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**Tôkoku's *Penglai song*
and Bailetian's *Song of Everlasting Sorrow* and Noh play *The Emperor***

YANG Ying

Researchers have referred to the similarity of Tôkoku's *Penglai song* and Bailetian's *Song of Everlasting Sorrow* and *Song of the Lute Player*, especially to Tôkoku's design of the loving girl Tsuyuhime becoming a fairy maiden after her death, possibly influenced by Bailetian's design of the heroine of *Song of Everlasting Sorrow*. In this paper, I will explain the possible process on how Tôkoku wrote his song after Bailetian's. Moreover, I will compare two Japanese Noh plays, *The Emperor* and *Concubine Yang*, both written on the basis of *Song of Everlasting Sorrow*, with Tôkoku's song to prove that Tôkoku was more influenced by the design of *the Emperor* than by *Concubine Yang*.

**Reception of *Les Misérables* through Japanese translations in late Qing
and early Republic: Chen Jinghan's *Ai Shi Zhi Yi Jie Yi Fan***

LIANG Yan

Victor Hugo was introduced into China through his Japanese translations. However, the route of the reception of his masterpiece *Les Misérables* in China has not yet been explained clearly. In this paper, I will take *Ai Shi Zhi Yi Jie Yi Fan*, a Chinese translation by Chen Jinghan of a part of *Les Misérables*, as an example to see how *Les Misérables* was introduced into China. By examining Japanese translations of *Les Misérables*, I come to the conclusion that Chen was influenced by Kuroiwa Ruikô's translation of *Ah Mujô*. I also find that translations of *Les Misérables* in China were deeply influenced by the Hugo boom in the Meiji era.

Sôseki and Mérimée: *I am a cat* and a scene of bathing in *Carmen*

TAKAGI Masae

We find a scene of bathing both in Mérimée's *Carmen* and Sôseki's *I am a cat*. There are common elements involved in the two descriptions of bathing. First, the two styles and surroundings of bathing are illustrated on the backgrounds of their own customs each and second, the two scenes

are discussed in relation to different genres of art, describing bathing. Finally, the settings of the scenes are same: the bathing is watched by a cat.

Osamu Dazai and Chinese Classics (2)

— comparison between *Chikusei* and *Zhuqing* in *Liaozhai Zhiyi* —

LIU Jinbao

Dazai's *Chikusei* is an adaptation of *Zhuqing* in *Liaozhai Zhiyi*, reading from the Japanese translation by Kôtarô Tanaka Dazai. In this article, as a part of comparative study between Dazai and Chinese classics, I will explain how deeply Dazai read and used the Chinese classics for his creation. As a result I find that Dazai borrowed Chinese poetry to describe the hero's surroundings poetically and successfully. He also cleverly quoted and altered *Lun Yu*, *Zhong Yong*, *Chu Ci*, and others to create a fanciful and a little devious clown of the original hero.

On SAITÔ Mokichi's parting from expressions of Hakushû's style

MAEDA Chizuko

This paper analyzes the modifications SAITÔ Mokichi made in his *tanka* poems in Taishô 6 (1917). From Taishô 2 to 4, Mokichi tried to create *tanka* poems different from his past ones. Around Taishô 6, dissatisfied with his new poems that were created around Taishô 3, he modified some of them. I will discuss and conclude that the words and phrases Mokichi modified or replaced corresponded with those which KITAHARA Hakushû had often used then.

On the Chinese Translation of *Kumenosennin* by ZHOU Zuo-ren

PEI Liang

In 1918, Saneatsu Mushanokôji took the step in the development of his philosophy by establishing a quasi-socialistic utopian commune, Atarashiki-mura (New Village), along vaguely Tolstoyan lines. A large number of studies have confirmed that Zhou Zuo-ren's literature was influenced by the Mushanokôji's humanitarian philosophy. In fact, the influence can also be found in

Zhou Zuo-ren's translations. For example, he translated the novel *Kumenosennin* written by Mushanokôji in 1920 and his translation was included in *Xian dai Riben xiao shuo ji* in 1923, which was the first anthology of translations of Japanese Literature in China. However, *Kumenosennin* cannot be considered a masterpiece of Mushanokôji. In addition, it had already been translated into Chinese by Yun Yu before Zhou Zuo-ren. Using a comparison of Zhou Zuo-ren's translation with the original and Yun Yu's translation, this article analyzes the reasons why ZHOU Zuo-ren published another translation of *Kumenosennin* after Yun Yu's.

**Changes of heroines' sense of value in Toshiko Tamura's stories:
— from the personal to the social**

LAN Lan

Toshiko Tamura's stories present various types of her contemporary girls battling under feudalistic pressure. This paper analyses how her heroines' sense of value changes from the personal to the social. In her later stories, Toshiko portrayed girls who began to think it was more important to help one another and to try to engage in social freedom than to be worried about their own personal affairs. Having enlarged her social horizon by seeing Japanese immigrants living in Canada, Toshiko ceased to describe her girls from the viewpoint of aestheticism and began portraying them as having social consciousness.

