits evil but saves people, is compared with the Chāmunda. Her evil leads people to a new life, so the evil ceases to be evil.

**A Study of the Criticism of Yuzo Mizoguchi towards Yoshimi Takeuchi
through Kanehide Onoe's Essay "My Personal View of Lu Xun"**

WANG Jing

From 1980 to 1981 Yuzo Mizoguchi published his essay "A Viewpoint of China's Modernization" in the magazine *UP* over four issues. With this as his starting point, he began to develop an argument about ways to study China. In this argument, he severely criticized Yoshimi Takeuchi's view on Lu Xun and modern China as an example of a flawed method of Sinology. He expressed these criticisms throughout the 1980s, but in the late 1980s he changed the course of his argument. The purpose of this thesis is to clarify these changes. Former studies have pointed out Mizoguchi's criticism or critical succession of Takeuchi Yoshimi, but research of his critical attitude has not been yet developed in detail. This thesis sheds light upon the specific process with which the Mizoguchi criticism of Takeuchi progressed and shows clearly that this process involved complex changes.

**A Comparative Study of the Literature of Kenzaburo Oe and Mo Yan
after the Year 2000: From the View of Grotesque Realism**

XU Han

In 1994 Kenzaburo Oe referred to Mo Yan in his Noble literature award ceremony speech and since then it has been said that the two writers share the same techniques of expression of grotesque realism in their literary creations. It is quite clear that the same characteristics also can be found in their works after 2000. By employing the notion of the 'principle of the physical and carnal', the central definition of grotesque realism in Mikhail Bakhtin's theory, which features among other things the 'downgrading of the noble', 'dualism of value', this essay focuses on a comparison of the application of grotesque realism in the two writers' works after 2000.

On Haruki Murakami's *Kafka on the Shore* from the Perspective of Body

**HUANG Ying
ZHENG Guobin**

This paper examines the relationship of the man's body and power (such as the state's power or patriarchal power) in Haruki Murakami's novel *Kafka on the Shore* from the perspective of the body, and discusses the connection between man's body and memory on the basis of Yōichi Komori's criticism of Murakami.

According to the novel, the body is disciplined by power, and the body also makes a stand and fights against power, which is reflected, to some extent, by the body's preservation of the memory of the past. Nevertheless, the fact is that memory is preserved only individually and cannot necessarily become a collective memory or have a transmitting function as the novel attempts to say.

A Contrastive Study on Family Values between Kaori Ekuni and Annie Baby

ZHAO Ke

As Sachie Okano points out, modern times are the time of "the family". The subjects of love, marriage and the family have become the main themes in modern literature, and women's literature in particular often has a strong focus on marital and family problems.

Because of differences in society, politics, history and culture, Japanese and Chinese women's literature include various different elements. This paper focuses on the family values described in novels of Kaori Ekuni and Annie Baby, who are both representative modern women writers of their respective countries, and analyzes their characteristics and different features.

Thoreau's Idea of Social Reform in His Late Years — Focused on "Life Without Principle"—

HAYASHI Nanoka

Thoreau's essay "Life Without Principle"(1863) was written in his later years, when America was split in two by the tension between slavery and freedom before the Civil War broke out. In this essay, Thoreau deplors the fact that the North, which made compromises to the South, is "still the slave of the moral tyrant" and it has committed "moral suicide." This idea of Thoreau, his lifelong view toward the men in the North at that time, crucially shows Thoreau's despair and attitude of hopelessness. In such desperate times, Thoreau defended John Brown, who had attacked Harpers Ferry Arsenal in an attempt to free some slaves, and idealized him. Focused on "Life Without Principle," this paper will explore Thoreau's furious rage in his late years toward the government and the nation.

An Examination of T.S. Eliot's "Tradition and the Individual Talent" with Special Reference to its Relation to the Eliot Family

KOGA Motoaki

In "Tradition and the Individual Talent" (1919), T. S. Eliot (1888-1965) asserted that to evaluate poetry properly, we should consider the poetry itself rather than the poet. Prior to writing

this, he had decided to live in England and engage in literature under the influence of Ezra Pound (1885-1972), and it was Pound's influence that stimulated Eliot to make this claim. His assertion indicates how he attempted to justify his life in England. However, Eliot also shows that he is strongly conscious of his place in his family in America, as well as of his talent of a poet.

**Kazuo Ishiguro and Japanese Films: Concerning the Visual and
Auditory Effects and Images of *Danchi***

TAKETOMI Ria

Kazuo Ishiguro has admitted that he is influenced by the movie director Yasujiro Ozu. Many scholars have theorized regarding the influence of Ozu in Ishiguro's works. However, many of the theses that describe the influence of Japanese movies tend to use conceptual terms such as *monoaware* or *yugen* with Ishiguro's work. In this paper, I will explore Ishiguro's first two novels and search for Ozu's influence in them, mainly focusing on their dialogue, pace, and their portrayal of *danchi* (public housing). In addition, I will also try to elucidate why it was difficult for Ishiguro to express 'Japaneseness' by comparing *A Pale View of Hills* and *The Sound of the Mountain*, directed by Mikio Naruse.