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**Feng Zikai's methods of translations of *The Tale of Genji* :
Analysis of his manuscripts from the Feng Zikai Memorial Museum**

XU Yingchun

The manuscripts of the first Chinese translation of *The Tale of Genji*, by Feng Zikai (1898–1975), can be found at the Feng Zikai Memorial Museum (Tongxiang City, Zhejiang Province, China). This paper examines the translation's chapters of *Wakamurasaki*, *Suetsumuhana* and *Momiji no Ga*, as well as the duplicates of *Kiritsubo* and *Hahakigi* chapters. Interestingly, there were discrepancies between Feng Zikai's original manuscripts and his translation. By comparing his original manuscripts and the published translation, we can see the process of Feng Zikai's translation of *The Tale of Genji*.

**Tôkoku's view of women
— the influences and impact of his childhood**

YANG Ying

Tôkoku was an author who died in the early Meiji period in Japan at the age of 25 and the mystery of his death is still a highly researched topic by many scholars today. Many of his works written during his later years were concerning the issue of the sexes. *The pessimistic poet and women* and *The purity of the virgin* are some examples. It is believed that the unhappy marriage between Tôkoku and his wife Minako was the main reason for Tôkoku's view of women. However, his relationship with his step grandmother and mother may also have played a significant role. Tôkoku was separated from his mother for five years since the age of four, and was brought up by his step grandmother and grandfather during that time. When he was reunited with his mother, her attitude towards Tôkoku was rather harsh. As a result, the frosty impression of women began to develop in the little Tôkoku. This paper studies the possible impact of his childhood time spent with his step grandmother and his strict mother on his view on women.

On the original text of Hara Hôitsuan's Japanese translation — *Janbarujuan*

LIANG Yan

Hara Hôitsuan (1866-1904) was one of the most important Japanese translators in the Meiji

Era for Victor Hugo's *Les Misérables*. His translation, entitled *Janbarujiian* of a fragment of *Les Misérables*, was serialized in the *Kokumin Shimbun*. To determine which English original translations Hara Hôitsuan used, it is necessary to research his translations. There are some clues to infer what the original English translations he used were. For example, he provided in his last paragraph on the section of *Waters and Shadow* the original translation's English text. In this paper, his translations are compared with other English versions of *Les Misérables*. We conclude that the original translation he based his translation on was Charles E. Wilbour's translation published in 1862.

**Changes of images of girls in Toshiko Tamura's stories
after her professional debut in earnest**

LAN Lan

Toshiko Tamura's stories present various types of pressures to contemporary girls under feudalistic and patriarchal times in Japan. This paper analyses the typical images of these girls from different generations, to determine how they, as they grow older, were gradually conscious of women's right and the struggle to realize their dreams. In her novels, Toshiko portrayed the young girls, in *Rikon* (*Separation of spirit*) and *Kuko no mi no yuwaku* (*Temptation of boxthorns*), not knowing how to resist the old social custom, but, in *Akirame* (*Resignation*), the girls were portrayed as old enough to receive education at university and knew their rights to go for what they want in life.

**On Reception of *Ryôjinhishô* in Mokichi :
Influence of KITAHARA Hakushû's Works**

MAEDA Chizuko

This article investigates how SAITO Mokichi received *Ryôjinhishô*, an anthology of poems of the Heian Era. Mokichi was known as one of the "kajin" (tanka poets) who was affected by *Ryôjinhishô*. Traditional studies, however, were confined to the examination of the words, phrases and contexts of Mokichi, which came from *Ryôjinhishô*, and were insufficient to understand the motivation and process of his reception of *Ryôjinhishô*. As a result of having examining Mokichi's letters to Hakushû, who was friendly with him, and other documents, I have come to the conclusion that Hakushû's works has something to do with Mokichi's reception of *Ryôjinhishô*.

Context of Fashions: on the phenomenon of ‘costume play’

ETO Masaaki

‘Costume play’ is attracting attention of many people today, in particular, those of the younger generation. The act of ‘costume play’ is to wear costumes of personae from animation, comics, computer games and other such media. When people are engaged in this activity, they not only enjoy wearing the costumes but they sport special hair styles and makeup. It is a whole body makeover or transformation. If you see these costume players, you will easily recognize that they are amusing themselves in imaginary worlds which are quite different from everyday life. But this trend seems to be widespread in the society with many enthusiasts. The word ‘costume play’ is even used outside Japan and the so-called ‘otaku’ people spread this worldwide. This word ‘costume play’ is, however, a modern term and its concept might have involved the very nature of fashion in costumes.

A Characteristic of Hemingway’s Novels

KOGA Motoaki

Focusing on the four major novels of Ernest Hemingway (1899-1961)—*The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *The Old Man and the Sea* (1952)—this paper considers how the four heroes of these novels have to endure their own misfortunes in life. The characteristic, the weaknesses of men, common to all the heroes, is seen in these novels. And Hemingway deepens this weakness from *The Sun Also Rises* to *The Old Man and the Sea*.

Dostoevsky and Max Stirner

SHIMIZU Takayoshi

The influence of the notorious philosophy of Max Stirner, *The Ego and its Own*, on Dostoevsky has not been sufficiently studied. Indeed we have a great deal of difficulty to find direct evidence of Dostoevsky’s contact with the philosophy of M. Stirner. Nonetheless, their affinity is so profound and astonishing that we are forced to recognize the undeniable influence on Dostoevsky. Stirner’s philosophy is founded on the ultra individualism that results from nihilism which rejects any authority except the ego. As a result, he attains the absolute solitude, where only his ego governs. We could find such an ultra individualism in every hero in Dostoevsky’s novels. But we cannot say

that Dostoevsky is a follower of Stirner. The theory of uniqueness of ego has an ambivalent meaning for Dostoevsky. On one hand it reveals him as the preciousness of human ego, while on the other hand, it leads to a terrible catastrophe. Dostoevsky reveals this in his great novels.