Maurice Ravel and the Modern Society: on his two piano concertos

ETO Masaaki

Maurice Ravel's two Piano Concertos were composed during the two World Wars: "Piano Concerto" ("CONCERO EN SOL pour Piano et Orchestre") and "Piano Concerto for the Left Hand" ("CONCERTO POUR A LA MAIN GAUCHE pour Piano et Orchestre"). They have very different personalities: the former is merry, the latter is sad. But they are also reflections of both sides of the composer's personality. They are also engraved with the times of the First World War and the Great Depression. Especially the latter was written for Paul Wittgenstein, the elder brother of philosopher Ludwig Wittgenstein, and was wounded in the First World War. Thus, the two piano concertos carry deep shadows of the cruel war. These two World Wars, the very consequences of modernisation, engendered the meaning of 'modern' to capture the magnitude of the word in these two works. In

this paper I will describe the two sides of seriousness and wittiness in relation to the trends of contemporary music, literary theory and others, and to consider the great influence of Ravel which continues even today.

Chinese reception of Yûzô Mizoguchi's image of modern China

WANG Jing

This paper discusses the evaluations of Yûzô Mizoguchi's image of modern China both in China and Japan, by considering how Mizoguchi views modern China, in particular, focusing on his reception in China's side. Mizoguchi's books are translated widely and comments about his books are increasing in China. So the discussion about the reception of Mizoguchi's modern China will be an important issue and promotes present day Chinese studies.

Akira Kurosawa and William Shakespeare

KURIHARA Yoshiro

Kurosawa adapted from Shakespeare, *The Throne of Blood* from *Macbeth* and *Ran* from *King Lear*. The former is said to be one of the best adaptations of Shakespeare. The two works of Kurosawa's were adapted on the basis of the Noh style. Therefore, close-ups were seldom used in these films. Kurosawa changed his filming style into full-shot and long-shot from the close-up. Shakespeare's works were written under the reign of Elizabeth I and James I. The period is similar to the Civil War before modern Japan. Noh play was created in wartime, criticizing the vanity of seeking desire of those living, often by the dead. Noh play contains a suitable form of taking a view of uncertainty during wartime.

Akira Kurosawa and Dostoevsky

— The strategy of Kurosawa in cinematization of the novel *Idiot* —

SHIMIZU Takayoshi

The film of Dostoevsky's novel *Idiot* cinematized by Akira Kurosawa has been highly appreciated by Russians and has been considered as a very remarkable evidence of Japanese assimilation to the understanding of this Russian author. The novel *Idiot* is such a complicated

psychological novel that it is almost impossible to cinematize. It is said that the art of cinematography is inadequate to fully express the deep human psychology. But the passionate love of Kurosawa to this novel, particularly of the hero Prince Myshkin, challenged Kurosawa to this difficult task. What was his strategy? He simplified the plot and adapted the novel into a Japanese modern love tragedy located in Sapporo. His strategy consisted not only of metaphorically use of various images in this novel which highly impressed Kurosawa, but also the expressionist recreation of Kurosawa's bold original images. This adaptation surpassed a simple Japanization of *Idiot* and succeeded in attaining a condensed, fresh and universal reproduction of Dostoevsky's world.

T. S. Eliot's Harmonious Way of Thinking in His Poems from 1924 to 1930

KOGA Motoaki

"Doris's Dream Songs" (1924) describes the feeling of a narrator departing from the world in which he and his lover lived together. "The Hollow men" (1925), like the poem composed in 1924, expresses the narrator's nihilistic view of man. These poems suggest that T. S. Eliot (1888-1965) is in the same state of mind as the narrators: the departing of his wife, Vivienne Eliot (1888-1947), and his own hopeless life. He has a consciousness of sin because he tormented his parents, Henry Ware Eliot, Sr. (1843-1919), Charlotte Champe Eliot (1843-1929), and his wife.

In 1927, however, Eliot was baptized into the Church of England, believing that the religion would rid him of his agonies both in life and in the composition of his poems, and at the same time, remove the torments he caused.

Four poems, "Journey of the Magi" (1927), "A Song for Simeon" (1928), "Animula" (1929), and "Marina" (1930), convey the spiritual death or rebirth of man. *Ash-Wednesday* (1930), including descriptions of the four poems, indicates that Eliot wishes to start a new life without giving the three people mentioned above further pain.

Thus, Eliot develops a harmonious way of thinking in his poems from 1924 to 1930.

Thoreau's Economy in the Nature of Walden -Focused on "Economy"-

HAYASHI Nanoka

In "Economy," the first and longest chapter in *Walden*, Henry David Thoreau closely examines the basic elements of his philosophical life: "Shelter," "Food," "Clothing," and "Fuel."

The chapter is a crucial key to understanding what Thoreau intended to practice in the natural surroundings of Walden Pond. This paper investigates how Thoreau's economical life is related to the natural background. First, we will see Thoreau's experimental life at Walden as contrasted to the burgeoning industrial and commercial society in his time. Second, we will juxtapose Thoreau's assertion of simple life and the contemporary idea of domestic economy. And finally, we will discuss "Higher Laws" chapter as an extension of "Economy," with special reference to the problem of food and eating. By focusing on these considerations, we will consider Thoreau's economical life in Walden.

**Kazuo Ishiguro's *A Pale View of Hills*
and Yasunari Kawabata's *The Sound of the Mountain***

TAKETOMI Ria

In this thesis, I would like to consider the influence of *The Sound of the Mountain* on Kazuo Ishiguro's first novel, *A Pale View of Hills*. *The Sound of the Mountain* is a film directed by Mikio Naruse. It was originally written as a novel by Yasunari Kawabata, and translated into English by E. Seidensticker. I will point out how these two stories resemble one another by comparing the characters' names, story development, and characters' dispositions and relationships.