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Two Psychotherapies in the 19th and 20th centuries

—Dostoevsky and Frankl—

SHIMIZU Takayoshi

In Dostoevsky's novel *The Brothers Karamazov*, Father Zosima appears as a great therapist who provides a very original soul therapy to the Russian people, bringing a ray of hope to folk in despair. One could call it logotherapy from the 19th century. Logotherapy was created by Victor E. Frankl in the 20th century. Dostoevsky and Frankl had very similar experience in that they both faced extreme hardship. Their psychotherapies resulted from their respective situations, and we can perceive a certain sympathy with Dostoevsky in the theory of Frankl.

Masaharu Anesaki's Faith in both Nichiren and Prince Shôtoku

KOGA Motoaki

During his study abroad (1900-03), Masaharu Anesaki found faith in Nichiren (1222-82). After the First World War, Anesaki suggested practicing Japanese *Minponshugi*, which emphasized moral principles in human social life. *Minponshugi* was based on his *Jimponshugi*, which advanced the human character and its close relationship to the society surrounding it. Anesaki considered Prince Shôtoku (574-622) to be a practitioner of his *Minponshugi*. His faith was based on the two relying entirely on the *Saddharma-puṇḍarīka-sūtra*, the Sutra on the Lotus of the Wonderful Law. Anesaki's faith in these two men lasted until his later years.

Comparison of Haruo Satô's First Translation of *Haoqiuzhuan* (好逑伝) with its Later Revision

LIU Fengjun

Haruo Satô published his first translation of a part of the Chinese famous novel

Haoqiuzhuan in a periodical in 1928, and later republished its revised and completed translation in book style in 1942. The second version is different from the first in various different ways. This paper elucidates the differences and the reasons for them. I conclude that in the second version Satô properly corrected the various errors that had appeared in the first. The errors were due to Satô's initial misunderstandings or lack of knowledge of Chinese language, history and culture.

Investigation about the Fish Bridge in Osamu Dazai's "Urashima-san"

LIU Jinbao

In the story "Urashima-san", a story of travel to a wonderland that appears in his collection of fairy tales titled *Otogizôshi*, Osamu Dazai uses his imagination to create a unique image of the underwater Dragon Palace. As part of the wonderful landscape of the Palace, a Fish Bridge appears made out of a line of numerous large and small fishes on which they let the protagonist go. This paper aims to investigate from where the writer got the fantastic idea of fish coming together to form a bridge for the protagonist to walk on. I conclude that the Fish Bridge was conceived based on the bridge made of a flock of magpies that appears in the Chinese Qixi (Tanabata) legend.

Jûran Hisao in his Recruitment in the South —Description of Daily Life on the Battlefield—

YIN Xiaojuan

This article aims to examine a certain feature of Jûran Hisao as a recruited writer in the South (Nanpô) during the Pacific War. His southern works written during the wartime humorously describe life there in wartime as if it were normal daily life. While on the whole he demonstrated a cooperative attitude towards the wartime policy of the Japanese government of that time, his will to value literariness in his writing is also discernible, and it is in this aspect that his works prove to be unique.