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The Formation of Masaharu Anesaki's Religious Consciousness

KOGA Motoaki

The origin of Masaharu Anesaki's (1873-1947) religious consciousness was formed in the thick birthplace of faith. He gained his religious consciousness during his childhood by observing his parents' business, which dealt with Buddhist art, and through his grandmother's Buddhist upbringing. Conversations with two Buddhist monks who visited his house when he was a child also influenced his religious thought, as did the lessons of Kinza Hirai (1859-1916) at Oriental Hall, the private school run by Hirai that Anesaki attended. Thus, the emergence of Anesaki's religious consciousness can be seen in the domestic and educational environment under of his infancy and childhood.

Tomoji Abe's Stay in Indonesia : *Island of Fire* – *Java and Bali Islands Records* and *Flower of Death*

YIN Xiaojuan

One month after the beginning of the Pacific War, Tomoji Abe was sent to Java as a drafted writer. After his return to Tokyo, Abe wrote a collection of essays titled *Island of Fire – Java and Bali Island Records* (July 1944) based on this one-year experience. In addition, after the war, Abe published *Flower of Death* (September 1947) which represents the "South" mainly in the form of fiction. This paper mainly aims to analyze how Tomoji Abe's experiences in Indonesia are expressed in his texts, and by comparing these two collections, we attempt to discover changes in the representation of the "South" between the wartime and post-war texts.

How I have Studied Comparative Literature

SHIMIZU Takayoshi

I studied Comparative Literature in the Graduate School of the University of Tokyo under Professor Kinji Shimada. He was the only specialist of this field in Japan in the 1940s. The study of Literature was divided into the study of each nation's literature, such as Japanese Literature and French Literature. Professor Shimada, a specialist of English Literature, was aware of the need for comparative literary research, and succeeded in founding the graduate course for Comparative Literature at the University of Tokyo. Taking its Master's and Doctoral courses, I was able to cultivate a fresh vision of literature through lectures given by such eminent professors as Yôichi Maeda, Tôru Terada, Hideo Fujikawa, and Eiichi Kikuchi. These professors were not specialists in comparative literature, but they were all interested

in a comparative literary view and had done some work in this field. Professor Shimada's lectures in particular gave me an idea what comparative literature is. Notably, he taught us *l'explication de textes* as the most important method for the basic study of comparative literature. He opened our eyes not only to comparative literary theory, but also a variety of literary and cultural theories by eminent European scholars. Since then, I have been devoted to this genre of literary study, and widened my comparative literary perspective through my experiences studying at universities in France, as a visiting scholar in Russia, and participation in the International Dostoevsky Symposium.

**Misunderstanding in Kazuo Ishiguro's *The Unconsoled*
—What Does Brodsky's Loss of Leg Imply?**

TAKETOMI Ria

In an interview, Kazuo Ishiguro said that *The Unconsoled* is a biography of the protagonist, Ryder, in which he bumps into earlier, or later, versions of himself. Taking that statement into consideration, this paper focuses on the misunderstanding between a parent and a child. The novel shows that if a problem arises between a father or mother (or both) and a child and the parent shows indifference or leaves the problem unsolved over time, it becomes a traumatic psychological wound for the child. Furthermore, I examine how such a psychological wound resonates with Brodsky's loss of his left leg. Brodsky's injury can be compared with Ryder's psychological wounds that he received in the past in his private and public life. This paper examines the connection between these traumas.