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Vaudeville of Devils: The Strategy of the Devils in *Demons*

SHIMIZU Takayoshi

Dostoevsky's critique of nihilism reaches its apogee in the novel *Demons*. The strategy the author uses to attack nihilism is to imagine a small provincial town in Russia as the stage for devils. It is a satire of those possessed by nihilism, in the sense that they find satisfaction in the destruction of the existing society while all of them, except Stavrogin and Pyotr, do not know they are controlled by devils. When Pyotr's intrigue finally breaks down, he flees to another country, and Stavrogin kills himself.

Characteristics of Masaharu Anesaki's Religious Thought: With Special Reference to His *Jinponshugi* and *Minponshugi*

KOGA Motoaki

Before the First World War, Masaharu Anesaki's (1873—1949) religious thought was founded on three main principles: the minds of people, their societies, and a great force controlling the two. During the war, Anesaki, who believed in the power of Nichiren's (1222—82) teachings, proposed practicing Japanese *Jinponshugi*, which attempted to promote human character and its close relationship to the society surrounding it. After the war, Anesaki propounded Japanese *Minponshugi*, which emphasized moral principles in human social life based on *Jinponshugi*. For the remainder of his life, Anesaki maintained his religious philosophy while attaching great importance to both *Jinponshugi* and *Minponshugi*.

Hysteria in Takeo Arishima's *A Certain Woman* — Rereading around the Destruction of Yôko—

PARK Mijeon

Yôko, the protagonist of Takeo Arishima's masterpiece *A Certain Woman* (1919), travels to the United States in search of her fiancé Kimura. However, during her journey she is attracted to Kuraji, the married purser of the ship she has taken, and she has an love affair with him. Later, Yôko's body and mind are ruined by the failure of a surgery for her medical problems, and the end of the novel depicts the intensification of her hysteria. In Japanese literary works of that time, hysteria was mostly used as an element to express women's emotions or personality, but Arishima used it as a major factor in the destruction of Yôko. This paper aims to explain why Arishima used hysteria as an instrument in her downfall.

Chinese Symbolist Poetics in the Early 20th Century and Japan

JIN Xuemei

The New Literature Movement in China in the early 20th century came into being and developed along with the influx of foreign literature. During this process, many Chinese intellectuals who had studied in Japan used Japan as both a window and a medium for importing foreign literature and theories. This thesis will explore the role Japanese symbolist doctrines played in symbolism gaining its position of orthodoxy and influence in modern China, and it will also analyze the similarities and differences between China and Japan in their acceptance of symbolism.

The Meaning of Throwing Three Bottles in Kyûsaku Yumeno's "Bottled Hell"

YAMANE Shoko

The motif of throwing a bottle with a letter into the sea in Yumeno Kyûsaku's "Bottled Hell" ("Bindzume Jigoku") is said to be based on the writer's own experience of having picked up a floating bottle from the sea. However, the significance of the different motivations for throwing three bottles each with a letter inside into the sea has not yet been elucidated. In this paper, I will reconsider the contents of the three letters in the three bottles from the viewpoint of the different motives.

Seichô Matsumoto's Early Detective Stories: from "Memories of Fire" to "Face"

CAO Yajie

Today Seichô is thought of as a writer of detective stories, and his "Stakeout" ("Harikomi"), which was written in 1952, is considered to be his first detective story.

This paper analyzes three of his early stories from the viewpoint of narratology: "Stakeout," "Memories of Fire" ("Hi no Kioku"), and "Face" ("Kao"), which were written in the first decade of his career as a writer. It can be concluded that Seichô started his detective stories with "Memories of Fire" before "Stakeout," and that he aimed to combine reasoning and literariness in these two stories. In "Face," Seichô fused the two narrative types that he had tried in "Stakeout" and "Memories of Fire."

The Evaluation of “Gerontion” in T. S. Eliot’s *Poems* (1920)

KOGA Motoaki

The description of old age portrayed in “Gerontion” (1919), the opening poem of *Poems* (1920) by T. S. Eliot (1888-1965), displays two themes: sinful human beings and corrupted human society. The two have continued to exist from the historical past to the present. The first half of *Poems* conveys some aspects of a close relationship between the historical past and the present; the second half describes the two themes in the present. This structure enables us to understand the close relationship of Past and Present in the *Poems*. “Gerontion” has a great influence on how the reader appreciates the contents of the collection of poems.

On the Late Professor Yukio Ôtsuka’s *Hikaku Bungaku Genron* (Fundamental Theory of Comparative Literature) and Other Critical Studies

HIROTA Minoru

This paper appraises the works of the late Professor Ôtsuka, who enjoyed great renown as one of the most distinguished scholars of Comparative Literature and French Literature in Japan, and it commemorates his achievements in these fields of study. However, his academic writings are so varied and so prodigious that it is hard to discuss all his relevant works in a single paper. For this reason, the focus here is on the quintessence of the comparative literary study that he minutely exemplified in his *Hikaku Bungaku Genron*.

Accepting Mortality in Kazuo Ishiguro’s *Never Let Me Go* —The Thin Line between Fantasy and Reality

TAKETOMI Ria

The protagonists in most of Kazuo Ishiguro novels tell stories in a roundabout way. They give us hints and inklings of what might have happened to them in the past but never disclose these events clearly. *Never Let Me Go* is no exception. However, this time Ishiguro lets the main characters talk about what the conditions they face are like. The children at Hailsham voluntarily create an atmosphere of vagueness in order to protect themselves and escape from their harsh reality. This paper explores how this vagueness was created and how the children accepted their fate.